

Lehrveranstaltungen im Wintersemester 2022-23

Bitte beachten Sie auch die Lehrveranstaltungen der Amerikanistik, Linguistik und Fachdidaktik

Angeichts der aktuellen Situation werden am Lehrstuhl für Englische Literatur- und Kulturwissenschaft Veranstaltungen **zunächst in Präsenz** geplant. Ausnahmen sind mit #WueOnline gekennzeichnet. Bitte informieren Sie sich regelmäßig über **mögliche** Änderungen!

NOTE: The design of the courses is currently still based on the assumption that the easing of the pandemic regulations will allow an attendance in person on campus. Exceptions are marked #WueOnline! Please check for possible changes in the teaching format before enrolling at the beginning of April!

EINFÜHRUNGSVORLESUNGEN

Einführungsvorlesung englische Literaturwissenschaft (#WueOnline)

WED 14-16 // PORDZIK

(Siehe auch Übungen)

Diese Vorlesung führt exemplarisch und anhand ausgewählter Textbeispiele der englischsprachigen Literatur in die Verfahrensweisen des systematischen und kritischen Lesens ein. Ein Reader mit ausgewählten Primär- und Sekundärtexten wird zu Beginn des Semesters zur Verfügung gestellt; darüber hinaus ist den Teilnehmerinnen und Teilnehmern die Anschaffung und Lektüre von William Shakespeares *The Tempest* (Arden Edition) ans Herz gelegt.

Organisatorische Hinweise (SUV-Beschreibung):

Diese Veranstaltung richtet sich an alle Studierenden der Anglistik aus den unteren Semestern (1.-4. Fachsemester). Sie vermittelt unverzichtbare Kenntnisse in den modernen Literaturwissenschaften als Grundlage für den erfolgreichen Besuch von weiterführenden Seminaren.

Einführungsvorlesung britische Landeskunde und Kulturwissenschaft

WED 16-18 // SCHLEGEL

"Culture is the software that determines our lives" (Rainer Winter). British cultural studies want to understand how this 'software' shapes us and our social environment. However, cultural studies are just as interested in how we – as cultural, social and political *agents* – shape the 'software'. The goal is to throw fresh light on ways of representing, feeling and acting that are usually taken for granted. In consequence, cultural studies are practical and theoretical at the same time.

The lecture will provide an introduction to both the specific 'project' of British cultural studies *and* to the study of British history, society and culture more generally. On the one hand, we will discuss key concepts in cultural theory and discuss a selection of exemplary cultural phenomena. We will also not fail to address the geographic, historical, political and institutional basics of life in Britain and some of its former colonies. Assessment will be through a written exam.

Reading:

In preparation for the lecture, students should obtain and read Aleida Assmann's *Introduction to Cultural Studies: Topics, Concepts, Issues* (Berlin: Erich Schmidt Verlag, 2012) [c. € 18,-] before the beginning of the lecture period.

Another valuable resource is Chris Barker, *Cultural Studies: Theory and Practice* – now available in the 5th edition (Los Angeles: Sage, 2016), but earlier editions may also be consulted. For a brief 'graphic' introduction to the topic see: Ziauddin Sardar and Borin Van Loon, *Introducing Cultural Studies: A Graphic*

Guide (2010; London: Icon Books, 2013) [c. € 9,-]. For information on British history, institutions and life see Jürgen Kamm and Bernd Lenz, *Großbritannien verstehen* (Darmstadt: Primus, 2004), as well as Jody Skinner, *Anglo-American Cultural Studies*, 2nd ed. (Tübingen: Francke / UTB, 2016).

Organisatorische Hinweise (SUV-Beschreibung):

Diese Veranstaltung richtet sich an alle Studierenden der Anglistik aus den unteren Semestern (1.-4. Fachsemester). Sie führt in zentrale Gegenstandsbereiche, Begrifflichkeiten und Herangehensweisen der anglistischen Kulturwissenschaft ein. Darüber hinaus vermittelt sie Basiswissen zu Geschichte und Gegenwart Großbritanniens und seiner ehemaligen Kolonien. Damit legt sie entscheidende Grundlagen für das weitere Studium der Anglistik.

