

Hinweis:

Bitte informieren Sie sich vorher über den Modulaufbau!

In diesem Veranstaltungsverzeichnis werden *alle* Veranstaltungen angezeigt, die in einem Modul belegt werden können. Nicht in jeder Veranstaltung ist es jedoch für jedes Modul möglich, eine Prüfungsleistung zu erbringen. Im Zweifel bitte nachfragen!

Das Modulverzeichnis für diesen Studiengang kann über die jeweilige Fachseite aufgerufen werden:

<http://www.uni-goettingen.de/de/studienfaecher-von-a-bis-z/3811.html>

Please note:

Please check the structure of your modules!

By default the course commentary lists *all* courses that can be used for the modules offered as part of the curriculum. This does not mean, however, that the exam for each module can be taken in each course. If in doubt, please ask!

The module descriptions can be found via the university homepage description for the subject in question:

<http://www.uni-goettingen.de/en/3811.html>

Veranstaltungs- verzeichnis

Course Commentary

Master of Arts

Englische Philologie (MA)

Literatur- und kulturwissenschaftliche Basismodule

M.EP.01a Master-Basismodul Anglistische Literatur- und Kulturwissenschaft

457645 **British Travel Literature from the Early Modern Period to the Present VL**
Vorlesung SWS: 2; Anz. Teiln.: 80 Schaff, Barbara
Do 10:00 - 12:00 Raum: ZHG ZHG004 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG001 , Klausur am: 18.07.2013

Kommentar Travellers cross boundaries, are curious and have an interest in the exchange and interaction with foreign cultures. As travel writers, they produce knowledge and shape discourses about home and abroad, about the Self and the Other- in short, travel writing is a way of seeing, imagining, aestheticising and understanding the world. The lecture series will give an overview of the rich tradition of 500 years of British travel writing, addressing different forms and purposes of travel (among them exploration, quest, education, research, leisure, adventure, escape) and various styles and genres of travel literature. A particular focus will be on travel and gender and the (quite magnificent) British tradition of female travel writers.

Readings: Carl Thompson, *Travel Writing* (2011); Peter Hulme and Tim Youngs, *The Cambridge Companion to Travel Writing* (2002); Jane Robinson, *Unsuitable for Ladies. An Anthology of Women Travellers* (1994).

Registration via StudIP: until 11.4.13 (date of the first lecture)

457733 **A Survey of British Literature and Cultural History: Romanticism, VL**
Vorlesung SWS: 2; Anz. Teiln.: 200 Haekel, Ralf
Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich
Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe (ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

457852 **Introduction to Cultural Studies**
E-Proseminar SWS: 2; Anz. Teiln.: 25 *Nambula, Katharina*
Di 08:30 - 10:00 Raum: Universität HDW 2.110 , wöchentlich
Di 08:00 - 10:00 Klausur am: 09.07.2013

Kommentar Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life.

The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to accompany the introductory lecture series on British Cultural Studies (Cultural Studies VL) and help deepen students' understanding of the texts by discussing the various theories sketched in the lecture series. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through Stud.IP.

Requirements: Attendance in the first session is mandatory. Klausur (9.7.2013)

Registration: Stud.IP (until 31.3.2013)

457853 **Introduction to Cultural Studies**
E-Proseminar SWS: 2; Anz. Teiln.: 25 *Nambula, Katharina*
Di 10:00 - 12:00 Raum: Universität HDW 2.110 , wöchentlich
Di 10:00 - 12:00 Raum: Verfügungs VG 2.101 , Klausur am:
16.07.2013

Kommentar Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life. The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to accompany the introductory lecture series on British Cultural Studies (Cultural Studies VL) and help deepen students' understanding of the texts by discussing the various theories sketched in the lecture series. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (16.7.2013)

Registration: (StudIP until 31.3.2013)

458089 **Salman Rushdie**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Nambula, Katharina*

Mo 14:00 - 16:00 Raum: Universität HDW 2.124 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Salman Rushdie is one of the most prominent writers of our time. Both his fictive works and his scholarly contributions have extensively offered us new ways of understanding the post-colonial world. In this seminar, we will discuss how Rushdie's unique narratological techniques of writing enrich the post-colonial dialogue. We will discuss major concepts of post-colonial theory - like hybridity, otherness or trans-nationalism - by paying particular attention to the constant construction, deconstruction and negotiation of identities within his writings.

Readings: Salman Rushdie's *Midnight's Children* as well as *The Satanic Verses*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: M.EP. 01a: essay exam in a VL.

458296

Stranger than Fiction: Metafictional Elements in Contemporary Fiction and Films

Hauptseminar SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Kommentar As a type of fiction that self-reflexively exposes its constructedness and destroys aesthetic illusion, metafiction has a long tradition in literature and has been discussed widely in the context of postmodernist approaches to history. This course will analyse and compare metafictional strategies in more recent novels and films, and investigate characteristic medium-related devices and techniques of illusion-breaking in novels, films and TV Series.

Readings: Michael Cunningham, *The Hours* (1998); Ian McEwan, *Atonement* (2001); Jasper Fforde, *Lost in a Good Book* (2002);

Films: *The Player* (Robert Altman, 1992); *Stranger than Fiction* (Marc Forster 2006); *The Artist* (Michel Hazanavicius 2011); *Atonement* (Joe Wright 2007); TV Series: *Arrested Development*

Klausur: M.EP. 01a written exam in either VL.

Registration: in StudIP until 8.4.2013

458603

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 25

Nambula, Katharina

Mi 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mi 10:00 - 12:00 Raum: Verfügungs VG 3.103 , Klausur am:
17.07.2013

Kommentar Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life. The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to accompany the introductory lecture series on British Cultural Studies (Cultural Studies VL) and help deepen students' understanding of the texts by discussing the various theories sketched in the lecture series. The focus will be on an active examination of the relevant critical ideas and theories, while the development of Bri-

tish Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (17.7.2013)

Registration: (StudIP until 31.3.2013)

458606

Postcolonial Identity

Hauptseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Do 12:00 - 20:30 Raum: Universität HDW 2.111 , Einzeltermin am: 10.10.2013

Do 12:00 - 20:30 Raum: Universität HDW 2.110 , Einzeltermin am: 10.10.2013

Fr 08:00 - 18:30 Raum: Universität HDW 2.111 , Einzeltermin am: 11.10.2013

Fr 08:00 - 18:30 Raum: Universität HDW 2.110 , Einzeltermin am: 11.10.2013

Sa 09:00 - 17:00 Raum: Universität HDW 2.111 , Einzeltermin am: 12.10.2013

Sa 09:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 12.10.2013

Mo 08:30 - 10:00 Raum: Verfügungs VG 1.106 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

The colonial experience has shaped identities all over the world both within the centre and the periphery; thus, identity construction is of prime importance for post-colonial studies. A wide spectrum of narratives written by authors from Great Britain and former British colonies has focused on the colonial and post-colonial influences on identities as a form of cultural critique. In this seminar we will make our way from the diverse definitions of colonialism and post-colonialism to questions of representation, the voice of the postcolonial subject as well as the authors' writing strategies. Concepts of nationalism, trans-nationalism, globalisation, economic influences, identity and hybridity will be central to our discussions.

Readings: Andrea Levy: *Small Island*, Chinua Achebe: *Things Fall Apart*, Salman Rushdie: *Midnight's Children*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: M.EP. 01a written exam in either VL.

458607

Tolkien Between Classic and Popularism

Hauptseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

The British author J.R.R. Tolkien is regarded as a great scholar in philology, a well respected critic and an author of great influence. We will work ourselves through Tolkien's fascinating life, his personal interests and hobbies and how they influenced his work as an author. What makes his writings so particular that it has inspired a great fan community? We will approach this topic through a close reading of selected abstracts from Tales of the

Perilous Realm and a detailed study The Lord of the Rings. Finally we will compare how the latest film adaptation has turned his work into highly popular narratives.

Readings: J.R.R. Tolkien: *Tales from the Perilous Realm*; J.R.R. Tolkien: *The Lord of the Rings*

Registration: via StudIP (until Mar. 31)

458609

Napoleon and the Napoleonic Wars in the British and European Literary Imagination

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Di 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich

Kommentar

Napoleon fuelled the 19th-century European literary imagination as perhaps no other sovereign. For the Romantic poets, he embodied the dialectic between liberation and power, between heroism and dictatorship. European novelists wove the Napoleonic patterns of rise and fall or aspiration and failure into their narratives in regard to their distinctive national contexts. The course will investigate the Napoleonic myth in European literature and compare the respective national perspectives and literary and filmic modes of representation. Students should be fluent in both English and German, as texts in both languages will be read and discussed.

