

# **KOMMENTIERTES VORLESUNGSVERZEICHNIS (KVV) SOMMERSEMESTER 2018**

**Verbindliche Anmeldung zu den Seminaren nur über Campus (nicht über Ilias): 26.02. bis 15.04.2018.**

**Besuch der Examenskolloquien nur mit persönlicher Anmeldung bei den PrüferInnen möglich.**

**Bezeichnung der Hörsäle: KI (Keplerstr. 11), KII (Keplerstr. 17),  
2.... (Breitscheidstr. 2)**

**Das KVV wird fortlaufend aktualisiert. Bitte achten Sie auf Änderungen!**

# 1. VORLESUNGEN / LECTURE COURSES

## Text and Context II

### Survey of American Literature, 1865 – Present

This lecture course provides an overview of U.S.-American literature from the Civil War until today. We will explore a broad scope of literary representations and formations of what it means to be ‘American’ since the time of national reconstruction and the subsequent rise of the United States to the rank of a world power. We will continue to examine some of the central ideas, myths, assumptions, intellectual concepts, and popular perceptions that have influenced the ways in which Americans think about themselves and their nation throughout the twentieth century.

Sections I and II of this course aim to provide an overview of diverse literary traditions across a span of almost four hundred years. Obviously, the diversity of American experience and the amount of time covered by this survey mean that a course of this kind will always be rather cursory. Your anthology provides a much more expansive selection of literary and cultural expression from other regions of North America during this same period, and I encourage you to pursue these sections on your own as a supplement to the readings we will cover in class.

#### Required Texts:

Baym, Nina, editor. *The Norton Anthology of American Literature*. 8th ed. Volume A&B. Norton, 2012.

#### Types of Degree/Modules:

Modul 59450, Text und Kontext II im B.A. Lehramt

Modul 27170, Text und Kontext im Lehramt GymPO (HF + BF) und im BSc  
Technikpädagogik (Wahlfach Englisch)

Modul 27370, Text und Kontext im Künstlerischen Lehramt (Beifach)

Modul 42580, Text and Context im B.A. Anglistik (HF)

Modul 43340, Text and Context im B.A. Anglistik (NF)

Modul 6671-340, Seminarmodul im BSc Wirtschaftspädagogik Hohenheim  
BA Lehramt Englisch PH Ludwigsburg

**Lecturer: Marc Prieue**

**Monday, 15.45 – 17.15, KII, room 17.02**

## **Text and History II: English Literature from the Romantic Period to the 21<sup>st</sup> Century**

In this lecture designed for bachelor students in their fourth semester, the intriguing history of English literature and, as it were, English literatures, will be unfolded from the Romantic period to the 21<sup>st</sup> century. As evident in the module's title, Text and Context, as much as in the lecture's generic title, Text and History, the literary texts exemplarily selected will be read against the background of the exciting epochal contexts from which they sprang and to which they responded, such as the French Revolution, the Industrial Revolution, the British Empire and Modernisation, World Wars I and II, the Postcolonial Age, and Postmodernity. Our approaches will be informed by the interdisciplinary challenges of today's most relevant literary and cultural theories. Intertextuality will be seen as an umbrella concept embracing many of the aspects making the literature of these 200 years so saturated with historical allusiveness and vivid contemporaneity at the same time.

Please attend one of the "Case Study of Key Texts II" seminars of my colleagues Dorothee Klein and Geoff Rodoreda.

### **Required Texts:**

All texts will be made accessible on ILIAS.

### **Types of Degree/Modules:**

Modul 59450, Text und Kontext II im B.A. Lehramt

Modul 27170, Text und Kontext im Lehramt GymPO (HF + BF) und im BSc  
Technikpädagogik (Wahlfach Englisch)

Modul 27370, Text und Kontext im Künstlerischen Lehramt (Beifach)

Modul 42580, Text and Context im B.A. Anglistik (HF)

Modul 43340, Text and Context im B.A. Anglistik (NF)

Modul 6671-340, Seminar modul im BSc Wirtschaftspädagogik Hohenheim  
BA Lehramt Englisch PH Ludwigsburg

**Lecturer: Martin Windisch**

**Tuesday, 09.45 – 11.15, KII, room 17.02**

## **Cultural and Literary Theories**

In this lecture designed for B.A. (and B.Sc.) students in their second semester doing their Textual Research/Textwissenschaft module, cultural and literary theories will be developed systematically and applied exemplarily to mostly literary texts from the early modern period to the 21<sup>st</sup> century.

### **Required Texts:**

All texts will be made accessible on ILIAS.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

### **Lecturer: Martin Windisch**

**Wednesday, 08.00 – 09.30, KII, room 17.02**

## **2. TEXTUAL ANALYSIS**

**Teil des Moduls Textwissenschaft / Textual Research zu dem auch die Vorlesung „Cultural and Literary Theories“ (Windisch) gehört**

### **Poetry as Autobiography: The Riddle of the Confessional Mode**

In this course, we will examine the work of mid-20<sup>th</sup> century confessional poets and “new poets” from America, Britain, and Australia, with an eye to transnational influences: from Elizabeth Bishop, John Berryman, Robert Lowell, and Sylvia Plath, to Ted Hughes, Thom Gunn, Geoffrey Hill, and Peter Porter. In poems that, in critic A. Alvarez’s words, take poetry “Beyond the Gentility Principle” to grapple with trauma, madness, sexual taboo, and suicide, this vast constellation of poets changed the face of contemporary poetry. They challenged local provincialism in favor of transnational experimentation and controversy. We will consider how these poets transform autobiography into literary achievement, while still questioning the boundaries of the ‘confessional.’

#### **Required Texts:**

Conarroe, Joel. *Eight American Poets: An Anthology*. Vintage, 1997.

Hughes, Ted. *Birthday Letters*. Farrar Straus & Giroux, 1999.

A course reader of British poets will also be available on ILIAS.

#### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc

Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Jessica Bundschuh**

**Tuesday, 11.30 – 13.00, KII, room 17.98**

## **Poetic Form: The Making of a Lyric**

In this course, we will examine a wide range of traditional poetic forms: the sestina, the villanelle, the sonnet, the pantoum, the ballad, the elegy, the ghazal, and the ode, in addition to the use of blank verse and heroic couplets.

Instead of approaching poetic form as a passive frame in which to pour content, we will revere poetic form for its ability to act as a dynamic ‘skeleton’ that holds the lyric poem together from within. In addition to our close reading of poetic texts, students will try their hand at writing a variety of the forms themselves, following a draft-based revision process to generate and rework formal poems in English.

### **Required Text:**

Strand, Mark, and Eavan Boland, editors. *The Making of a Poem: A Norton Anthology of Poetic Forms*. W.W. Norton, 2000.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc

Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Jessica Bundschuh**

**Thursday, 11.30 – 13.00, KII, room 17.98**

## **American Short Stories: Survey Course**

The American short story is also called a “national art form.” A. Walton Litz states that this “does not mean the greatest short stories have been written by Americans, although our literature can claim more than its fair share, but that the history of the American short story is a faithful record of our literary and social development.”

Our seminar provides an interpretation and analysis of American short stories from the early 19<sup>th</sup> century to the present day. The list of authors included reflects canonical authors as well as the ever-growing interest in women writers, black writers, and contemporary writers. The seminar will be linked to the online lecture “Literary and Cultural Theory.”

### **Required Text:**

Walton Litz, Arthur, editor. *Major American Short Stories*. Oxford University Press, 1994.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc

Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Wolfgang Holtkamp**

**Wednesday, 11.30 – 13.00, KII, room 17.02**

## **The High Victorian Novel 1845-1875**

In this seminar, we will discuss six Victorian novels dating from around 1850 (the Brontës, Dickens) and around 1870 (Collins, Eliot, Hardy). We will look into the ways in which Victorian fiction has become “so much the expected mode of the novel that even today we tend to think of it as the norm” (Peter Brooks), while exploring the range of generic affiliations of our sample of novels (from social novel to proto-detective fiction, from latter-day Gothic to encyclopaedic novel). Due attention will also be given to cultural and literary context(s), including the contrast between the country and the city and the serialization of literature. Given the typical length of these works, binge reading qualities will be required.