EINFÜHRUNGSTUTORIEN

Diverse Parallelgruppen und DozentInnen (siehe WueStudy)

Einführungstutorien englische Literaturwissenschaft bzw. britische Landeskunde und Kulturwissenschaft

Im Zusammenhang mit der Einführungsvorlesung wird ein wöchentlich stattfindendes Tutorium im Umfang von 1 SWS angeboten. Unter der Anleitung fortgeschrittener und unterrichtserfahrener Studierender bietet das Tutorium die Möglichkeit, den Stoff der Vorlesung zu vertiefen und zu üben. Es dient nicht zuletzt der Klärung von offenen Fragen und der systematischen Vorbereitung auf die Klausur.

VORLESUNGSMODUL

Shakespeare's Sonnets Then & Now: Text – Context – Transmedial Reception

TUE 10-12 // Ackermann

This lecture centres on a single literary text: the famous (as well as infamous) collection of 154 short poems published in 1609 under the title *Shakespeare's Sonnets*. However, we will make sure to look at this baffling text from all sorts of angles:

- On the one hand, the literary traditions and sociocultural contexts from which the sonnets emerged will be investigated.
- At the same time, we will be just as interested in how Shakespeare's poems have come to be (mis)understood, appropriated, adapted, transformed and responded to through the centuries.

Along this trajectory, the lecture course offers an advanced introduction to literary and cultural analysis. It will combine exercises in the close reading of poetry with context-oriented historical approaches and with excursions into the field of cultural as well as media studies.

By mid-September, a syllabus will be made available here: [LINK](#). Please check it out before finally registering for the lecture course.

The lecture is accompanied by a separate reading and discussion course (Übung: Lektürekurs und Begleitveranstaltung zur Vorlesung). This course offers opportunities for coming to grips with as well as for delving deeper into the topic. Participation in this additional course is recommended but not mandatory. (See below under the rubric 'Übungen.')

Survey Literary and Cultural Studies: The Long 18th Century

TUE 16-18 // BETTINGER

The British 18th century constitutes a kind of anomaly: As a culturally cogent period it is mostly seen to last from the Renaissance to the Victorian Age, from 1660, the year of the Restoration of the Stuart Monarchy, to either 1815, marking the defeat of Napoleon or to 1832, marking Queen Victoria's ascension to the throne. A turbulent period of political, scientific, cultural and philosophical upheavals, it was an age of transformations that were to define Britain's standing in the world of politics, economy and culture. Diverse wars, revolutions, rebellions, plots, crises and social protests urged for change, the industrial revolution and scientific developments already showed a disturbing impact. Terms like the Age of Reason, the Age of Enlightenment or the Augustan Age, signal harmonious stability but none captures both the promising and threatening modernity on the horizon.

In this lecture series the focus will be on the blossoming literary culture in a new dynamic marketplace, with booksellers, newspapers, journals feeding the public with information and excitement, with coffeehouses and tea-rooms provided a space for exchange. The "rise of the novel", a most flexible genre that allowed a multi-faceted representation of the world brought forth writers still famous today - Aphra Behn, Daniel Defoe, Henry Fielding, Samuel Richardson and Laurence Sterne. Satire was a highly popular and effective mode as shown by Alexander Pope and Jonathan Swift. Theatres, hotbeds for political and cultural debates, had their share in a culture vibrating with conflicting voices from different interest groups. Increasingly, women writers actively claimed their place on the page and the stage. All arts were thriving: Painting, music, architecture and landscape gardening were expressing new sensibilities.

Excerpts of the texts introduced in the lecture will be provided so that students can prepare them beforehand. By the end of September, a syllabus will be made available here: [LINK](#). Please check it out before finally registering for the lecture course.

The lecture will be accompanied by a separate reading and discussion course (Übung: Lektürekurs und Begleitveranstaltung zur Vorlesung). This course offer the opportunities for critical analysis oft he formative texts of the 18th century. Participation in this additional course is recommended but not mandatory. (See below under the rubric 'Übungen.')