Readings: Poems by Byron, Shelley, Heine and Hölderlin (available on StudIP in April); L. Tolstoj, *Krieg und Frieden*; W. Thackeray, *Vanity Fair*; Stendhal, *Die Kartause von Parma*; TV Series: Hornblower; Sharpe.

Klausur: Module M.EP. 01a written essay exam in the "Survey" VL

Registration in StudIP: until 8.4.2013

M.EP.01b Master-Basismodul Nordamerikastudien

458933

Postmodernism, New Ethnic Literatures, Recent Developments: U.S. Literature from the Second World War to the Age of Hegemony (A Cultural History of American Literature VI.)

Vorlesung SWS: 2; Anz. Teiln.: 170

N.N.,

Di 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich

Di 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 16.07.2013

Kommentar

Having emerged from World War II as a world power, the United States faced numerous problems of cultural self-definition in the second half of the twentieth century. While the Cold War imposed a role of international leadership on the nation, American culture was frequently ambivalent about its new position in the world. Domestic developments and crises - such as the advent of a post-industrial economical order, suburbanization, a new protest culture, the decline of the liberal consensus, political assassinations, culture wars, 9/11-contributed to a widespread sense of unease concerning the meaning and coherence of American culture. Today, after the end of the Cold War and with the onset of America's military hegemony and its possible economic decline, many of these problems of self-identification have been radicalized in unexpected ways. Cultural production within this era was almost always innovative, often playful, frequently belligerent, sometimes outrageous and hilarious. It gave us the Beat Movement, the counter-culture of the sixties, pop art, the New Hollywood, postmodernism, new ethnic literatures, cyberpunk, neo-realism, HBO, McSweeney"s, and the Internet.

In this lecture course, we will discuss selected phases and moments of American cultural and literary history after World War II. Readings will include poetry, drama, fiction, and non-fictional texts by authors from a variety of ethnic backgrounds such as Sylvia Plath, Robert Lowell, Adrienne Rich, Allen Ginsberg, Frank O'Hara, Naomi Shihab Nye, August Wilson, Suzan Lori Parks, Tony Kushner, Thomas Pynchon, Paul Auster, Toni Morrison, Jhumpa Lahiri, Edwidge Danticat, Philip Roth, Grace Paley, Cynthia Ozick, Louise Erdrich, Sherman Alexie, Tim O'Brien, Lauren Groff, Siri Hustvedt, Diana Abu-Jaber, and others. The final selection of texts will be available at the beginning of the semester (see syllabus).

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. E). Additional texts will be made available in a reader at the copyshop "Klartext."

452398

Introducing Critical Theory I: Approaches in Literary and Cultural Studies

Vorlesung SWS: 2; Anz. Teiln.: 80

Tischleder, Bärbel

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , wöchentlich

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , Klausur am: 15.07.2013

Kommentar

The first part of the lecture series introduces relevant theoretical approaches, critical thinkers and traditions in the field of literary and cultural studies: Structuralism & Semiotics, Deconstruction, Poststructuralism, Postmodernism, Marx and (Post-)Marxism, Psychoanalysis, New Historicism, Postcolonial Theory and Diaspora Studies, Gender and Queer Studies, Theories of Race and Ethnicity, and Theories of Affect and Everyday Life.

Individual theorists discussed in the lecture are Louis Althusser, Benedict Anderson, Mikhail Bakhtin, Roland Barthes, Simone de Beauvoir, Homi Bhabha, Pierre Bourdieu, Judith Butler, Michel de Certeau, Hélène Cixous, Jacques Derrida, W.E.B. Du Bois, Sigmund Freud, Michel Foucault, Henri Louis Gates, Sandra Gilbert, Susan Gubar, Judith Halberstam, Linda Hutcheon, Frederic Jameson, Julia Kristeva, Jacques Lacan, Teresa de Lauretis, Jean-François Lyotard, Claude Lévi-Strauss, Toni Morrison, Edward Said, Ferdinand de Saussure, Eve Kosofsky Sedgwick, Victor Shklovsky, Gayatri Spivak, Cornel West, and Hayden White. Single lectures will focus on either a particular theoretical approach or school, or on major thinkers that have had considerable influence on the development of critical thought in literary and cultural studies.

The second part of the lecture series, "Approaches and Methods in Media Studies," to be offered in the winter term 2013/14, will focus on media theory and Cultural Studies, including theories of single media such as film, television, the computer and other digital technologies, material culture studies and actor-network theory.

The two-semester lecture series aims at introducing students to major approaches, traditions and key figures as well as critical methods in the field of literary, cultural and media theory.

456135

Advanced American Cultural Studies: Civil Rights in the United States

Übung SWS: 2; Anz. Teiln.: 25

Wetzel-Sahm, Birgit

Fr 14:00 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 26.04.2013

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 27.04.2013

Fr 14:00 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 10.05.2013

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 11.05.2013

Fr 14:00 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
31.05.2013
Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
01.06.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Today, in the United States, civil rights has come to mean the right to be free from discrimination on grounds of race, ethnicity, religion, gender, disability or sexual preference. Until the latter half of the 20th century, however, protection of civil rights was very limited, because the *Bill of Rights* applied to federal law only and not to state law. In many parts of the US, numerous state laws were passed - among them the most infamous Jim Crow legislation - which excluded African Americans from full participation in society. In the area of racial and ethnic equality as in areas such as women's rights, gay rights and religious equality, the various civil rights movements in the US have greatly contributed to political action, legislation, and Supreme Court decisions leading to dramatic changes in American society. We will discuss the historical contexts of civil rights, listen to the voices of activists and their opponents, read legal, political and personal discourses, look at activist photography and pay virtual visits to sites of civil rights tourism.

You can gain credits for M.EP.01; M.AS.01 and/or Schlüsselkompetenzen (Informations-, Medienkompetenz and others). Requirements for all modules: informed reading of assignments, in-class presentation; for M.AS.01 in addition: 10-page research paper.

Topics and schedule:. Visit the American Studies homepage and StudIp for the schedule, the reading list and the list of topics for this course in March. You must have signed up for a topic before the beginning of the semester and read the assignments for the first block. Therefore, please contact me well in advance at wetzelsahm@web.de

Textbook (purchase strongly recommended): Robert P. Green, Jr. & Harold E. Cheatham, eds. *The American Civil Rights Movement: A Documentary History* (Manchester & New York: Manchester UP, 2009).

Sprachwissenschaftliche Basismodule

M.EP.020 Master-Basismodul Linguistik (A)

455741 **Überblicksvorlesung English Linguistics: Information structure**
Vorlesung SWS: 2; Anz. Teiln.: 40 *Eckardt, Regine*
Fr 10:15 - 11:45 Raum: Verfügungs VG 1.101 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013

Kommentar German and English differ in word order patterns.

This causes problems in L2 learning for Germans and English learners alike. Current linguistic theory has revealed that word order has a very different status in the two languages. English uses word order mainly to code grammatical relations in the clause. Consequently, word order is comparatively fixed. German, in contrast, makes use of word order variation in order to code information structure (i.e. focus/background, old/new information) and logical relations (scope, definite/indefiniteness). The lecture reviews the underlying logic of word order in English and German, and discusses the driving forces which shape sentences in either language.

Participants should have basic knowledge in syntax and semantics.

M.EP.021 Master-Basismodul Linguistik (B)

455741	Überblicksvorlesung English Linguistics: Information structure Vorlesung SWS: 2; Anz. Teiln.: 40 Fr 10:15 - 11:45 Raum: Verfügungs VG 1.101 , wöchentlich	<i>Eckardt, Regine</i>
Organisatorisches	Registration in Stud.IP: 1 March - 7 April 2013	
Kommentar	German and English differ in word order patterns. This causes problems in L2 learning for Germans and English learners alike. Current linguistic theory has revealed that word order has a very different status in the two languages. English uses word order mainly to code grammatical relations in the clause. Consequently, word order is comparatively fixed. German, in contrast, makes use of word order variation in order to code information structure (i.e. focus/background, old/new information) and logical relations (scope, definite/indefiniteness). The lecture reviews the underlying logic of word order in English and German, and discusses the driving forces which shape sentences in either language. Participants should have basic knowledge in syntax and semantics.	
459193	Tense in Natural Language Hauptseminar SWS: 2; Anz. Teiln.: 20 Di 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich Mo - Abgabe Hausarbeit am: 30.09.2013	<i>Menéndez-Benito, Paula</i>
Organisatorisches	Registration in Stud.IP: 1 March - 7 April 2013	
Kommentar	Human language allows us to make claims that are not restricted to the here and the now. It does so by providing us with devices that result in statements about displaced (non-actual) situations. Examples of some such devices are tenses and modal constructions. The past tense in "It was raining very hard" indicates that we are making a claim about a past situation. The counterfactual construction in sentences like "if it hadn't rained yesterday, we would have gone to the beach" indicates that we are not talking about the actual situation, but about others, merely possible, situations. This course will provide an introduction to tense semantics, the kind of semantics that models displacement along the temporal dimension. We will construct a compositional framework for tense semantics and use this system to investigate the semantics of tense in natural language. Familiarity with the basic tools and concepts of truth-conditional semantics will be presupposed.	
459194	English complementizers (and conjunctions) Hauptseminar SWS: 2; Anz. Teiln.: 20 Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Mo - Abgabe Hausarbeit am: 30.09.2013	<i>Farke, Hildegard</i>
Organisatorisches	Registration in Stud.IP: 1 March - 7 April 2013	