### **Required Texts:**

Brontë, Charlotte. *Jane Eyre* (Norton Critical Editions). 1847. Norton, 2016.  
Brontë, Emily. *Wuthering Heights* (Norton Critical Editions). 1847. Norton, 2002.  
Collins, Wilkie. *The Moonstone* (Oxford World’s Classics). 1868. Oxford University Press, 2008.  
Dickens, Charles. *Hard Times* (Norton Critical Editions). 1854. Norton, 2016.  
Eliot, George. *Middlemarch* (Norton Critical Editions). 1871. Norton, 2000.  
Hardy, Thomas. *Far From the Madding Crowd* (Norton Critical Editions). 1874. Norton, 1986.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF  
Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc  
Technikpädagogik  
Modul 59410, Textwissenschaft im BA-Lehramt  
Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Guido Isekenmeier**

**Wednesday, 15.45 – 17.15, KII, room 17.92**



## **American Immigrant Literature**

What constitutes American immigrant literature? What are its aesthetic conventions, what is its literary history? The category of 'immigrant fiction' has been subject to debate, with some critics and fiction writers claiming that it is either too narrow or too broad – pertaining only to the ethnic groups it represents or treating universal topics and thus becoming a questionable, isolated category. This seminar explores this debate, taking on a comparative approach that is rooted in a historicized exploration of immigrant narratives in American literature. In this course, we will read and analyze texts from or about a wide range of American ethnic groups. We will explore issues of assimilation to dominant American culture and loss of ethnic identity to understand in what ways the writings of immigrants have contributed to the making of 'becoming American.' We will consider key concepts such as assimilation, diaspora, pluralism, minority, immigrant and dominant culture from the 17<sup>th</sup> century to the present.

### **Required Texts:**

Antin, Mary. *The Promised Land* (1912). Any edition.

Further texts will be announced and a reader made available in the first session.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

**Lecturer: Jana Keck**

**Monday, 14.00 – 15.30, KII, room 11.01**

## Introduction to Film Studies

Film studies evolved as an academic discipline in the 1970s and developed three major areas of investigation ever since: 1) film history, 2) film theory and 3) film analysis. This compact seminar will introduce each of these areas. It will thereby focus on American film / Hollywood history, classical film theory (*auteur* and montage theory) and the analysis (or close reading) of exemplary films. The course thus aims at giving an overview of the discipline as well as at providing the necessary analytical tools in order to understand how movies narrate stories and create meaning through the employment of certain stylistic devices (mise-en scène, cinematography, editing, sound).

### Required Texts:

Eisenstein, Sergej. "Methods of Montage." *Film Form: Essays in Film Theory*, ed. and transl. by Jay Leyda, Harcourt Brace, 1949, pp. 72-83.

Sarris, Andrew. "Notes on the Auteur Theory in 1962." *Film Theory and Criticism: Introductory Readings*, edited by Leo Brandy and Marshall Cohen, Oxford University Press, 2004, pp. 561-564.

Stam, Robert. *Film Theory: An Introduction*. John Wiley and Sons, 1999, pp. 37-47 and pp. 55-58.

Stam, Robert. *Film Theory: An Introduction*. John Wiley and Sons, 1999, pp. 83-92.

### Required Viewing:

*Edison Kinetoscope Films* (1894 – 1896); available on YouTube

*The Great Train Robbery* (Edwin S. Porter, 1903); available on YouTube

*Manhattan* (Charles Sheeler and Paul Strand, 1921); available on YouTube

*Rear Window* (Alfred Hitchcock, 1954)

*Psycho* (Alfred Hitchcock, 1960)

*Walden: Diaries, Notes and Sketches* (Jonas Mekas, 1968); opening sequence is available on Vimeo

*Blade Runner* (Ridley Scott, 1982)

*Titanic* (James Cameron, 1997)

*The Prestige* (Christopher Nolan, 2006)

### Types of Degree/Modules:

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

Modul 27270, Intermediality im Lehramt (GymPO)

Modul 42650, Intermediality im BA-Anglistik

Modul 59500 Intermediality im BA-Lehramt

Modul 23411, Interdisziplinarität im MA-Anglistik

**Lecturer: Igor Krstic**

**Blockseminar room 11.91 (KI)**

**Thursday, May 10 – Sunday, May 13, 09.45 – 17.15**

## **Textual Analysis PLUS! Applying Theoretical Approaches**

This course will provide a comprehensive survey of theoretical approaches relevant to a professional academic discussion of literary texts. The goal is to enable students to apply a variety of theoretical approaches to literature, to analyze texts within theoretical frameworks, and to raise the awareness of Literary and Cultural Studies' interdisciplinarity.

**PLUS!** means that this course will offer students additional room for questions, discussions and explorations: This course is designed as a blended learning course which means that it combines the conventional 'f2f' (face-to-face) course format with an online format. We will meet every two weeks for **three units** or SWS (that is two SWS PLUS! one more), and between these face-to-face session the course's online format will guide you through the syllabus with reading and study assignments and with discussion – anytime, anywhere, at your own individual pace.

### **Required Texts:**

Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. Cengage, 2015.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

**Lecturer: Sabine Metzger**

**Monday, 09.45 – 12.15, room 2.41 (Breitscheidstr. 2)**

**This course takes place every other week, first session on Monday, 09. April 2018!**

## **Hip Hop and US-American Culture** (A Blended Learning Course Particularly Designed for Teachers in Training/Lehramt)

This blended learning seminar explores the postmodern concept of ‘hip hop’ and US-American culture. The seminar investigates a broad range of written, audio and visual texts to provide learners practice in analyzing culture. Each module covers a broad topic related to hip hop and US-American culture such as origins & pioneers, fashion, dance, music & rap lyrics, graffiti, women, race, business, awards shows, international influence, music videos, and scandals & legends.

Note that this course is a **Qualitätspakt Lehre-Individualität and Kooperation im Stuttgarter Studium (QuaLIKISS)**-related course. The blended learning format means 50% of the course is done in the traditional classroom, and 50% online via ILIAS, with the course meeting every other week in the classroom. Weekly readings and written assignments are posted in ILIAS on Thursdays, and learners have until the following Wednesday to complete them. The various online assignments and delivery methods serve as models for learners interested in experiencing online educational practices with the idea of incorporating them in their future classrooms.

Participants will discuss academic readings, present topics to the class using multimedia delivery and write articles related to their presentations to be included in an online seminar online project that participants plan, build and create.

The course is limited to **30 learners** selected based on interest, background and future plans. Interested participants should e-mail a 1-page letter of intent to the instructor by **5 March** with reasons for taking the course, current degree plans/majors, background with online education (including taking classes using ILIAS), and how the course may help meet future goals or plans. Register for the course, and all will be placed on the waiting list. Selections will occur by **7 March**, and all will be notified, with those selected moved into the ILIAS classroom.

### **Required Texts:**

Bradley, Adam, and Andrew DuBois, editors. *The Anthology of Rap*. Yale UP, 2011.  
Other texts available online and in course reader distributed on first day of class.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

### **Lecturer: Richard Powers**

**Wednesday, 09.45 – 11.15, KII, room 11.01**

## **Introduction to US-American Cultural Studies** (A Blended Learning Course Particularly Designed for Teachers in Training/Lehramt)

This blended learning seminar explores various aspects of US-American culture. The seminar investigates a broad range of written, audio and visual texts to provide learners practice in analyzing culture. Each module covers a broad topic related to US-American culture such as identity, history, ethnicity, religion, regionalism, gender/sexuality, the military, politics, education and globalization.

Note that this course is a **Qualitätspakt Lehre-Individualität and Kooperation im Stuttgarter Studium (QuaLIKISS)**-related course. The blended learning format means 50% of the course is done in the traditional classroom, and 50% online via ILIAS, with the course meeting every other week in the classroom. Weekly readings and written assignments are posted in ILIAS on Wednesdays, and learners have until the following Tuesday to complete them. The variety of online assignments and delivery methods serves as models for learners interested in experiencing online educational practices with the idea of incorporating them in their future classrooms.

The course is limited to **30 learners** selected based on interest, background and future plans. Interested participants should e-mail a 1-page letter of intent to the instructor by **5 March** with reasons for taking the course, current degree plans/majors, background with online education (including taking classes using ILIAS), and how the course may help meet future goals or plans. Register for the course, and all will be placed on the waiting list. Selections will occur by **7 March**, and all will be notified, with those selected moved into the ILIAS classroom.

### **Required Text:**

Campbell, Neil, and Alasdair Kean. *American Cultural Studies: An Introduction to American Culture*. Routledge, 2015.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

### **Lecturer: Richard Powers**

**Wednesday, 11.30 – 13.00, KII, room 17.73**

## **Text and Music Intermediality in the “New Negro”/Harlem Renaissance, Black Arts Movement and Hip Hop Eras**

This textual analysis course analyzes poetry and lyrics written in three eras against the backdrop of music: the Harlem Renaissance and jazz, the Black Arts Movement and bebop/hard bop/free jazz, and the hip hop era and rap (“raptivism”). Rap lyricists have been given special attention for their innovations and extensions to the traditions of other areas of American and African-American literature and music, drawing from spirituals, chain-gang songs, reach and shout-outs, jazz, blues, and protest poems of the 1960s and 1970s. The effects of Broadway productions, particularly *Shuffle Along*, *Porgy and Bess*, *Purlie*, and *Hamilton* will be discussed. Student presentations will focus on selecting lyrics and analyzing them as poetic texts in terms of structure, sound and thematic concerns. Course papers will deal with writers and texts from all three eras using intermediality as a critical approach. Class discussions will focus on innovations to the academics of poetry and extensions of the traditional academic canon.