RINGVORLESUNG

Der Literaturnobelpreis: Das herausragendste Werk gewinnt? Autoren und Autorinnen auf der großen Bühne

17.10./14.10./28.10./12.12./19.12./9.1./23.1./6.2. 19:15 – 20:45 Uhr, Toscanasaal der Residenz Würzburg

WALLRAVEN & RAPHAEL-HERNANDEZ

Als Alfred Nobel im Jahr 1895 sein Testament verfasste, schrieb er, dass sein gesamtes Erbe verwendet werden sollte, um jährlich Preise an diejenigen zu verleihen, „die im vorangegangenen Jahr der Menschheit den größten Nutzen erwiesen haben“. Für die Literatur sollte der Preis an „die Person, die auf dem Gebiet der Literatur das herausragendste Werk in idealistischer Richtung hervorgebracht hatte“, vergeben werden. Was bedeutet jedoch „herausragende Literatur“? Welche Autoren und Autorinnen wurden für ihr Werk ausgezeichnet? Was sind die Gründe des Nobelpreis-Komitees für die Auswahl? Haben diese Gründe sich im Laufe der Zeit geändert? Wie ist das Echo in der literarischen und akademischen Welt auf die jeweiligen Preisträger und Preisträgerinnen? Und was geschieht, wenn Autorinnen und Autoren und deren Texte plötzlich auf der „großen Bühne“ stehen?

Zwischen 1901 und 2021 wurde der Literaturnobelpreis insgesamt 114 mal an 118 Künstler und Künstlerinnen verliehen. Die Ringvorlesung widmet sich einer kleinen Auswahl aus dieser großen Gruppe. An acht Abenden werden Wissenschaftler und Wissenschaftlerinnen aus der Anglistik, Amerikanistik, Germanistik, Slawistik, Romanistik, und der Sinologie Literaturnobelpreisträger und Preisträgerinnen und deren Werke vorstellen. An jedem Abend wird der Fokus auf zwei oder drei dieser bedeutenden Literaturschaffenden liegen, um die Vielstimmigkeit aus der ganzen Welt zu beleuchten und Einblick in die Themen, literarischen Techniken und den Stil der „herausragenden Werke“ zu geben. Die klassische Archäologie wird den Reigen eröffnen und aufzeigen, wie bereits die Antike den Grundstein für diesen bedeutenden Literaturpreis gelegt hat.

Studierende können bei regelmäßiger Anwesenheit und durch das Schreiben eines Protokolls von 2 Sitzungen (je 5-6 Seiten) 5 ECTS für den FSQ/ASQ Pool oder den Freien Bereich erwerben.

SEMINARE LEVEL 1 – FÜR NIEDRIGE SEMESTER

Die Seminare dieses Levels richten sich an BA- und Lehramtsstudierende im 2.-4. Fachsemester. In ihnen werden die in den Einführungsvorlesungen erworbenen Grundlagenkenntnisse im Umgang mit den einzelnen Gattungen (Drama, Lyrik, Prosa) bzw. mit kulturwissenschaftlichen Konzepten und Theorien vertieft und gesichert. Sie sollten vor dem Besuch eines Seminars des nächsthöheren Levels (Seminare für höhere Semester) belegt werden.

Beginning Cultural Studies

THU 16-18 // ACKERMANN

"Cultural studies," Stuart Hall explained around the turn of the 21st century, "are based on the assumption that it takes a lot of theoretical work to bring light into the darkness of the obvious."

Building on the introductory lecture in British (or, alternatively, American) cultural studies, this seminar aims to further clarify the central theoretical concepts on which cultural studies draws. However, it is also high time to put these concepts to use by beginning a lively engagement with actual and current cultural phenomena.

Accordingly, we will combine the close reading of seminal theoretical texts (on entertainment, youth and media cultures; representation; ethnicity and gender; subjectivity and performance) with discussions on cultural practices and present fields of research. Issues range from human/animal interaction to the sounds, consumption patterns and social practices of popular music culture.