Kommentar In generative grammar, a *complementizer* is a syntactic category equivalent to the term *subordinating conjunction* in traditional grammar. The term *complementizer* refers to a subclass of conjunctions which introduce a complement clause. The *complementizer* is widely held to be the syntactic head which can be filled (*that, if, whether*) or phonetically empty but syntactically active leading to interesting distributional facts (*Bill believes (that) John is nice - *(that) John is nice Bill believes*). In this seminar we are going to discuss different analyses of complementizer constructions and their various types and functions, and we will also have a closer look at coordinating and subordinating conjunctions.

requirements: active participation, oral presentation, term paper

459196

Conditionals

Hauptseminar SWS: 2; Anz. Teiln.: 20

Csipak, Eva;

Di 10:15 - 11:45 Raum: Verfügungs VG 1.101 , wöchentlich

Eckardt, Regine

Mo - Abgabe Hausarbeit am: 30.09.2013

Kommentar Humans reasoning is not limited to the here and now. We can also consider counterfactual situations and share intuitions about what would have happened if ...

Conditional sentences express our beliefs and knowledge about things that were not really true.

In the present class, we take a look at different kinds of conditionals and different ways to model how we think about what could or could not be the case. Conditionals can be used to talk about future possibilities ("If it is sunny tomorrow, I will go to the park") and counterfactual claims ("If it had been sunny yesterday, I would have gone to the park"). They can also give advice ("If you want to go to Harlem, you should take the A-train") or insult ("If I may be frank, you look terrible today"). We can even express conditionality without the word "if": "Come to this class and you will have lots of fun!"

Requirements: Introduction to Semantics.

459381

Linguistics as Cognitive Science

Hauptseminar SWS: 2; Anz. Teiln.: 20

Zeijlstra, Hedde

Mi 16:15 - 17:45 Raum: Verfügungs VG 0.111 , wöchentlich

Mo - Abgabe Hausarbeit am: 30.09.2013

Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013

Kommentar Ever since the so-called linguistic revolution, initiated by Noam Chomsky in the 50's of the last century, linguistics is taken to be a cognitive science: a study of the human mind. This has led to a number of important and controversial hypotheses about the nature of language and linguistic knowledge. The best example of this is the hypothesis that there is a Universal Grammar (UG), an instance of linguistic knowledge innately present in every human being. The postulation of a UG gave rise to a number of fierce and ongoing debates about language acquisition, language evolution and the relation with other cognitive domains, such as music. In this course, we will look at a number of such contemporary debates in these domains and discuss the status of language as a cognitive object of study.

Literature: t.b.a.

452212	The Junius Manuscript	<i>Rudolf, Winfried</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 25 Mi 12:15 - 14:45 Raum: Verfügungs VG 2.105 , wöchentlich Mi 12:00 - 14:00 Klausur am: 10.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.	
Kommentar	<p>Oxford, Bodleian Library, MS Junius 11 is one of the four major codices containing Anglo-Saxon poetry. Its contents is reminiscent of the canon of poetry rendered into the vernacular by Caedmon, according to Bede's account of his miraculous translation efforts. The two Genesis poems have been studied in some detail by Francis Junius, owner of this manuscript in the seventeenth century and contemporary and friend of Milton. Influences on Milton's <i>Paradise Lost</i>, though direct evidence is lacking, are unmistakable. The poems <i>Exodus</i> and <i>Daniel</i> represent hallmarks of Anglo-Saxon poetry and have helped forge a mythical identity of the island invaders that maps itself on the Israelites.</p> <p>Students are required to read all poems in translation before the course and to acquire the parallel edition: <i>Old Testament Narratives</i>, ed. & transl. by Daniel Anlezark, Dumbarton Oaks Medieval Library (Cambridge: Harvard UP, 2011).</p>	
452473	Reading and Editing the Medieval Manuscript	<i>Rudolf, Winfried</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 30 Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Do 10:00 - 12:00 Klausur am: 18.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b und M.EP.201 (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.	
Kommentar	<p>"Back to the Manuscripts!" With this battle-cry E. G. Stanley, approved veteran of Anglo-Saxon studies, encouraged young students of medieval English in the year 1998 to shift their focus to the material text as the only reliable starting point for the study and appreciation of medieval language and textuality. This course seeks to follow in Stanley's footsteps by offering students an introduction to the description and analysis of medieval books and handwriting. Students will take their very first steps in deciphering, transcribing and translating medieval English texts as encountered in their material context. Aspects of editing as well as dating medieval texts on account of material and linguistic evidence will be addressed in this course. All primary texts will be provided.</p> <p><u>Requirements:</u> First session attendance is mandatory. Students may also wish to read in advance: Raymond Clemens and Timothy Graham, eds., <i>Introduction to Manuscript Studies</i> (Ithaca: Cornell UP, 2007).</p>	
452514	Aufbaumodul 1: Introduction to Medieval English Literature and Culture	<i>Critten, Rory</i>
	Proseminar SWS: 2; Anz. Teiln.: 30 Do 12:00 - 14:00 Raum: Verfügungs VG 4.104 , wöchentlich Do 12:00 - 14:00 Klausur am: 11.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013	
Voraussetzungen	E-Proseminar B.EP.01	

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).

Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

452527 **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*
Do 10:00 - 12:00 Raum: Verfügungs VG 2.104 , wöchentlich
Do 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am:
18.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen E-Proseminar B.EP.01

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).

Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

453029 **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*
Di 10:00 - 12:00 Raum: Verfügungs VG 4.104 , wöchentlich
Di 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am:
16.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen E-Proseminar B.EP.01

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).

Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

453681 **Medieval Textual Culture**
Vorlesung SWS: 2; Anz. Teiln.: 160 *Rudolf, Winfried*
Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013
Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar **Medieval Textual Culture**
This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

458133 **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Critten, Rory*
Do 08:30 - 10:00 Raum: Verfügungs VG 0.110 , wöchentlich
Do 08:30 - 10:00 Klausur am: 11.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen E-Proseminar B.EP.01

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).

Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

Literatur- und kulturwissenschaftliche Aufbaumodule

M.EP.04a Master-Aufbaumodul Anglistische Literatur- und Kulturwissenschaft

457645 **British Travel Literature from the Early Modern Period to the Present VL**
Vorlesung SWS: 2; Anz. Teiln.: 80 *Schaff, Barbara*
Do 10:00 - 12:00 Raum: ZHG ZHG004 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG001 , Klausur am: 18.07.2013

Kommentar Travellers cross boundaries, are curious and have an interest in the exchange and interaction with foreign cultures. As travel writers, they produce knowledge and shape discourses about home and abroad, about the Self and the Other- in short, travel writing is a way of seeing, imagining, aestheticising and understanding the world. The lecture series will give an overview of the rich tradition of 500 years of British travel writing, addressing different forms and purposes of travel (among them exploration, quest, education, research, leisure, adventure, escape) and various styles and genres of travel literature. A particular focus will be on travel and gender and the (quite magnificent) British tradition of female travel writers.

Readings: Carl Thompson, *Travel Writing* (2011); Peter Hulme and Tim Youngs, *The Cambridge Companion to Travel Writing* (2002); Jane Robinson, *Unsuitable for Ladies. An Anthology of Women Travellers* (1994).

Registration via StudIP: until 11.4.13 (date of the first lecture)

457732

Novels of the Romantic Age

Hauptseminar SWS: 2; Anz. Teiln.: 15

Georgi, Claudia

Mi 08:15 - 09:45 Raum: Verfügungs VG 2.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

The class explores the development of the generic conventions of the novel in the Romantic Age by focusing on new forms such as the Gothic Novel, the Historical Novel, the Newgate Novel, the Social Novel and the Silver Fork Novel or Fashionable Novel and their interrelations. In addition to their defining features, the social, cultural and political context of the selected novels will be considered in order to address topics such as the fascination with terror and crime, the moral responsibility of literature or the relation between historical fiction and historiography.