Analyzed texts include works by Alaine Locke, Langston Hughes, Claude McKay, Zora Neal Hurston, Charlie Parker, John Coltrane, Thelonious Monk, Max Roach & Oscar Brown, Hoyt Fuller, Amiri Baraka, The Last Poets, Gwendolyn Brooks, Sonia Sanchez, June Jordan, Gil-Scott Heron, Notorious B.I.G., N.W.A., Public Enemy, Jay-Z, Queen Latifah, Nas, Kanye West, and Kendrick Lamar.

### **Required Texts:**

Gates, Henry Louis, Jr., and Valerie Smith, editors. *The Norton Anthology of African-American Literature*. Vol. 2, Norton, 2014.

All lyrics and video clips for the course are online. Students select their own lyrics for analysis and presentation based on consultation with the lecturer.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc

Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni Hohenheim)

### **Lecturer: Richard Powers**

**Thursday, 14.00 – 15.30, KII, room 17.21**

## **Australian Short Stories**

They often begin in *medias res*, are brief, involve just a few characters and focus on one scene or situation. These are some of the common characteristics of the short story but the genre is difficult to contain in an exact definition. More recent scholarship argues the short story invites greater reader participation and depends more on acts of visualisation on the part of the reader than longer narratives do. This seminar will use a range of texts from Australia to study the genre of short story writing. Week for week students will be required to read two to three short stories as we examine themes and developments in Australian literature, culture and society. Access to reading texts will be provided in the first lesson.

### **Required Texts:**

Provided in class or uploaded to ILIAS

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc

Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni Hohenheim)

### **Lecturer: Geoff Rodoreda**

**Wednesday, 15.45 – 17.15, KII, room 17.99**

## **American Detective Fiction**

Detective fiction is a vivid genre of American literature. This course studies the birth of that genre in the mid-nineteenth century and continues its way to the present, beginning with Edgar Allan Poe, extending to Thomas Pynchon, and Paul Auster. After analyzing foundational detective stories by Poe, we will turn to the work of Arthur Conan Doyle, who set an influential role model with Sherlock Holmes, one of literature's most famous detectives. We will then continue on the hardboiled style that flourished between 1930 and 1960, before turning to the postmodern innovations of Auster and Pynchon. Our first objective will be to define what constitutes detective fiction, identifying its main conventions, even as we strive to understand how those conventions have been stretched and snapped, transformed and redeployed by individual authors. At the end of the semester we will discover how detective fiction is transferred to other forms of media, e.g. graphic novels, film and computer games.

### **Required Texts:**

Edgar Allan Poe, "The Murders in the Rue Morgue." Any edition.

Edgar Allan Poe, "The Mystery of Marie Roget." Any edition.

Edgar Allan Poe, "The Man of the Crowd." Any edition.

Arthur Conan Doyle, *The Hound of the Baskervilles*. Any edition.

Raymond Chandler, *The Big Sleep*. Any edition.

Walter Mosley, *Devil in a Blue Dress*. Any edition.

Thomas Pynchon, *The Crying of Lot 49*. Any edition.

Paul Auster, *City of Glass*. Any edition.

Bret Easton Ellis, *American Psycho*. Any edition.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

**Lecturer: Thomas Sachsenmaier**

**Wednesday, 14.00 – 15.30, KII, room 17.91**



## **Dreaming in Cuban**

In her preface to her famed novel *Dreaming in Cuban*, and written for the 25<sup>th</sup> anniversary of its first appearance in 1992, Christina Garcia states:

“For me, writing *Dreaming in Cuban* became a poetic inquiry into the nature of allegiances, both familial and political ... What was the trickle-down effect of the Cuban Revolution on the ordinary lives of ordinary women? How might I chronicle their lives, do justice to the nature of their triumphs and discontents, their separations and broken hearts? I longed to tell their stories in ways that defied and evaded any one pervasive ‘truth’ but instead permitted them to compete, legitimately, for their own narratives and subjective emotional experiences.”

Following Garcia’s cue, in this seminar we will recapture the emotional history of the Cuban revolution. We will study fiction written by descendants of Cuban-American exiles in the post-Soviet period, beginning with Garcia’s signature text *Dreaming in Cuban* (1993), followed by Menéndez’s *Loving Che* (2004), and then returning to Garcia, and her more recent *King of Cuba* (2013), her fictional version of Fidel Castro. Both writers examine the position of post-Soviet Cuba within the Americas, and beyond. In the process they astutely trace how cultural icons are shaped, and reveal keen insights into the interplay of memory, story-telling, and history. At the same time you will find that our topic helpfully dovetails the lecture course offered this term on Cultural Theories.

### **Required Texts:**

Christina Garcia. *Dreaming in Cuban* (1992). Any edition.

Christina Garcia. *King of Cuba* (2013). Any edition.

Ana Menéndez. *Loving Che* (2004). Any edition.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF \* BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

Modul 27230, Interculturality im Lehramt (GymPO)

Modul 42620, Interculturality im BA Anglistik

Modul 70830, Interculturality im MA-Ed

### **Lecturer: Saskia Schabio**

**Tuesday, 14.00 – 15.30, KII, room 17.92**

## **Introduction to Visual Cultures of the United States**

This course provides an overview of US art and visual culture from the 18th century to the present, moving among others from Native American art to abstract expressionism to Chicano/a mural painting. We will not only investigate different periods and genres but also examine the social and political significance of art in regard to the construction of race, class and gender by institutions, patrons and audiences.

### **Types of Degree/Modules:**

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc

Technikpädagogik

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 6671-210Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Melissa Schlecht**

**Tuesday, 09.45 – 11.15, KII, room 17.81**

### **3. CASE STUDY OF KEY TEXTS II**

#### **Case Study of Key Texts II: Survey of American Literature II (90 minutes, bi-weekly, part of lecture course by M. Priewe)**

This course accompanies the lecture course “Survey of American Literature II” in bi-weekly 90-minute sessions. It will provide students with the opportunity to engage more thoroughly with topics and texts introduced in the main lecture course. The seminar will also serve as a forum for unanswered questions relating to the material covered in the lecture course. Seminar work will focus on the practice of text study and it will aim to help students refine their research and reading skills. Students will acquire additional knowledge on the scholarly debates surrounding some key texts of American literature and will have the chance to develop and discuss their own positions on the texts and on the texts’ historical and cultural contexts.

#### **Required Texts:**

Baym, Nina, editor. *The Norton Anthology of American Literature*. 8th ed. Volume A&B. Norton, 2012.

#### **Types of Degree/Modules:**

Modul 59450, Text und Kontext II im B.A. Lehramt  
Modul 27170, Text und Kontext im Lehramt GymPO (HF + BF) und im BSc  
Technikpädagogik (Wahlfach Englisch)  
Modul 27370, Text und Kontext im Künstlerischen Lehramt (Beifach)  
Modul 42580 Text and Context im B.A. Anglistik (HF)  
Modul 43340 Text and Context im B.A. Anglistik (NF)  
Modul 6671-340, Seminarmodul im BSc Wirtschaftspädagogik Hohenheim

#### **Lecturer: Melissa Schlecht**

**Tuesday, 14.00 – 15.30, KII, room 17.22**

#### **Lecturer: Beate Kaebel**

**Wednesday, 11.30 – 13.00, KII, room 17.81**

#### **Lecturer: Whitney Peterson**

**Wednesday, 17.30 – 19.00, KII, room 17.22**

**Case Study of Key Texts II:  
English Literature from the Romantic Period to the 21<sup>st</sup> Century  
(90 minutes, bi-weekly, part of lecture course by M. Windisch)**

This seminar accompanies the lecture course “Text & History II.” In 90-minute sessions, every two weeks, we will provide students with the opportunity to engage more thoroughly with the topics and texts introduced in the main lecture course. Further, the seminar will also serve as a forum for unanswered questions relating to the material covered in the lecture course. Seminar work will focus on the practice of close reading and it will aim to help students refine their research and reading skills. Students will acquire additional knowledge on the scholarly debates surrounding a selection of the texts in the lecture course, and will have the chance to develop and discuss their positions on the texts’ historical and cultural contexts. The group will be divided in the first session.

**Required Texts:**

All texts will be made accessible on ILIAS.