Readings: Horace Walpole, *The Castle of Otranto* (1764); Sir Walter Scott, *Waverley; or, 'Tis Sixty Years Since* (1814); Charles Dickens, *Oliver Twist* (1837); additional reading during the term: e.g. excerpts from Edward George Bulwer-Lytton, *Pelham, or The Adventures of a Gentleman* (1828); William Hazlitt, "The Dandy School"

Requirements: Students are strongly advised to read the novels before the beginning of the term!!!

Klausur: Module M.EP. 01a written essay exam in the "Romantic" VL

Registration: via StudIP (until April 7th 2013)

457733

A Survey of British Literature and Cultural History: Romanticism, VL

Vorlesung SWS: 2; Anz. Teiln.: 200

Haekel, Ralf

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar

This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe

(ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458089

Salman Rushdie

Hauptseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mo 14:00 - 16:00 Raum: Universität HDW 2.124 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Salman Rushdie is one of the most prominent writers of our time. Both his fictive works and his scholarly contributions have extensively offered us new ways of understanding the post-colonial world. In this seminar, we will discuss how Rushdie's unique narratological techniques of writing enrich the post-colonial dialogue. We will discuss major concepts of post-colonial theory - like hybridity, otherness or trans-nationalism - by paying particular attention to the constant construction, deconstruction and negotiation of identities within his writings.

Readings: Salman Rushdie's *Midnight's Children* as well as *The Satanic Verses*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: M.EP. 01a: essay exam in a VL.

458296

Stranger than Fiction: Metafictional Elements in Contemporary Fiction and Films

Hauptseminar SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Kommentar

As a type of fiction that self-reflexively exposes its constructedness and destroys aesthetic illusion, metafiction has a long tradition in literature and has been discussed widely in the context of postmodernist approaches to history. This course will analyse and compare metafictional strategies in more recent novels and films, and investigate characteristic medium-related devices and techniques of illusion-breaking in novels, films and TV Series.

Readings: Michael Cunningham, *The Hours* (1998); Ian McEwan, *Atonement* (2001); Jasper Fforde, *Lost in a Good Book* (2002);

Films: *The Player* (Robert Altman, 1992); *Stranger than Fiction* (Marc Forster 2006); *The Artist* (Michel Hazanavicius 2011); *Atonement* (Joe Wright 2007); TV Series: *Arrested Development*

Klausur: M.EP. 01a written exam in either VL.

Registration: in StudIP until 8.4.2013

458606

Postcolonial Identity

Hauptseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Do 12:00 - 20:30 Raum: Universität HDW 2.111 , Einzeltermin am:
10.10.2013

Do 12:00 - 20:30 Raum: Universität HDW 2.110 , Einzeltermin am:
10.10.2013

Fr 08:00 - 18:30 Raum: Universität HDW 2.111 , Einzeltermin am:
11.10.2013
Fr 08:00 - 18:30 Raum: Universität HDW 2.110 , Einzeltermin am:
11.10.2013
Sa 09:00 - 17:00 Raum: Universität HDW 2.111 , Einzeltermin am:
12.10.2013
Sa 09:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am:
12.10.2013
Mo 08:30 - 10:00 Raum: Verfügungs VG 1.106 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar The colonial experience has shaped identities all over the world both within the centre and the periphery; thus, identity construction is of prime importance for post-colonial studies. A wide spectrum of narratives written by authors from Great Britain and former British colonies has focused on the colonial and post-colonial influences on identities as a form of cultural critique. In this seminar we will make our way from the diverse definitions of colonialism and post-colonialism to questions of representation, the voice of the postcolonial subject as well as the authors' writing strategies. Concepts of nationalism, trans-nationalism, globalisation, economic influences, identity and hybridity will be central to our discussions.

Readings: Andrea Levy: *Small Island*, Chinua Achebe: *Things Fall Apart*, Salman Rushdie: *Midnight's Children*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: M.EP. 01a written exam in either VL.

458607 **Tolkien Between Classic and Popularism**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Nambula, Katharina*
Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar The British author J.R.R. Tolkien is regarded as a great scholar in philology, a well respected critic and an author of great influence. We will work ourselves through Tolkien's fascinating life, his personal interests and hobbies and how they influenced his work as an author. What makes his writings so particular that it has inspired a great fan community? We will approach this topic through a close reading of selected abstracts from *Tales of the Perilous Realm* and a detailed study *The Lord of the Rings*. Finally we will compare how the latest film adaptation has turned his work into highly popular narratives.

Readings: J.R.R. Tolkien: *Tales from the Perilous Realm*; J.R.R. Tolkien: *The Lord of the Rings*

Registration: via StudIP (until Mar. 31)

458609 **Napoleon and the Napoleonic Wars in the British and European Literary Imagination**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Schaff, Barbara*
Di 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich

Kommentar Napoleon fuelled the 19th-century European literary imagination as perhaps no other sovereign. For the Romantic poets, he embodied the dialectic between liberation and power,

between heroism and dictatorship. European novelists wove the Napoleonic patterns of rise and fall or aspiration and failure into their narratives in regard to their distinctive national contexts. The course will investigate the Napoleonic myth in European literature and compare the respective national perspectives and literary and filmic modes of representation. Students should be fluent in both English and German, as texts in both languages will be read and discussed.

Readings: Poems by Byron, Shelley, Heine and Hölderlin (available on StudIP in April); L. Tolstoj, *Krieg und Frieden*; W. Thackeray, *Vanity Fair*; Stendhal, *Die Kartause von Parma*; TV Series: Hornblower; Sharpe.

Klausur: Module M.EP. 01a written essay exam in the "Survey" VL

Registration in StudIP: until 8.4.2013

459283

Scottish Gothic Fiction--Edinburgh Summer School 2013

Blockveranstaltung SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Kommentar

This course will discuss a distinctively Scottish tradition of the Gothic, starting with James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* as a Romantic exploration of the self, moving on to Victorian Post-Darwinian anxieties as expressed in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. More recent fiction by Emma Tennant, James Robertson and Louise Welsh will provide us with insights into contemporary forms and themes of Scottish literary representations of the dark, uncanny and macabre. Part of the course will also be devoted to the making and marketing of Edinburgh as a "gothic" literary city.

All texts should be read by the beginning of July, when we will meet for a final adjustment of the schedule and distribution of the presentations. A recommended first introduction to the topic is David Punter's *Companion to the Gothic*, chapter 6, Blackwell 2001.

Readings: James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, R.L.Stevenson, *The Strange Case of Dr. Jekyll and Mr Hyde* and "*The Body-Snatcher*", Louise Welsh, *The Cutting Room*, James Robertson, *The Testament of Gideon Mack*, Emma Tennant, *Two Women of London: The Strange Case of Ms.Jekyll and Mrs.Hyde*.

M.EP.04b Master-Aufbaumodul Nordamerikastudien

453062

Literaturwissenschaftliches Hauptseminar

Hauptseminar SWS: 2; Anz. Teiln.: 35

Kelleter, Frank

Mo 18:00 - 20:00 Raum: Verfügungs VG 1.108 , wöchentlich

Mo 18:00 - 20:00 mündliche Prüfung am: 15.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session. is required. For final registration, participants need to attend the first session.

452710

Independent Study: Methodologisches Tutorial zu den Hauptseminaren

Tutorium SWS: 2; Anz. Teiln.: 2

N.N.,

- - nach Vereinbarung

Organisatorisches Ort und Zeit nach Vereinbarung.

Kommentar This independent study unit accompanies the "Hauptseminare." If you wish to take a "Hauptseminar" for your "Wissenschaftsmodul" in English Philology (B.EP.51) or for your "wissenschaftliche Vertiefungsmodul" in American Studies (B.AS.8), **please see your instructor well in advance (at least three weeks before classes commence)!**

457779

Photographic Discourses in/and Nineteenth Century America

Hauptseminar SWS: 2; Anz. Teiln.: 35

N.N.,

Do 10:00 - 12:00 Raum: Verfügungs VG 4.107 , wöchentlich

Do 10:00 - 12:00 mündliche Prüfung am: 11.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar When in 1839, Louis Jacques Mandé Daguerre announced the invention of a new imaging process before the French Academy of Sciences, he initiated a cultural practice that would have an immense impact on the ways people conceptualize the "world" and their relations to it. Europe and North America were seized by a veritable "daguerreotypomania," and soon the new medium did not just hold an indisputable place as an aide to memory, but stimulated aesthetic discussions, (pseudo-)scientific enterprises and (quasi-)colonial endeavors. Photographic processes changed modes of representation, impacted social relations, and inspired the cultural imagination in significant ways. In this class, we will explore the development of roughly the first eighty years of photography in the United States. We will examine various discursive fields in which photography and photographic practices played key roles as well as a variety of photographers, movements, and genres, such as portrait, landscape, and scientific photography. Moreover, we will familiarize ourselves with theories concerning the implications and characteristics of photography, both contemporary and historical, and explore the impact of the new medium as reflected in nineteenth-century literary texts and biographical sources. Our emphasis will be on the cultural dimensions of photographic practices and on analyzing selected photographs in terms of their implications and composition.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458837

Jazz and Blues Literature

Hauptseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mo 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich

Mo 10:00 - 12:00 mündliche Prüfung am: 08.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Music has long exerted a strong fascination on literature, as well as on theories of the arts. A prominent example is the influential statement by nineteenth-century critic Walter Pater that "[a]ll arts constantly aspire to the condition of music." The role of jazz in literature of the 20th century is perhaps a special case; while music in general has been treated as if it were relatively free of ideology, jazz and blues music are firmly rooted in the popular imagination in the context of a particular social and ethnic group. Jazz and blues are seen as uniquely African-American art forms, though essentialist theories of jazz's origins remain contested from a musicological standpoint. Still, the association of jazz and blues with African-American culture is a well-established one and plays a significant role in the

way this music is used in literature as a stand-in for a collective identity rooted in culture and race.

This seminar will examine different forms of jazz and blues literature - poetry, short fiction, and novels - asking two main questions: what are the formal attributes of such intermedial literature, which may not only describe and depict but also actively imitate musical techniques? What functions do these formal experiments serve for the broader cultural discourses in which these texts take part? We will apply theories of intermediality and adaptation as well as studies of the role of jazz and blues in African-American literature and culture. Students will take an active role in determining the final syllabus, choosing primary texts from a range suggested at the beginning of the semester and forming expert groups to present and analyze poetry, short fiction, and longer prose works.

Students should purchase copies of Toni Morrison's 1992 novel *Jazz* and Albert Murray's 1974 novel *Train Whistle Guitar*. A collection of theoretical texts, short fiction, and poetry will be available as a reader before the beginning of the semester at the Digitale Druck Zentrum on campus.

Der Kurs wird zu den folgenden Zeiten stattfinden:

Vorbesprechung: 12.4.2013, 16-18 Uhr
Workshops: 20.4., 25.5., 22.6., jeweils 9.30-13.00 und 14.00-17.30

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Sprachwissenschaftliche Aufbaumodule

M.EP.05a Master-Aufbaumodul Linguistik

459193

Tense in Natural Language

Hauptseminar SWS: 2; Anz. Teiln.: 20

Menéndez-Benito,

Di 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich

Paula

Mo - Abgabe Hausarbeit am: 30.09.2013

Organisatorisches

Registration in Stud.IP: 1 March - 7 April 2013

Kommentar

Human language allows us to make claims that are not restricted to the here and the now. It does so by providing us with devices that result in statements about displaced (non-actual) situations. Examples of some such devices are tenses and modal constructions. The past tense in "It was raining very hard" indicates that we are making a claim about a past situation. The counterfactual construction in sentences like "if it hadn't rained yesterday, we would have gone to the beach" indicates that we are not talking about the actual situation, but about others, merely possible, situations. This course will provide an introduction to tense semantics, the kind of semantics that models displacement along the temporal dimension. We will construct a compositional framework for tense semantics and use this system to investigate the semantics of tense in natural language. Familiarity with the basic tools and concepts of truth-conditional semantics will be presupposed.

459194

English complementizers (and conjunctions)

Hauptseminar SWS: 2; Anz. Teiln.: 20

Farke, Hildegard

Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mo - Abgabe Hausarbeit am: 30.09.2013

Organisatorisches

Registration in Stud.IP: 1 March - 7 April 2013

Kommentar In generative grammar, a *complementizer* is a syntactic category equivalent to the term *subordinating conjunction* in traditional grammar. The term *complementizer* refers to a subclass of conjunctions which introduce a complement clause. The *complementizer* is widely held to be the syntactic head which can be filled (*that, if, whether*) or phonetically empty but syntactically active leading to interesting distributional facts (*Bill believes (that) John is nice - *(that) John is nice Bill believes*). In this seminar we are going to discuss different analyses of complementizer constructions and their various types and functions, and we will also have a closer look at coordinating and subordinating conjunctions.

requirements: active participation, oral presentation, term paper

459196

Conditionals

Hauptseminar SWS: 2; Anz. Teiln.: 20

Csipak, Eva;

Di 10:15 - 11:45 Raum: Verfügungs VG 1.101 , wöchentlich

Eckardt, Regine

Mo - Abgabe Hausarbeit am: 30.09.2013

Kommentar

Humans reasoning is not limited to the here and now. We can also consider counterfactual situations and share intuitions about what would have happened if ...

Conditional sentences express our beliefs and knowledge about things that were not really true.

In the present class, we take a look at different kinds of conditionals and different ways to model how we think about what could or could not be the case. Conditionals can be used to talk about future possibilities ("If it is sunny tomorrow, I will go to the park") and counterfactual claims ("If it had been sunny yesterday, I would have gone to the park"). They can also give advice ("If you want to go to Harlem, you should take the A-train") or insult ("If I may be frank, you look terrible today"). We can even express conditionality without the word "if": "Come to this class and you will have lots of fun!"

Requirements: Introduction to Semantics.

459381

Linguistics as Cognitive Science

Hauptseminar SWS: 2; Anz. Teiln.: 20

Zeijlstra, Hedde

Mi 16:15 - 17:45 Raum: Verfügungs VG 0.111 , wöchentlich

Mo - Abgabe Hausarbeit am: 30.09.2013

Organisatorisches

Registration in Stud.IP: 1 March - 7 April 2013

Kommentar

Ever since the so-called linguistic revolution, initiated by Noam Chomsky in the 50's of the last century, linguistics is taken to be a cognitive science: a study of the human mind. This has led to a number of important and controversial hypotheses about the nature of language and linguistic knowledge. The best example of this is the hypothesis that there is a Universal Grammar (UG), an instance of linguistic knowledge innately present in every human being. The postulation of a UG gave rise to a number of fierce and ongoing debates about language acquisition, language evolution and the relation with other cognitive domains, such as music. In this course, we will look at a number of such contemporary debates in these domains and discuss the status of language as a cognitive object of study.

Literature: t.b.a.

452212	The Junius Manuscript	
	Hauptseminar SWS: 2; Anz. Teiln.: 25	<i>Rudolf, Winfried</i>
	Mi 12:15 - 14:45 Raum: Verfügungs VG 2.105 , wöchentlich	
	Mi 12:00 - 14:00 Klausur am: 10.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.	
Kommentar	<p>Oxford, Bodleian Library, MS Junius 11 is one of the four major codices containing Anglo-Saxon poetry. Its contents is reminiscent of the canon of poetry rendered into the vernacular by Caedmon, according to Bede's account of his miraculous translation efforts. The two Genesis poems have been studied in some detail by Francis Junius, owner of this manuscript in the seventeenth century and contemporary and friend of Milton. Influences on Milton's <i>Paradise Lost</i>, though direct evidence is lacking, are unmistakable. The poems <i>Exodus</i> and <i>Daniel</i> represent hallmarks of Anglo-Saxon poetry and have helped forge a mythical identity of the island invaders that maps itself on the Israelites.</p> <p>Students are required to read all poems in translation before the course and to acquire the parallel edition: <i>Old Testament Narratives</i>, ed. & transl. by Daniel Anlezark, Dumbarton Oaks Medieval Library (Cambridge: Harvard UP, 2011).</p>	

452473	Reading and Editing the Medieval Manuscript	
	Hauptseminar SWS: 2; Anz. Teiln.: 30	<i>Rudolf, Winfried</i>
	Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich	
	Do 10:00 - 12:00 Klausur am: 18.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b und M.EP.201 (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.	
Kommentar	<p>"Back to the Manuscripts!" With this battle-cry E. G. Stanley, approved veteran of Anglo-Saxon studies, encouraged young students of medieval English in the year 1998 to shift their focus to the material text as the only reliable starting point for the study and appreciation of medieval language and textuality. This course seeks to follow in Stanley's footsteps by offering students an introduction to the description and analysis of medieval books and handwriting. Students will take their very first steps in deciphering, transcribing and translating medieval English texts as encountered in their material context. Aspects of editing as well as dating medieval texts on account of material and linguistic evidence will be addressed in this course. All primary texts will be provided.</p> <p><u>Requirements:</u> First session attendance is mandatory. Students may also wish to read in advance: Raymond Clemens and Timothy Graham, eds., <i>Introduction to Manuscript Studies</i> (Ithaca: Cornell UP, 2007).</p>	

Literatur- und kulturwissenschaftliche Vertiefungsmodule

M.EP.09a Vertiefungsmodul Anglistische Literatur- und Kulturwissenschaft

M.EP.09b Vertiefungsmodul Nordamerikastudien

452647	Examens- und Forschungskolloquium	
	Kolloquium SWS: 2; Anz. Teiln.: 25	<i>N.N.,</i>
	Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich	
	Di - mündliche Prüfung am: 09.07.2013	

Kommentar This colloquium is open to all students who wish to take their final exams with me (especially B.A. and M.A. theses). Please register personally *before* the first week of classes. If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

452668 **Current Issues in American Studies**
Kolloquium SWS: 2; Anz. Teiln.: 25 *Tischleder, Bärbel*
Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , mündliche Prüfung am: 11.07.2013

Kommentar The colloquium invites advanced students who are preparing or already working on their B.A. or M.A. thesis. It will provide the opportunity to present and discuss your work in progress and receive valuable feedback. Further sessions will be on academic writing, research, and current developments in American cultural and literary studies as well as critical theory.