**Types of Degree/Modules:**

Modul 59450, Text und Kontext II im B.A. Lehramt

Modul 27170, Text und Kontext im Lehramt GymPO (HF + BF) und im BSc  
Technikpädagogik (Wahlfach Englisch)

Modul 27370, Text und Kontext im Künstlerischen Lehramt (Beifach)

Modul 42580, Text and Context im B.A. Anglistik (HF)

Modul 43340, Text and Context im B.A. Anglistik (NF)

Modul 6671-340, Seminarmodul im BSc Wirtschaftspädagogik Hohenheim

**Lecturer: Dorothee Klein**

**Monday, 15.45 – 17.15, KII, room 17.16**

**Lecturer: Geoff Rodoreda**

**Wednesday, 09.45 – 11.15, KII, room 17.51**

**Tuesday, 15.45 – 17.15, room 24.12 (Geschwister-Scholl-Str. 24)**

## 4. HAUPTSEMINARE / GRADUATE SEMINARS

### **British Romanticism & the Nation**

In this seminar, we will consider how British Romantic poetry – born after the American and French Revolutions – reinforced British nationalism in becoming the canonical literature for the curriculum of compulsory British, public education in the 19<sup>th</sup> century. We will read the ballads, odes, satires, epics, sonnets, and love poems of not only the Big Six – Blake, Wordsworth, Coleridge, Byron, Shelley and Keats – but also of Felicia Hemans, Charlotte Smith, Letitia Elizabeth Landon, Mary Robinson, and Robert Burns. Ultimately, we will focus on questions of race, gender and empire to explore how these Romantic poets unintentionally participated in creating a public image of the poet as a ‘national bard,’ enabling their works to have a lasting effect on national culture.

#### **Required Text:**

Wordsworth, Jonathan and Jessica, editors. *The Penguin Book of Romantic Poetry*. Penguin, 2005.

#### **Types of Degree/Modules:**

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik  
Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)  
Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830  
Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401, Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik  
Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik  
Modul 6671-510, Kernmodul 1 “Cultural Studies” im MSc Wirtschaftspädagogik (Uni Hohenheim)

#### **Lecturer: Jessica Bundschuh**

**Thursday, 9.45 – 11.15, KII, room 17.74**

## **The Influence of Gerard Manley Hopkins on Contemporary Poets (Excursion Course to Kildare, Ireland)**

Since Gerard Manley Hopkins had been reticent to publish during his lifetime, a volume of his poetry was first published in 1918, twenty-nine years after his death in 1889. Hopkins' work, as a result, had an immediate impact on early modernists, like Yeats, Eliot, Pound, and Williams. Hopkins' highly individual idiom and music – rooted in the accentual beat of the Anglo-Saxon tradition that led him to develop a “sprung rhythm” that counts accents and not syllables – endeared him, likewise, to mid-century poets, like W.H. Auden, Dylan Thomas, Theodore Roethke, John Berryman, Randall Jarrell, Patrick Kavanagh, and Seamus Heaney. Although Hopkins is commonly regarded as an anguished poet of spiritual yearning and despair, we will approach his work through his ability to simulate linguistic play. That is, we will read a selection of Hopkins' verb-centered, dynamic poems as auditory enactments of their arguments. Through this lens, we will consider those 20<sup>th</sup> century poets influenced by his play-driven experimentation.

This excursion course includes registration for the Hopkins Festival 2018 at **Newbridge College in Kildare, Ireland (July 20 - 26, 2018)**, a festival celebrating the poetic works of Gerard Manley Hopkins through his interest in painting, music, and philosophy.

### **Required Texts:**

Hopkins, Gerard Manley. *Poems and Prose*. Penguin Classics, 2008.

A course reader of contemporary poems will also be available on ILIAS.

### **Types of Degree/Modules:**

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 “Cultural Studies” im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Jessica Bundschuh**

**Friday, 9.45 – 11.15, KII, room 17.22**

## **Decades of the American Novel: The 1970s**

American authors of the 1970s relied heavily on the experimental literature of the previous decade. The 1960s had introduced a number of playful yet highly constructed texts to the American reader. Authors of the 1970s elaborated heavily on this seeming contradiction by continuing the literary experiments and establishing them firmly in the American mainstream. In selecting the books for this course I looked for texts that address very different topics of American life (present and past) while using the new literary methods, thus establishing a new and expanded understanding of American fiction.

### **Required Texts:**

Robert Coover, *Pricksongs and Descants* (1969). Any edition.

John Hawkes, *Travesty* (1976). Any edition.

E.L. Doctorow, *Ragtime* (1975). Any edition.

John Irving, *The World According to Garp* (1978). Any edition.

Leslie Silko, *Ceremony* (1977). Any edition.

Toni Morrison, *Song of Solomon* (1977). Any edition.

### **Types of Degree/Modules:**

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 “Cultural Studies” im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Wolfgang Holtkamp**

**Friday, 11.30 – 13.00, KII, 17.81**

## **Literature of the American South: from the Southern Renaissance to Grit Lit**

A geographical region as much as an imaginary construction, the American South is a complicated and contested territory. Southern identity has often been considered incompatible with the ideological visions created and made plausible in the North, most notably the American Dream(s) of progress, individualism, and a future steeped in opportunity. This should not come as a surprise given Southern history of slavery, of racial exclusion, and a pervading logic of caste – all of which created unresolved tensions that seem to crush such overtly optimistic worldviews. Literary texts frequently attest to this peculiarity, most notably in the so-called Southern Gothic fiction. In works belonging to this genre the past continues to haunt the present, violence abounds, and grotesque figures populate pages oozing with a strong sense of rural place. Yet, just like life in the region itself the South presented in literary texts is hardly monolithic; it is a place of rivaling narrations and shifting aesthetic agendas. In this 4-day-seminar (*Blockseminar*) we will trace the development of Southern literature from the Southern Renaissance (of the late 1920s) to contemporary Grit Lit writing, putting specific focus on genre formation and on the intersection of class and “race.” We will read two novels (*To Kill a Mockingbird*; *Wise Blood*) and a great variety of short stories, e.g. by William Faulkner, Richard Wright, Zora Neal Hurston, Flannery O’Connor, Bobbie Ann Mason, Dorothy Allison, Barry Hannah, and Tom Franklin. A few excerpts from historical and theoretical texts will help us to carefully frame the debates.

### **Required Texts:**

Flannery O’Connor, *Wise Blood*

Harper Lee, *To Kill a Mockingbird*

Additional material (i.e. the short stories and the secondary literature) will be provided in a course reader.

### **Types of Degree/Modules:**

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 “Cultural Studies” im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Carsten Schinko**

**Blockseminar room 11.11 (KI)**

**Thursday, June 14 – Sunday, June 17, 09.45 – 17.15**



## **James Joyce's *Ulysses* (and Other Writings)**

This seminar will explore Joyce's quintessentially modernist novel (*Ulysses*, 1922) from different points of view (including the parallel to Homer's *Odyssey* aka the mythical method; its encyclopaedic character with respect to its treatment of Irish matters; its combination of fictional modes to produce what has been called a hybrid of novel, romance, confession and anatomy; etc.). We will also look in some depth at the context of 1922, a year in which many modernist tendencies crystallized in central texts (T.S. Eliot's *The Waste Land*, among others). As a warm-up, we will discuss Joyce's earlier and shorter works (a short story collection and a specimen of the *kunstlerroman*). Toward the end, we will venture a brief look at his even more experimental late novel *Finnegans Wake* (excerpts will be supplied).

### **Required Texts:**

Joyce, James. *Dubliners* (Norton Critical Editions). Edited by Margot Norris, Norton, 2006.

Joyce, James. *A Portrait of the Artist as a Young Man* (Norton Critical Editions). Edited by John Paul Riquelme, Norton, 2006.

Joyce, James. *Ulysses* (Penguin Modern Classics). Edited by Declan Kiberd, Penguin, 2000.

### **Types of Degree/Modules:**

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 "Cultural Studies" im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Guido Isekenmeier**

**Wednesday, 11.30 – 13.00, KI, 11.42**

## US Latina/o Literature

This course examines literature by US Latino/as written in the twentieth century. In comparing Mexican-American, “Nuyorican”, Cuban-American fictional texts, we will pay particular attention to how some Latino/a writers seek to maintain linkages to their countries of origin, how others develop hybrid socio-cultural practices in the United States, while still others attempt to assimilate the norms and values of Anglo-American society. Throughout, we discuss theoretical questions raised in cultural studies, gender studies, and postcolonial studies to further grasp the experiences and representations of Latino/as and other immigrant groups in the United States.

### Required Texts:

Gloria Anzaldúa, *Borderlands/La Frontera* (1987). Any edition.

Additional material will be provided.