The course also gives students the opportunity to suggest specific topics and/or theoretical texts relevant to the field of American Studies and with regard to current research projects that may be taken up in individual class discussions. If you have a particular topic or text in mind that you want to propose for discussion, please send an email to Prof. Tischleder (preferably before the beginning of the semester).

If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

Sprachwissenschaftliche Vertiefungsmodule

M.EP.09c Vertiefungsmodul Englische Linguistik

455747 **Oberseminar**
Oberseminar SWS: 2; Anz. Teiln.: 15 *Zeijlstra, Hedde*
Di 16:15 - 17:45 Raum: Jacob-Grim SEP 0.250 , wöchentlich

M.EP.09d Vertiefungsmodul Englische Mediävistik

Abschlussmodule

M.EP.06a Master-Abschlussmodul Anglistische Literatur- und Kulturwissenschaft

456317 **New Literary Publications**
Kolloquium SWS: 2; Anz. Teiln.: 20 *Haekel, Ralf*
Di 18:00 - 20:00 Raum: Verfügungs VG 4.104 , wöchentlich

Kommentar In this Colloquium we will read and discuss works of fiction, drama, and poetry that have been published only very recently. The intention is to approach new literature without any standard interpretation or preconceived notion in mind. Students will have the chance to practice their journalistic skills, and, in order to get credits, each participant should write two short literary reviews (roughly 2 pages each). We will meet on a regular basis every two weeks; so there should be enough time for every participant to be prepared.

The course syllabus will be the result of a democratic process: suggestions can be made on StudIP by editing the Wiki page, and in the first session we will decide which books to read.

Klausur: Students taking this course for the Abschlussmodul M.EP. 06a should please contact the instructor to arrange for the oral exam.

Registration: in StudIP

M.EP.06b Master-Abschlussmodul Nordamerikastudien

- 453062** **Literaturwissenschaftliches Hauptseminar**
Hauptseminar SWS: 2; Anz. Teiln.: 35 *Kelleter, Frank*
Mo 18:00 - 20:00 Raum: Verfügungs VG 1.108 , wöchentlich
Mo 18:00 - 20:00 mündliche Prüfung am: 15.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013
- Kommentar Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session. is required. For final registration, participants need to attend the first session.
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- 452668** **Current Issues in American Studies**
Kolloquium SWS: 2; Anz. Teiln.: 25 *Tischleder, Bärbel*
Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , mündliche Prüfung am: 11.07.2013
- Kommentar The colloquium invites advanced students who are preparing or already working on their B.A. or M.A. thesis. It will provide the opportunity to present and discuss your work in progress and receive valuable feedback. Further sessions will be on academic writing, research, and current developments in American cultural and literary studies as well as critical theory.
- The course also gives students the opportunity to suggest specific topics and/or theoretical texts relevant to the field of American Studies and with regard to current research projects that may be taken up in individual class discussions. If you have a particular topic or text in mind that you want to propose for discussion, please send an email to Prof. Tischleder (preferably before the beginning of the semester).
- If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!
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- 452708** **Theory and Research Projects in American Studies**
Oberseminar SWS: 2; Anz. Teiln.: 25 *Tischleder, Bärbel*
Di 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
09.04.2013 Bis: 09.07.2013

Kommentar **Research Projects in American Studies (Textual Studies, Digitization, Popular Seriality)**

This "Oberseminar" is designed to identify the fault-lines, schisms, and systemic differentiations in current cultural and literary theory. This semester's focus will be on topics and problems discussed in the graduate program "Textwissenschaften", the planned graduate program "Digitization and Literature," and the DFG-Forschergruppe "Popular Seriality." Attendance by invitation only.

452647 **Examens- und Forschungskolloquium** *N.N.,*
Kolloquium SWS: 2; Anz. Teiln.: 25
Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Di - mündliche Prüfung am: 09.07.2013

Kommentar This colloquium is open to all students who wish to take their final exams with me (especially B.A. and M.A. theses). Please register personally *before* the first week of classes. If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

457779 **Photographic Discourses in/and Nineteenth Century America** *N.N.,*
Hauptseminar SWS: 2; Anz. Teiln.: 35
Do 10:00 - 12:00 Raum: Verfügungs VG 4.107 , wöchentlich
Do 10:00 - 12:00 mündliche Prüfung am: 11.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar When in 1839, Louis Jacques Mandé Daguerre announced the invention of a new imaging process before the French Academy of Sciences, he initiated a cultural practice that would have an immense impact on the ways people conceptualize the "world" and their relations to it. Europe and North America were seized by a veritable "daguerreotypemania," and soon the new medium did not just hold an indisputable place as an aide to memory, but stimulated aesthetic discussions, (pseudo-)scientific enterprises and (quasi-)colonial endeavors. Photographic processes changed modes of representation, impacted social relations, and inspired the cultural imagination in significant ways. In this class, we will explore the development of roughly the first eighty years of photography in the United States. We will examine various discursive fields in which photography and photographic practices played key roles as well as a variety of photographers, movements, and genres, such as portrait, landscape, and scientific photography. Moreover, we will familiarize ourselves with theories concerning the implications and characteristics of photography, both contemporary and historical, and explore the impact of the new medium as reflected in nineteenth-century literary texts and biographical sources. Our emphasis will be on the cultural dimensions of photographic practices and on analyzing selected photographs in terms of their implications and composition.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458837 **Jazz and Blues Literature** *Petermann, Emily*
Hauptseminar SWS: 2; Anz. Teiln.: 35
Mo 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich
Mo 10:00 - 12:00 mündliche Prüfung am: 08.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Music has long exerted a strong fascination on literature, as well as on theories of the arts. A prominent example is the influential statement by nineteenth-century critic Walter Pater that "[a]ll arts constantly aspire to the condition of music." The role of jazz in literature of the 20th century is perhaps a special case; while music in general has been treated as if it were relatively free of ideology, jazz and blues music are firmly rooted in the popular imagination in the context of a particular social and ethnic group. Jazz and blues are seen as uniquely African-American art forms, though essentialist theories of jazz's origins remain contested from a musicological standpoint. Still, the association of jazz and blues with African-American culture is a well-established one and plays a significant role in the way this music is used in literature as a stand-in for a collective identity rooted in culture and race.

This seminar will examine different forms of jazz and blues literature - poetry, short fiction, and novels - asking two main questions: what are the formal attributes of such intermedial literature, which may not only describe and depict but also actively imitate musical techniques? What functions do these formal experiments serve for the broader cultural discourses in which these texts take part? We will apply theories of intermediality and adaptation as well as studies of the role of jazz and blues in African-American literature and culture. Students will take an active role in determining the final syllabus, choosing primary texts from a range suggested at the beginning of the semester and forming expert groups to present and analyze poetry, short fiction, and longer prose works.

Students should purchase copies of Toni Morrison's 1992 novel *Jazz* and Albert Murray's 1974 novel *Train Whistle Guitar*. A collection of theoretical texts, short fiction, and poetry will be available as a reader before the beginning of the semester at the Digitale Druck Zentrum on campus.