### Types of Degree/Modules:

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

HS im BA Anglistik (2002) HF

Vertiefungsmodul Interculturality und Literaturwissenschaft im MA Anglistik

Ergänzungsmodule Textual Form, Textual Competence und Interculturality im BA Anglistik (2012)

Vertiefungsmodul 2 Textual Competence, Vertiefungsmodul 4 Interculturality

Vertiefungsmodul 1b Textformen im M.Sc. Technikpädagogik

Pflichtmodul 1 Interculturality im MA Ed

**Lecturer: Marc Prieue**

**Tuesday, 09.45 – 11.15, KII, 17.23**

## **American Drama**

**This seminar is designed for candidates who take their final teachers' examination (WPO/GymPO) with instructor and advanced students who plan on becoming teachers. Enrollment is limited and exam candidates will be prioritized.**

This course undertakes a study of major US-American plays and performances in the twentieth century. We will begin by tracing the shift from melodrama and Broadway productions toward 'serious' plays during the 1920s and discover how writers such as Eugene O'Neill or Elmer Rice helped shape the conventions and themes of American drama. The Great Depression brought a significant transformation to the theatrical scene, with plays becoming increasingly class-conscious. WW II marked another rupture that changed the ways in which Americans projected reality on the performative stage. In the post-war years, playwrights such as Arthur Miller or Tennessee Williams introduced new, exciting, and successful innovations which continue to evolve in the works of Edward Albee, Sam Shepard and other contemporary writers. During the final weeks of this class, we will discuss late-twentieth-century performance art and its potentials for social change. Throughout the semester we will pay close attention to the aesthetic conventions and problems underlying the dramatic texts at hand.

### **Required Texts:**

Will be provided.

### **Types of Degree/Modules:**

Examenskolloquium WPO, GymPo  
HS alle Lehramtsstudiengänge (BA, MA)

### **Lecturer: Marc Prieue**

**Wednesday, 09.45 – 11.15, KII, 17.16**

## **Post-War British Identity, Empire and Relations with Europe**

As one of Britain's leading, pro-European intellectuals, Timothy Garton Ash, puts it, "To ask 'Is Britain European?' is to inquire into the identity of our quite peculiar state." This course will examine post-World War II British politics, culture and society with a particular focus on the collapse of empire, a "relocating" of Britishness (Walton), and the UK's no-yes-maybe-no relationship with the rest of Europe. The recent Brexit vote would suggest the British now want a definitive break from the European Union. But isn't this just an English view? What about the Scots, the Welsh and the Northern Irish? What larger historical and cultural forces are at work in the formation of contemporary British identity/identities? We will read four novels and consider how cultural analysts and filmmakers, too, have sought to represent English/British people, society and the nation in the post-WWII era.

### **Required Texts:**

Barry Hines, *A Kestrel for a Knave* (1968). Any edition.

David Lodge, *Nice Work* (1988). Any edition.

Hanif Kureishi, *The Buddha of Suburbia* (1990). Any edition.

Maggie Gee, *The White Family* (2002). Any edition.

### **Types of Degree/Modules:**

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Geoff Rodoreda**

**Monday, 11.30 – 13.00, KII, room 17.71**

## **The Art of Political Writing: George Orwell's Life and Prose**

“What I have most wanted to do [...] is to make political writing into an art,” wrote George Orwell in a 1946 essay. To what extent was he able to live up to this benchmark he established for his own work? This course will examine Orwell's narrative prose with an eye for both literary flair and political content. We will read his major novels, including *Animal Farm* and *Nineteen Eighty-Four*, as well as a range of political and literary essays, reportage, and short stories. A focus on Orwell's life and work allows us to investigate not only major events in twentieth-century history and politics, including the rise of fascism and communism, the collapse of empire, the tragedies and terrors of war, and the threat of totalitarianism, but also aspects of Englishness, the English language and English popular culture. Film adaptations of Orwell's work and his contemporary relevance in an age of Big Brother, thought control, and ‘fake news’ will also be explored.

### **Required Texts:**

George Orwell, *Animal Farm* (1945). Any edition.

Orwell, George, *Nineteen Eighty-Four: The Annotated Edition*. 1949. Penguin, 2004.

Orwell, George, *Shooting an Elephant: And Other Essays*. 1936. Penguin, 2009.

### **Types of Degree/Modules:**

G4 im BA Anglistik (2002) HF+NF

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Geoff Rodoreda**

**Monday, 15.45 – 17.15, KII, room 17.74**

## Scandal and Civility

At the time of acute political crisis in the 1790s partisans on both sides felt the need to express their sentiments freely. Scandal proved an efficient means of making political headlines. Under protection of the First Amendment, pushing the limits of a free press, especially journalists and printers were pushing the limits of American civility. They introduced a new style of public debate, as M. Daniel argues in his study *Scandal and Civility* (2009). In our course we cover this fascinating chapter in American history through the lens of female authors. While men were pushing the limits of civility, women were restrained by ideals of female propriety. In her *The Coquette*, Hannah Webster Foster examines the scandal surrounding Elizabeth Whitman, widely popularized in the New England Press. In this best-selling novel it is not so much the fallen woman, but her liberal use of the freedom of speech, that scandalized. Fiction such as Foster's wrote back to the gender-bias imbricated in notions of American civility. Following her lead, and exploring current parallels, we examine recent cases of scandal and incivility, against the background of calls to speak our minds freely, embittered opposition, and a highly gendered presidential campaign. While glancing back to the early Republic, we understand developments in the present where now social media has introduced a new dimension of public debate.

### Required Texts:

Foster, Hannah Webster. *The Coquette*. 1797. Norton, 2012.

Rowson, Susanna. *Charlotte Temple*. 1791. Penguin, 1991.

Sedgwick, Catharine Maria. *Hope Leslie or Early Times in Massachusetts*. 1827. Penguin, 1998.

### Types of Degree/Modules:

Current Methodologies und Modul 23471, Forschungskolloquium Literaturwissenschaft im M.A. Anglistik Modul 27250

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Saskia Schabio**

**Tuesday, 11.30 – 13.00, KII, room 17.91**

## Cities in Modernist Fiction and Poetry

**This seminar is designed for advanced students as well as for candidates taking their final teachers' examination (WPO/GymPO) with the instructor. Exam candidates will be prioritized.**

Modernist art is about movement. Modernist writers invented a whole new language to reach out to unknown inner and outer worlds. They were passionate spectators, painters of modern life, urban wanderers, flaneurs, and flaneuses. In this course we'll follow them to their favorite haunts, the salon, the café, the open road. Along with them we'll take a tour of cities real and imagined. We'll explore the psychic and emotional geographies of the modernist city, often captured in modulations of the imagery of "spring". Taking the road to somewhere new, they conveyed a keen sense of starting over. We'll start out with Whitman's "Song of the Open Road", discuss echoes in Fitzgerald's *The Great Gatsby*, Dos Passos' *Manhattan Transfer*, and in William Carlos Williams' *Spring and All*. Then, we'll cross the Atlantic, and street-haunt modernist Paris with Jean Rhys and Djuna Barnes.

While following up on our topic, this course offers a concise survey on this seminal period in American literary and cultural history, from its origins in the 19<sup>th</sup> century to the postmodern period.

This course is taught in tandem with a module offered by Napier University. Our syllabus will include a guest lecture as well as extra-tuition. An excursion with the topic of "modernist Paris" is offered as an option.

### Required Texts:

Dos Passos, John. *Manhattan Transfer* (1925). (any edition)  
Fitzgerald, F. Scott. *The Great Gatsby* (1925). (any edition)  
Rhys, Jean. *Quartet* (1928). (any edition)  
Barnes, Djuna. *Nightwood*. (1936). (any edition)

### Types of Degree/Modules:

Current Methodologies und Modul 23471, Forschungskolloquium Literaturwissenschaft im M.A. Anglistik Modul 27250

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Saskia Schabio**

**Tuesday, 15.45 – 17.015, KII, room 17.12**

## 20<sup>th</sup>-Century British and Canadian Feminist Dystopian Fiction

Since this seminar is primarily designed for advanced students taking the final GymPO oral examination with me, enrollment is limited and autumn 2018 exam candidates will be prioritised.

Appropriate for the dark underpinnings of the first half of the 20<sup>th</sup> century, we will start with Virginia Woolf's analysis of the threat of war and fascism in her book-length essay *Three Guineas* (1938). From a different angle, but also set in the 1930s, Muriel Spark's *The Prime of Miss Jean Brodie* (1960/61) dissects the attraction of Italian and Spanish fascist and German Nazi ideology.

The breath-taking topicality of dystopian fiction will then be further examined in two novels by Angela Carter, *Heroes and Villains* (1969) and *The Passion of New Eve* (1977), and in Fay Weldon's *The Cloning of Joanna May* (1989). Finally, we will round out our exploration with Margaret Atwood's formidable and farsighted masterpiece, *The Handmaid's Tale* (1985), alongside Volker Schlöndorff's 1990 film adaptation and Bruce Miller's 2017 Hulu and Channel 4 web television series based on Atwood's novel.

Please read *Three Guineas* and *The Prime of Miss Jean Brodie* before term starts.