Der Kurs wird zu den folgenden Zeiten stattfinden:

Vorbesprechung: 12.4.2013, 16-18 Uhr
Workshops: 20.4., 25.5., 22.6., jeweils 9.30-13.00 und 14.00-17.30

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

M.EP.07a Master-Abschlussmodul Linguistik

459193

Tense in Natural Language

Hauptseminar SWS: 2; Anz. Teiln.: 20

Menéndez-Benito,

Di 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich

Paula

Mo - Abgabe Hausarbeit am: 30.09.2013

Organisatorisches

Registration in Stud.IP: 1 March - 7 April 2013

Kommentar

Human language allows us to make claims that are not restricted to the here and the now. It does so by providing us with devices that result in statements about displaced (non-actual) situations. Examples of some such devices are tenses and modal constructions. The past tense in "It was raining very hard" indicates that we are making a claim about a past situation. The counterfactual construction in sentences like "if it hadn't rained yesterday, we would have gone to the beach" indicates that we are not talking about the actual situation, but about others, merely possible, situations. This course will provide an introduction to tense semantics, the kind of semantics that models displacement along the temporal dimension. We will construct a compositional framework for tense semantics and

use this system to investigate the semantics of tense in natural language. Familiarity with the basic tools and concepts of truth-conditional semantics will be presupposed.

- 459194** **English complementizers (and conjunctions)**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Farke, Hildegard*
Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mo - Abgabe Hausarbeit am: 30.09.2013
- Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013
- Kommentar In generative grammar, a *complementizer* is a syntactic category equivalent to the term *subordinating conjunction* in traditional grammar. The term *complementizer* refers to a subclass of conjunctions which introduce a complement clause. The *complementizer* is widely held to be the syntactic head which can be filled (*that, if, whether*) or phonetically empty but syntactically active leading to interesting distributional facts (*Bill believes (that) John is nice - *(that) John is nice Bill believes*). In this seminar we are going to discuss different analyses of complementizer constructions and their various types and functions, and we will also have a closer look at coordinating and subordinating conjunctions.
- requirements: active participation, oral presentation, term paper
-
- 459196** **Conditionals**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Csipak, Eva;*
Eckardt, Regine
Di 10:15 - 11:45 Raum: Verfügungs VG 1.101 , wöchentlich
Mo - Abgabe Hausarbeit am: 30.09.2013
- Kommentar Humans reasoning is not limited to the here and now. We can also consider counterfactual situations and share intuitions about what would have happened if ...
- Conditional sentences express our beliefs and knowledge about things that were not really true.
- In the present class, we take a look at different kinds of conditionals and different ways to model how we think about what could or could not be the case. Conditionals can be used to talk about future possibilities ("If it is sunny tomorrow, I will go to the park") and counterfactual claims ("If it had been sunny yesterday, I would have gone to the park"). They can also give advice ("If you want to go to Harlem, you should take the A-train") or insult ("If I may be frank, you look terrible today"). We can even express conditionality without the word "if": "Come to this class and you will have lots of fun!"
- Requirements: Introduction to Semantics.
-
- 459381** **Linguistics as Cognitive Science**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Zeijlstra, Hedde*
Mi 16:15 - 17:45 Raum: Verfügungs VG 0.111 , wöchentlich
Mo - Abgabe Hausarbeit am: 30.09.2013
- Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013
- Kommentar Ever since the so-called linguistic revolution, initiated by Noam Chomsky in the 50's of the last century, linguistics is taken to be a cognitive science: a study of the human mind. This

has lead to a number of important and controversial hypotheses about the nature of language and linguistic knowledge. The best example of this is the hypothesis that there is a Universal Grammar (UG), an instance of linguistic knowledge innately present in every human being. The postulation of a UG gave rise to a number of fierce and ongoing debates about language acquisition, language evolution and the relation with other cognitive domains, such as music. In this course, we will look at a number of such contemporary debates in these domains and discuss the status of language as a cognitive object of study.

Literature: t.b.a.

M.EP.07b Master-Abschlussmodul Mediävistik

452530	Mediävistisches Kolloquium	<i>Rudolf, Winfried</i>
	Seminar SWS: 2; Anz. Teiln.: 30	
	Mi 18:15 - 19:45 Raum: Verfügungs VG 0.110 , wöchentlich	
	Mi 18:00 - 20:00mündliche Prüfung am: 10.07.2013	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.11b (Hausarbeit) und M.EP.07b (mdl. Prüfung). SKs nach Absprache in der ersten Sitzung.	
Kommentar	Das Kolloquium richtet sich vornehmlich an Examenskandidatinnen und -kandidaten und mediävistisch interessierte Studierende. Je nach Bedarf dient die Veranstaltung der Prüfungsvorbereitung, der Vorstellung und Diskussion von Forschungsprojekten, dem vertiefenden Studium von Primärtexten im handschriftlichen Kontext oder der Vorbereitung von Exkursionen.	

M.BW.5 Abschlussmodul Fachdidaktik

Module der Sprachpraxis und Landeskunde

M.EP.03-N Sprachpraxis

451956	Advanced Discussion and Essay Writing	<i>Schofield, Terence</i>
	Übung SWS: 2; Anz. Teiln.: 30	
	Mi 12:15 - 13:45 Raum: Verfügungs VG 1.102 , wöchentlich	
	Mi 12:15 - 13:45Klausur am: 03.07.2013	
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013	
Kommentar	In this course we will be reading certain essays and stories in class and comparing them to other art forms - namely sculpture, painting, etc. Thus the course will enable the students through comparative analysis of these mediums to better understand literary and artistic criticism (interpretation).	
455249	Vocabulary Training (No. 1)	<i>Tuschinsky, Joachim</i>
	Übung SWS: 2; Anz. Teiln.: 40	
	Mo 16:15 - 17:45 Raum: Verfügungs VG 2.102 , wöchentlich	
	Mo 16:15 - 17:45Klausur am: 08.07.2013	
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013	
Kommentar	The areas to be covered in this course and the methods to be employed will be presented and explained at the first meeting, which you are required to attend. Registration is through StudIP. There will be no limit on attendance.	

The following key skills (Schlüsselkompetenzen) can be achieved and credited:
SK.EP.E1-1; SK.EP.E1-3; SK.EP.E1-4; SK.EP.E2-1.

Nachweis Klausur

Registration in FlexNow obligatory!

455745 Advanced Aural Comprehension (AAC)

Übung SWS: 2; Anz. Teiln.: 20

Ross, Gordon Charles

Do 14:15 - 15:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Organisatorisches Registration via Stud.IP: 1 March - 5 April 2013

Kommentar This is a course for advanced students designed to improve and hone listening (aural) skills. It is meant to be a practical course so there will be little or no theory. You **MUST** have the *Sprachpraxis Basismodul* for this course. You will listen to and watch audio-visual recordings and presentations, answer questions, learn new vocab, do exercises, complete tasks, etc. If you want credits, you will also have to give a presentation and pass the final test. The result of the final test will be based on a combination of the class presentation and the final test (*mündliche Prüfung*).

Nachweis Presentation + final test (mündliche Prüfung)

458153 Academic Writing

Übung SWS: 3; Anz. Teiln.: 15

Baig, Fatima

Fr - Abgabe Essay am: 19.07.2013

Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Do 14:15 - 15:00 wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar This course is designed to give students theoretical understanding as well as practice in aspects of academic writing. Topics include features of successful academic writing and academic style, essay structure, how to write a good paragraph, academic reporting, language of critiquing, referencing and support. Assessment: Students are assessed based on an academic essay they will draft and complete over the course of the semester.

459216 Vocabulary Training (No. 2)

Übung SWS: 2; Anz. Teiln.: 20

Ross, Gordon Charles

Di 12:15 - 13:45 Raum: Verfügungs VG 3.107 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

M.EP.08a American Culture and Institutions / British Culture and Institutions

456962 Advanced American Landeskunde

Übung SWS: 2; Anz. Teiln.: 50

Schofield, Terence

Mi 16:15 - 17:45 Raum: ZESS AP26 , wöchentlich

Mi 16:15 - 17:45 Klausur am: 03.07.2013

Organisatorisches Registration via Stud.IP: 1 March - 5 April 2013

Kommentar I have noticed while teaching the last several years that students generally have hardly seen any of the American film classics or know anything about them. That is why this class is being offered. We will watch and analyze "important" American films in the genres of drama, comedy, mystery, science fiction, westerns, horror, etc. If you don't know who "Toto" is then you had better take this class. You have to bring your own popcorn.

Modulpaket Anglophone Literature and Culture

M.EP.10a Historical Aspects of Anglophone Literature and Culture

457733

A Survey of British Literature and Cultural History: Romanticism, VL

Vorlesung SWS: 2; Anz. Teiln.: 200

Haekel, Ralf

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe (ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458609

Napoleon and the Napoleonic Wars in the British and European Literary Imagination

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Di 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich

Kommentar Napoleon fuelled the 19th-century European literary imagination as perhaps no other sovereign. For the Romantic poets, he embodied the dialectic between liberation and power, between heroism and dictatorship. European novelists wove the Napoleonic patterns of rise and fall or aspiration and failure into their narratives in regard to their distinctive national contexts. The course will investigate the Napoleonic myth in European literature and compare the respective national perspectives and literary and filmic modes of representation. Students should be fluent in both English and German, as texts in both languages will be read and discussed.