### Required Texts:

Atwood, Margaret. *The Handmaid's Tale*. Vintage, 2016. Vintage Future.

Carter, Angela. *Heroes and Villains*. Introduction by Robert Coover. Penguin, 2011.

---. *The Passion of New Eve*. Virago, 2009.

Spark, Muriel. *The Prime of Miss Jean Brodie*. Introduction by Candia McWilliam. Penguin, 2000.

Weldon, Fay. *The Cloning of Joanna May*. Flamingo, 1993.

Woolf, Virginia. *A Room of One's Own* and *Three Guineas*. Edited by Anna Snaith. 2<sup>nd</sup> ed. Oxford UP, 2015.

### Types of Degree/Modules:

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

Examenskolloquium GymPO

### Lecturer: Martin Windisch

Wednesday, 17.30 – 19.00, KII, room 17.24



## The Genres of Shakespeare's Plays IV: English Histories and Roman Plays

Other than most of his English and continental contemporaries, Shakespeare did not really care for the, oftentimes pedantic, differentiation between 'pure' *kinds* of drama. His oeuvre is characterised by the constant and intentional transgression of genres. The fourth in a series of seminars probing Shakespeare's generic transgressions, the seminar's focus will be on the two plays dating from 1599, *King Henry V* and *Julius Caesar*, epitomising Shakespeare's dramatic rendering of English and Roman national history. Our third play will be one of Shakespeare's most dynamic tragedies, *Antony and Cleopatra*. With 42 scenes changing very fast, its multiperspectivity is pushed to extremes in terms of early modern scenic effects and optics, and in respect of the socio-anthropological implications of the protagonists' demeanour and the gendered contrast between Rome and Egypt.

Please read *King Henry V* before term starts, and please consider the advantages of working with annotated editions (cp. below) when purchasing the books required.

### Required Texts:

Shakespeare, William. *Antony and Cleopatra*. Edited by John Wilders. Bloomsbury Arden Shakespeare, 1995.

--- *Julius Caesar*. Edited by David Daniell. Bloomsbury Arden Shakespeare, 2002.

--- *King Henry V*. Edited by T. W. Craik. Bloomsbury Arden Shakespeare, 1995.

### Types of Degree/Modules:

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Martin Windisch**

**Thursday, 09.45 – 11.15, KI, room 11.91**

## **Paul Auster**

“Paul Auster and ...” - This is basically a comparative seminar/study in Auster’s own kind of (post)modernity: every participant picks a particular *writer* who left his mark on one exemplary *novel* by Auster. Influences reach from Montaigne to Wittgenstein and to Lacan, from Cervantes to Poe to Melville to Baudelaire to Beckett and many more. Re-reading Auster by way of his influences helps to discuss challenging themes like failure, coincidence, identity, loss of understanding, metafiction, intertextuality ... last but not least American history. Our schedule of sessions will organize itself along the lines of participants’ preferences, so **early** registration for this seminar and occupation with Auster and influences on him is required. Read “around” Auster during the spring break – when the semester starts it’s too late!

### **Required Texts:**

Complete list on the syllabus on ILIAS.

### **Types of Degree/Modules:**

Module 42630, Textual Forms – 42640, Textual Competence – 42620, Interculturality – 42650, Intermediality im BA Anglistik

Pflichtmodul 27190, Textformen – Wahlmodul 27230, Interculturality – Wahlmodul 27250, Textual Competence – Wahlmodul 27270, Intermediality im Lehramt (GymPO)

Modul 59480, Textformen und Wahlmodul 59500, Intermediality im BA-Lehramt Modul 59500, Interculturality im MA-Ed Modul 70830

Vertiefungsmodul 2, 23381, Textual Competence – Vertiefungsmodul 4, 23401,

Interculturality – Spezialisierungsmodul 1, 23431, Text and Theory im MA Anglistik

Modul 50060, Interculturality und Modul 50070, Textformen im M.Sc. Technikpädagogik

Modul 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

**Lecturer: Thomas Wägenbaur**

**Thursday, 15.45 – 17.15, KII, room 17.14**

## **5. COLLOQUIA**

### **Colloquium for Exam Candidates**

**See Hauptseminar “American Drama”**

This seminar is designed for candidates who take their final teachers' examination (WPO/GymPO) with instructor and advanced students who plan on becoming teachers. Enrollment is limited and exam candidates will be prioritized.

#### **Types of Degree/Modules:**

Examenskolloquium GymPo

**Lecturer: Marc Prieue**

**Wednesday, 09.45 – 11.15, KII, 17.16**

## **Colloquium for Exam Candidates**

**See Hauptseminar “Cities in Modernist Fiction and Poetry“**

This seminar is designed for advanced students as well as for candidates taking their final teachers' examination (WPO/GymPO) with the instructor. Exam candidates will be prioritized.

### **Types of Degree/Modules:**

Examenskolloquium GymPo

### **Lecturer: Saskia Schabio**

**Tuesday, 15.45 – 17.15, KII, 17.12**

## **Colloquium for Exam Candidates:**

### **See Hauptseminar “20<sup>th</sup>-Century British and Canadian Feminist Dystopian Fiction”**

Since this seminar is primarily designed for advanced students taking the final GymPO oral examination with me, enrollment is limited and autumn 2018 exam candidates will be prioritised.

#### **Types of Degree/Modules:**

Examenskolloquium GymPO

#### **Lecturer: Martin Windisch**

**Wednesday, 17.30 – 19.00, KII, room 17.24**

## **Research and Graduate Colloquium**

### **American Studies: Approaches, Concepts, Research**

This bi-weekly seminar aims to prepare students for graduate work (MA or doctoral thesis) in American Studies. We will study and discuss foundational and current theoretical texts in the discipline, seeking to learn more about what it means to conduct a research project on a particular aspect of American literature or culture. In the course of the semester, students will present their work (project outlines or chapters) and/or prepare texts on salient approaches and concepts in American Studies for class discussion.

Students will need to contact the instructor personally before enrollment.

#### **Required Texts:**

A reader containing relevant material will be provided through ILIAS.

#### **Types of Degree/Modules:**

MA Forschungskolloquium

MA Spezialisierungsmodul 3 Current Methodologies I im MA Anglistik

**Lecturer: Marc Prieue**

**Tuesday, 17.30 – 19.00, KII, 17.22**

**First session: 04/17/18, 5:30 pm, room 17.22**

## **Research Colloquium (fortnightly)**

Designed for students doing research for their bachelor or master thesis or Zula, this colloquium is meant to provide an additional discussion forum complementary to supervision as such. The presentation of your research projects will be embedded in discussions of key concepts and methodologically relevant papers in the field of English literature and culture.

### **Required Texts:**

All texts will be made accessible on ILIAS.

### **Types of Degree/Modules:**

Forschungskolloquium im MA Anglistik

Spezialisierungsmodul 3 Current Methodologies I im MA Anglistik

### **Lecturer: Martin Windisch**

**Wednesday, 11.30 – 13.00, KII, room 17.51**

## **6. ESSAY WRITING / RESEARCH SKILLS**

### **Essay Writing / Research Skills I**

The aim of this course will be to introduce students to techniques of writing an effective academic essay, from forming a trenchant thesis statement, to developing strong supporting arguments, to writing a satisfying conclusion. We will look at poetry and theater from the Harlem Renaissance and the short fiction of the lost generation, so the literary focus will be on the era Fitzgerald popularized as “The Jazz Age.”

By focusing on this period in American literature, students will also learn to compare different types of literature from the same general time period, and write effectively about how writers responded and reacted to general social, political and cultural themes that were prevalent at the time.

#### **Required Texts:**

*MLA Handbook*. 8th ed., The Modern Language Association of America, 2016.

Toomer, Jean. *Cane*. W.W. Norton Co., 2011.

#### **Types of Degree/Modules:**

Modul 41610, Sprachpraxis 1, Lehramt GymPO

Modul 59400, Sprachpraxis 1, BA-LA

Modul 42550, Language Practice 1, BA-Anglistik

**Lecturer: Whitney Peterson**

**Wednesday, 15.45 – 17.15, KII, room 17.22**



## **7. ESSAY WRITING II / CLOSE READING II**

### **Close Reading II**

The goal of this course is to expand each student's writing strategies and reading practices, deepening the ability to interpret literary texts in clear and graceful prose.

In order to further each student's growth as an academic writer, we will read poetic 'still lives' devoted to the metaphor of taste that demonstrate an awareness of craft and a forcefulness of thought: from Satan's insatiable appetite in Milton, Keats' gorging on melancholy, McKay's Caribbean fruit in exile, to a vast selection of contemporary food poems. The tongue – the organ for taste and self-expression – is an ideal site for aesthetic and philosophical meditations; therefore, we will consider why sight and hearing have been historically privileged in Western literary aesthetics over taste, the most unruly and intimate of the senses.