Readings: Poems by Byron, Shelley, Heine and Hölderlin (available on StudIP in April); L. Tolstoj, *Krieg und Frieden*; W. Thackeray, *Vanity Fair*; Stendhal, *Die Kartause von Parma*; TV Series: Hornblower; Sharpe.

Klausur: Module M.EP. 01a written essay exam in the "Survey" VL

Registration in StudIP: until 8.4.2013

M.EP.10b Anglophone Literature in Focus

M.EP.10c Anglophone Literature(s) - Developments and Contrasts

457733

A Survey of British Literature and Cultural History: Romanticism, VL

Vorlesung SWS: 2; Anz. Teiln.: 200

Haekel, Ralf

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar

This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe (ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458296

Stranger than Fiction: Metafictional Elements in Contemporary Fiction and Films

Hauptseminar SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Kommentar

As a type of fiction that self-reflexively exposes its constructedness and destroys aesthetic illusion, metafiction has a long tradition in literature and has been discussed widely in the context of postmodernist approaches to history. This course will analyse and compare metafictional strategies in more recent novels and films, and investigate characteristic medium-related devices and techniques of illusion-breaking in novels, films and TV Series.

Readings: Michael Cunningham, *The Hours* (1998); Ian McEwan, *Atonement* (2001); Jasper Fforde, *Lost in a Good Book* (2002);

Films: *The Player* (Robert Altman, 1992); *Stranger than Fiction* (Marc Forster 2006); *The Artist* (Michel Hazanavicius 2011); *Atonement* (Joe Wright 2007); TV Series: *Arrested Development*

Klausur: M.EP. 01a written exam in either VL.

Registration: in StudIP until 8.4.2013

M.EP.10d Topics in Anglophone Literature

457732

Novels of the Romantic Age

Hauptseminar SWS: 2; Anz. Teiln.: 15

Georgi, Claudia

Mi 08:15 - 09:45 Raum: Verfügungs VG 2.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

The class explores the development of the generic conventions of the novel in the Romantic Age by focusing on new forms such as the Gothic Novel, the Historical Novel, the Newgate Novel, the Social Novel and the Silver Fork Novel or Fashionable Novel and their interrelations. In addition to their defining features, the social, cultural and political context of the selected novels will be considered in order to address topics such as the fascination with terror and crime, the moral responsibility of literature or the relation between historical fiction and historiography.

Readings: Horace Walpole, *The Castle of Otranto* (1764); Sir Walter Scott, *Waverley; or, 'Tis Sixty Years Since* (1814); Charles Dickens, *Oliver Twist* (1837); additional reading during the term: e.g. excerpts from Edward George Bulwer-Lytton, *Pelham, or The Adventures of a Gentleman* (1828); William Hazlitt, "The Dandy School"

Requirements: Students are strongly advised to read the novels before the beginning of the term!!!

Klausur: Module M.EP. 01a written essay exam in the "Romantic" VL

Registration: via StudIP (until April 7th 2013)

458296

Stranger than Fiction: Metafictional Elements in Contemporary Fiction and Films

Hauptseminar SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Kommentar

As a type of fiction that self-reflexively exposes its constructedness and destroys aesthetic illusion, metafiction has a long tradition in literature and has been discussed widely in the context of postmodernist approaches to history. This course will analyse and compare metafictional strategies in more recent novels and films, and investigate characteristic medium-related devices and techniques of illusion-breaking in novels, films and TV Series.

Readings: Michael Cunningham, *The Hours* (1998); Ian McEwan, *Atonement* (2001); Jasper Fforde, *Lost in a Good Book* (2002);

Films: *The Player* (Robert Altman, 1992); *Stranger than Fiction* (Marc Forster 2006); *The Artist* (Michel Hazanavicius 2011); *Atonement* (Joe Wright 2007); TV Series: *Arrested Development*

Klausur: M.EP. 01a written exam in either VL.

Registration: in StudIP until 8.4.2013

458609 **Napoleon and the Napoleonic Wars in the British and European Literary Imagination**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Schaff, Barbara*
Di 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich

Kommentar Napoleon fuelled the 19th-century European literary imagination as perhaps no other sovereign. For the Romantic poets, he embodied the dialectic between liberation and power, between heroism and dictatorship. European novelists wove the Napoleonic patterns of rise and fall or aspiration and failure into their narratives in regard to their distinctive national contexts. The course will investigate the Napoleonic myth in European literature and compare the respective national perspectives and literary and filmic modes of representation. Students should be fluent in both English and German, as texts in both languages will be read and discussed.

Readings: Poems by Byron, Shelley, Heine and Hölderlin (available on StudIP in April); L. Tolstoj, *Krieg und Frieden*; W. Thackeray, *Vanity Fair*; Stendhal, *Die Kartause von Parma*; TV Series: *Hornblower*; Sharpe.

Klausur: Module M.EP. 01a written essay exam in the "Survey" VL

Registration in StudIP: until 8.4.2013

459283 **Scottish Gothic Fiction--Edinburgh Summer School 2013**
Blockveranstaltung SWS: 2; Anz. Teiln.: 15 *Schaff, Barbara*

Kommentar This course will discuss a distinctively Scottish tradition of the Gothic, starting with James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* as a Romantic exploration of the self, moving on to Victorian Post-Darwinian anxieties as expressed in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. More recent fiction by Emma Tennant, James Robertson and Louise Welsh will provide us with insights into contemporary forms and themes of Scottish literary representations of the dark, uncanny and macabre. Part of the course will also be devoted to the making and marketing of Edinburgh as a "gothic" literary city.

All texts should be read by the beginning of July, when we will meet for a final adjustment of the schedule and distribution of the presentations. A recommended first introduction to the topic is David Punter's *Companion to the Gothic*, chapter 6, Blackwell 2001.

Readings: James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, R.L.Stevenson, *The Strange Case of Dr. Jekyll and Mr Hyde* and "*The Body-Snatcher*", Louise Welsh, *The Cutting Room*, James Robertson, *The Testament of Gideon Mack*, Emma Tennant, *Two Women of London: The Strange Case of Ms.Jekyll and Mrs.Hyde*.

M.EP.10e English Literature(s) in the Global Context

458089 **Salman Rushdie**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Nambula, Katharina*
Mo 14:00 - 16:00 Raum: Universität HDW 2.124 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Salman Rushdie is one of the most prominent writers of our time. Both his fictive works and his scholarly contributions have extensively offered us new ways of understanding the post-colonial world. In this seminar, we will discuss how Rushdie's unique narratological techniques of writing enrich the post-colonial dialogue. We will discuss major concepts of

post-colonial theory - like hybridity, otherness or trans-nationalism - by paying particular attention to the constant construction, deconstruction and negotiation of identities within his writings.

Readings: Salman Rushdie's *Midnight's Children* as well as *The Satanic Verses*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: M.EP. 01a: essay exam in a VL.

458606

Postcolonial Identity

Hauptseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Do 12:00 - 20:30 Raum: Universität HDW 2.111 , Einzeltermin am: 10.10.2013

Do 12:00 - 20:30 Raum: Universität HDW 2.110 , Einzeltermin am: 10.10.2013

Fr 08:00 - 18:30 Raum: Universität HDW 2.111 , Einzeltermin am: 11.10.2013

Fr 08:00 - 18:30 Raum: Universität HDW 2.110 , Einzeltermin am: 11.10.2013

Sa 09:00 - 17:00 Raum: Universität HDW 2.111 , Einzeltermin am: 12.10.2013

Sa 09:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 12.10.2013

Mo 08:30 - 10:00 Raum: Verfügungs VG 1.106 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

The colonial experience has shaped identities all over the world both within the centre and the periphery; thus, identity construction is of prime importance for post-colonial studies. A wide spectrum of narratives written by authors from Great Britain and former British colonies has focused on the colonial and post-colonial influences on identities as a form of cultural critique. In this seminar we will make our way from the diverse definitions of colonialism and post-colonialism to questions of representation, the voice of the postcolonial subject as well as the authors' writing strategies. Concepts of nationalism, trans-nationalism, globalisation, economic influences, identity and hybridity will be central to our discussions.

Readings: Andrea Levy: *Small Island*, Chinua Achebe: *Things Fall Apart*, Salman Rushdie: *Midnight's Children*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: M.EP. 01a written exam in either VL.