#### **Required Texts:**

Young, Kevin, editor. *The Hungry Ear: Poems of Food and Drink*. Bloomsbury, 2012.

#### **Types of Degree/Modules:**

Vertiefungsmodul 2, 23381 Textual Competence

Vertiefungsmodul 4, 23401 Interculturality im MA Anglistik

**Lecturer: Jessica Bundschuh**

**Tuesday, 9.45 – 11.15, KII, room 17.98**

## **8. Übungen / Schlüsselqualifikation (SQs)**

### **Teaching Literature**

This course provides an overview of the role of literary texts in language teaching and learning, paying particular attention to the importance of intercultural and transcultural learning in the context of second-language acquisition.

#### **Required Texts:**

A collection of texts will be provided at the beginning of the term.

**Lecturers: Astrid Diener**

**Tuesday, 14.00 – 15.30, KI, room 11.62**

## **Play-Reading Group (fortnightly)**

Students of English literature are encouraged to attend sessions of the group where we read plays by English or American dramatists through at one sitting – an excellent opportunity to get to know a variety of works, including some of the most up-to-date performances. This semester we shall be reading six plays, all of them will be in connection with Dr. Geyer's seminar on 'British political theatre'.

Most of the plays we read have only been staged very recently due to the new wave of political plays in London's theatres. On the agenda is Rob Drummond's play *The Majority* (2017) which asks - in the wake of Brexit - how to define this decisive "instrument" of any democracy. Also, only very recently, has been staged at the National Theatre Rory Mullarkey's *Saint George and the Dragon* (2017) which takes us on a tour from the dark Middle Ages up to the present, showing us the economic and political evils the British had to face over the centuries. James Graham's latest play *Labour of Love* (2017) explains the ups and downs of the British Labour party since the late 1970s up to its present leader, Jeremy Corbyn. In contrast *What Shadows* (2016) by Chris Hannan looks at one single event in British history, namely Enoch Powell's controversial 1968 speech on immigration and its long-term effects, especially considering the comparatively recent flood of immigrants to Europe. We will also read a little known comedy by J.B. Priestley *The Roundabout*, which has not been staged since 1933. It looks at England's precarious social class order in the 1930s when political and social change seemed to be only just round the corner. A more serious approach than Priestley to wielding absolute power is taken by Edward Bond in his *Lear* (1971), a radical rewriting of Shakespeare's tragedy.

Readings will be primarily, if possible, on alternate Thursdays, beginning punctually at 7 p.m. The detailed programme will be available at the **introductory meeting**. Most texts will be supplied.

### **Required Text:**

Bond, Edward. *Lear*. Bloomsbury Methuen, 1983.

### **Types of Degree/Modules:**

BA Anglistik

### **Lecturer: Anthony Gibbs and Dietmar Geyer**

**Introductory meeting on April 12<sup>th</sup>, 7 p.m. in room 4.027/28 (KII)**

## **British Politics on the Stage: From William Shakespeare to James Graham**

In some ways the semi-political chaos concerning Brexit has produced positive results. For instance there has been a revival of ‘political’ plays on London’s theatre scene asking fundamental questions concerning the basics of present-day democracy, so for example what is, in fact, a democratic majority. Rob Drummond’s play, *The Majority* (2017) has been successful in asking the public hoping in contrast to Brexit – that everyone turns out to vote on ethical issues. Equally important is how we can be manipulated by media moguls like Rupert Murdoch when it comes to shaping our political opinions. This topic was dealt with some 30 years ago in *Pravda* (1985) by Howard Brenton & David Hare and, in contrast, more recently by James Graham in *Ink* (2017).

However, the so-called grandfather of political drama is George Bernard Shaw. In this seminar we will be taking a closer look on how forms and strategies of political theatre have evolved since his day. During World War II, a time of renewal in England where everything seemed possible, J.B. Priestley captured this atmosphere in his play *They Came to a City* (1943) describing a post-war ideal state. In the 1950s in *Look Back in Anger* (1956) and *Roots* (1958) John Osborne and Arnold Wesker both introduced a new dramatic form known as ‘kitchen-sink drama’. These plays gave a voice not only to ‘angry’ young men, but thankfully also to ‘angry’ young women.

To go back in time, somewhat, we will begin by reading and analysing William Shakespeare’s *King Richard III* (1592). This famous drama still, today, serves as an early showcase of how absolute power corrupts a ruler, whether a British prime minister or an American president. Of course, we too will be considering the historical truth about this king of the house of York, which is so different from Shakespeare’s portrayal. In connection with Shakespeare we will also discuss *Lear* (1971) by Edward Bond, a radical and political rewriting of Shakespeare’s *King Lear*.

We shall not only be seeing film extracts from some of the above dramatic works, but in addition, which takes place on various Thursday evenings during the semester, at least 2 of the plays will be read out aloud with those attending the Play-Reading-Group.

### **Required Texts:**

Shakespeare, William. *King Richard III*. Bloomsbury Arden Shakespeare, 2009.

Shaw, George Bernard. *Major Barbara*. Penguin, 2000.

Osborne, John. *Look Back in Anger*. Faber and Faber, 1978.

Wesker, Arnold. *Roots*. Bloomsbury Methuen, 2015.

Bond, Edward. *Lear*. Bloomsbury Methuen, 1983.

### **Types of Degree/Modules:**

All degrees requiring SQ

### **Lecturer: Dietmar Geyer**

**Tuesday, 15.45 – 17.15, KII, room 17.17**

## **Journalistisches Schreiben (berufsfeldorientiert/Schlüsselqualifikation)**

“The proof of the pudding is in the eating,” heißt es, und deshalb sollen Formen journalistischen Schreibens hier diskutiert, aber vor allem ausprobiert werden. Auch davon handelt dieses Seminar: Was ist das, ein Kritiker? Wie wird man Journalist? Wie schreibt man einen Artikel? Die Erfindung der Zeitung wird ein Thema sein ebenso wie die heutige Zeitungs- und Zeitschriftensituation.

Wir widmen uns auch der Frage, wie wichtig literaturwissenschaftliche Kenntnisse für Kulturjournalismus sind. Ausprobieren können Sie dies am Beispiel eines zu schreibenden Schriftstellerporträts. Wer sich während der vorlesungsfreien Zeit darauf vorbereiten will, sollte sich bitte per Email ([nicgolombek@gmx.de](mailto:nicgolombek@gmx.de)) melden. Es gibt eine Lektüreliste, aus der Sie auswählen können, und wer sich zuerst meldet, hat die größere Auswahl.

### **Required Texts:**

Zeitschriften, Tages- und Wochenzeitungen

Stephen King, *On Writing* (2000). (dt: Das Lesen und das Schreiben). Any edition.

Reiners, Ludwig. *Stilfibel*. DTV, 1963.

Barthes, Roland. *Mythen des Alltags*. Suhrkamp, 2012.

Schneider, Wolf, und Paul-Josef Raue. *Das neue Handbuch des Journalismus*. Rowohlt, 2012.

### **Films:**

Levinson, Barry, director. *Wag the Dog*. New Line Cinema, 1997.

Gilliam, Terry, director. *Fear and Loathing in Las Vegas*. Universal, 1998.

Pakula, Alan J, director. *All the President's Men*. Warner, 1976.

### **Types of Degree/Modules:**

BA Anglistik

**Lecturer: Nicole Golombek, Redakteurin für Kultur und Leben bei der Stuttgarter Zeitung und Nachrichten**

**Wednesday, 09.45 – 11.15, K II, room 17.72**

## **Teaching Contemporary Literature and Film**

This seminar focuses on ways of making literature and film a significant part of language teaching. The course will deal mainly with post 9/11 American literature and films and will integrate different approaches to teaching literary texts and films suitable for high school students of English (advanced level: Kursstufe). The seminar introduces participants to various methods and techniques of teaching literature. Topics will include: didactics and methodology of teaching literature, practical ideas and activities to stimulate language learning, intercultural studies, film analysis, creative writing, and cooperative learning methods.

### **Required Texts:**

A collection of texts will be provided at the beginning of the term.

**Lecturers: Sylvia Loh and Andreas Sedlatschek (team teaching)**

**Thursday, 15.45 – 17.15, KII, room 17.51**

## **Creative Writing**

This course will allow you to explore how creative writing works. We'll be looking at, discussing, writing about, commenting on, and researching the elements of fiction, creative non-fiction, and poetry, but mostly what we'll be doing is writing. We will be reading short stories, essays, and poems to get ideas.

This course is designed to give you the vocabulary, background, and confidence to articulate your feelings and thoughts through fiction, nonfiction, and poetry.

### **Prerequisites:**

Successful participation in Introduction of Literary Studies.

### **Types of Degree/Modules:**

All degrees requiring SQ

### **Lecturer: Nelson Penaherrera**

**Wednesday, 17.30 – 19.00, KII, room 17.11**

## **Radio Journalism**

This is a practical radio journalism course that will be run in cooperation with your student radio station, horads 88,6 (Hochschulradio Stuttgart), based at the Hochschule der Medien in Stuttgart-Vaihingen. The aim is to teach students some of the basics of writing and producing radio journalism stories in English, both short news pieces and longer radio feature stories. The course will include, among other things, sessions on journalism practice, news and writing news, writing for radio, recording sound, conducting interviews, radio news editing and radio production. Lessons will not only take place in seminar rooms in K II but also at the studios of horads 88,6 in Vaihingen. Beyond this, students will be required to research and write news stories and record interviews outside of the classroom. The assessment for this course will be based on the completion of news writing and recording exercises, and the production of radio stories and features, which will be broadcast on programs at horads 88,6.

### **Prerequisites:**

Successful participation in Introduction to Literary Studies

### **Types of Degree/Modules:**

All degrees requiring SQ

### **Lecturer: Geoff Rodoreda**

**Tuesday, 11.30 – 13.00, KII, room 17.24**



## **Visual Culture and Marketing**

Visual aspects of popular culture (film, TV, advertising, fashion, memes etc.) can be both subjected to a cultural critique and they can become the objective of experiential marketing. This is also what can be termed “Convergence Culture,” which is “where old and new media intersect, where grassroots and corporate media collide, where the power of the media producer and the power of the consumer interact in unpredictable ways” (Henry Jenkins). This seminar will offer an introduction to Visual Communication, the field of Popular Visual Culture Studies – and to some critical extend also to Visual Marketing.

### **Required Texts:**

Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. 2nd ed. Sage, 2007.

Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford UP, 2001.

### **Grading:**

20% Attendance, 80% Presentation

### **Types of Degree/Modules:**

BA Anglistik

**Lecturer: Thomas Wägenbaur**

**Thursday, 14.00 – 15.30, KII, room 17.71**

## **EPG II**

### **Critical Animal Studies**

Critical Animal Studies (CAS) is a relatively new interdisciplinary approach within the humanities that inquires into the status of non-human animals within literary and cultural discourses. Critical Animal Studies examine discourses of animality, the construction of the human and the inhuman, and its impact on questions of ethics and politics, such as the interconnectedness of speciesism, racism and sexism. But Critical Animal Studies address also the troubled boundary between the human and the animal – a boundary that has become porous with Darwinism's and Freudianism's assumption that man is an animal too. This course will examine the question of the animal from Antiquity to the present. We will focus on seminal texts by Jacques Derrida, Donna Harraway, Giorgio Agamben and Cary Wolfe, and on the representation of non-human animals in literature. Course requirements are regular attendance, active participation, an oral presentation and a term paper.

#### **Required Texts:**

Texts will be made available on ILIAS

#### **Types of Degree/Modules:**

EPG II, Lehramt GymPO

#### **Lecturer: Sabine Metzger**

**Wednesday, 14.00 – 15.30, KII, room 17.14**

## **Contingencies of Value**

This seminar will examine relevant exchanges between Anglophone literature and philosophical ethics. We will follow both a historic and systematic order by dealing first with the relation between religion and literature as well as the relation between moral philosophy and literature. We will then explore various cultural practices such as censorship and canonization and their influence on literature – and vice versa. At length we will discuss the so-called ‘Ethical Turn’ in literary theory since the last two decades (Gender Theory, Postcolonialism, Ecocriticism).

### **Required Texts:**

complete list on the syllabus on ILIAS

### **Types of Degree/Modules:**

EPG II, Lehramt GymPO

Voraussetzung ist die erfolgreiche Teilnahme an Grundlagen der Lit.wiss. und EPG I.

### **Lecturer: Thomas Wägenbaur**

**Wednesday, 14.00 – 15.30, KII, room 11.01 (11th floor)**

# **Fachdidaktik**

## **Fachdidaktik Englisch I (In Vorbereitung auf das Praxissemester)**

This first module of 'Fachdidaktik Englisch' consists of two parts. Part 1 runs in the winter term and part 2 in the summer term. With its two parts, this module is designed to prepare university students for their first experience of teaching English at school ('Gymnasium' or 'Gemeinschaftsschule'). It offers a systematic introduction to seminal theories of foreign language learning and teaching with respective state-of-the-art strategies and methods. By the end of the module, students will be competent to apply these theories and methods to the needs both of whole classes and of individual learners, depending on the learners' levels and on the aims set by the curriculum. In the course of the module participants will find that what they have studied so far in the fields of linguistics and both literary and cultural theory will come in handy as there are multiple fruitful cross-references between these disciplines and 'Englisch Fachdidaktik I'.

## **Fachdidaktik Englisch I (zweiter Teil) – FD English I.2 (Summer)**

In this second part of the module ‘Fachdidaktik Englisch I’, the participants build on the solid foundations of the theories and practice of modern foreign language learning and teaching as acquired in part 1. Now the focus widens to include such aspects as mediation skills, concepts of intercultural learning, methods of differentiated teaching and examples of task-based learning as well as the historical roots of modern foreign language teaching. Moreover, the participants are trained to use different text genres as the medium of foreign language instruction. To prepare the students for their first practical teaching experience, this course will put a special focus on lesson design and lesson simulation with subsequent reflection. *WPO / GymPO / Technikpädagogik / Wirtschaftspädagogik: For GymPO and Technikpäd. students prior attendance of part 1 (winter term) of this module is a prerequisite for an admission to part 2 (summer term). Moreover, GymPO and Technikpäd. students are required to have attended both parts in order to qualify for the credits (6 LP) of this module. WPO and Wirtschaftspäd. students may attend either part 1 or part 2 in order to qualify for their obligatory ‘Fachdidaktikschein’ and are welcome to join part 2 even without having attended part 1.*

Im Sinne der Praxisorientierung sind Unterrichtssimulationen und weitere praktische Übungen wichtiger Bestandteil des Kursprogrammes. Die Studierenden werden daher gebeten für eine optimale Verteilung der Teilnehmerzahlen Sorge zu tragen. Bitte tragen Sie sich nur auf einer der Wartelisten ein, wenn in Ihrem Fall nachweislich eine echte Überschneidungsproblematik mit anderen Pflichtveranstaltungen besteht. Bitte beachten Sie, dass Anmeldung prinzipiell nur für jeweils einen Kurs erfolgen darf und Doppelbelegungen nicht berücksichtigt werden können. Zuteilung erfolgt in einem solchen Fall in einen der Kurse ohne weitere Rücksprache.

**Lecturer: Birgit Rietgraf**  
**Monday, 15.45 – 17.15, KII, room 17.21**

**Lecturer: Dr. Jan Kulok**  
**Wednesday, 17.30 – 19.00, KII, room 17.72**

**Lecturer: Bernd Oczko**  
**Thursday, 11.30 – 13.00, KII, room 11.01**

**Lecturer: Dagmar Lalla-Gommel**  
**Thursday, 15.45 – 17.15, KII, room 11.01**

# **Veranstaltung von der PH Ludwigsburg im Bereich Fachdidaktik**

## **Language Teaching Methods**

Bitte Aushänge und Website (newsfeed & facebook) beachten.

This seminar will give an overview over major developments in language teaching including the audiolingual method, communicative language teaching, the so-called humanistic and alternative methods, as well as current developments. Practical teaching materials will be analysed and practical demonstrations will be worked on by participants. This is an advanced course. It assumes you have the ability to read academic texts on language teaching. Assessment will be –depending on numbers – by presentation and seminar paper or by a written test. Am Mittwoch, 6. Juni 2018 und am Mittwoch, 18. Juli 2018 findet das Seminar von 16.15 - 19.30 Uhr statt. Bitte halten Sie sich diese Termine frei. Dafür fallen zwei "reguläre" Sitzungen aus, da ich an diesen auf Grund anderer dienstlicher Verpflichtung voraussichtlich verhindert sein werde. Die Ausfalltermine werden zu Semesterbeginn bekanntgegeben. Your behavior in class should not interfere with teaching and learning in the class:- Cell phones should be turned off and kept in your backpack, purse, pocket, etc. and not in your lap or on your desk. Inappropriate use of electronics in class may result in you being asked to leave. Text messaging during class is distracting, rude, and unprofessional.- Students should refrain from conducting side conversations with other students when the instructor is talking or when fellow colleagues/students are presenting or speaking to the group.

### **Anmeldung:**

[appel@ph-ludwigsburg.de](mailto:appel@ph-ludwigsburg.de)

**Studiengänge: BA/MA Ed.**

**Lecturer: Prof. Dr. Joachim Appel (PH Ludwigsburg)  
Wednesday, 16:15 – 17:45, weekly 11.04.18 – 18.07.18  
An der PH Ludwigsburg, Room 1.101 (Building 1)**