Participants need to prepare for the course already before the beginning of the lecture period. The most important task is to refresh your knowledge by reviewing the concepts and material presented in the introductory lecture. The following publications will also be helpful:

- Aleida Assmann, *Introduction to Cultural Studies: Topics, Concepts, Issues* (Berlin: Erich Schmidt Verlag, 2012) [accessible online through UB Würzburg].
- Chris Barker, *Cultural Studies: Theory and Practice*, 5th ed. (Los Angeles: Sage, 2016).
- Oliver Marchart, *Cultural Studies* (UVK / UTB, 2008) [accessible online through UB Würzburg].
- Ziauddin Sardar and Borin Van Loon, *Introducing Cultural Studies: A Graphic Guide* (2010; London: Icon Books, 2012).

By mid-September, the syllabus will be made available here: [LINK](#). Please check it out before finally registering for the course and in preparation for the first meeting.

Beginning Postcolonial Studies

WED 14-16 // BETTINGER

This course will look at the formation of an intellectual field of inquiry, its places, timelines and figures of interest over the past fifty years. From the beginning, postcolonial studies has been closely linked to the emergence of cultural studies and inspired by historical and political science, sociology, anthropology and ethnology. As a truly interdisciplinary field, it is specifically geared to addressing questions of power and representation in those multidimensional cultural encounters in the wake of the demise of the Empire.

Identity and difference are key terms in contemporary cultural debates in which societies negotiate their understanding of self and other. Questions of who belongs and who doesn't, demarcations of inside and outside, are socially and politically of utmost importance. Cultural Studies provide a theoretical and political understanding of subject-formation. Subjectivity can only be attained in relation to the other, in processes of mirroring, differentiation, interaction. The most powerful means for the formation of identity is

representation: It is in language and images that class, gender, race, sexuality, religion, nationality, age etc. are mediated in cultural representations that are open to critical scrutiny.

In this course key texts of postcolonial studies will be the focus of our debates, mainly Edward Said: "Orientalism"; Stuart Hall: "Cultural Identity and Diaspora", "Old and New Ethnicities", "Frontlines and Backyards"; Homi Bhabha: "The Location of Culture"; Gayatri Chakravorty Spivak: "Can the Subaltern Speak?"; are among others on the programme. Their theoretical insights and assumptions will be tested by confronting them with selected literary texts and topical films. There will be a reader with shorter texts on offer at the beginning of term.

Please buy a copy of the novels and start reading before the beginning of term:

Diran Adebayo, *Some Kind of Black* (1997)

Bernadine Evaristo, *Girl, Woman, Other* (2019)

Digitales Erzählen – Computernarrative zwischen Literatur und Kultur (#WueOnline)

WED 12-14 // DÖRING

Als Branche haben sich Videospiele längst noch vor Musik und Film als Spitzenreiter zeitgenössischer Unterhaltungskultur etabliert – alleine in Deutschland werden jährlich über 5 Milliarden Euro umgesetzt, Tendenz steigend. Als Kultur-, oder sogar Literaturobjekt treten sie erst seit kurzer Zeit im großen Stil in Erscheinung. Projekte wie Christoph Bodes *Narrating Futures* oder die Fachzeitschrift *Paidia* liefern aber schon heute wichtige Grundlangerbeit bei der Bearbeitung dieses Feldes.

Das Seminar „Digitales Erzählen“ hat zwei Ziele. Zum einen werden anhand zeitgenössischer Problemstellungen Grundlagen der Textarbeit besprochen. Ungewöhnliche Fragestellungen helfen dabei bei der praktischen Anwendung. Wie wird die Rolle des Rezipienten in einem interaktiven Medium flektiert? Wie beeinflusst das Medium unsere Idee von Erzählen und Zeit, von Narrativ und Raum? Zum anderen bietet das Seminar einen Überblick über bisherige Forschung an einem noch jungen und ungewöhnlichen Medium.

Literatur: TBA

Critical Reading – Critical Writing: Methodische Grundlagen für den Umgang mit literarischen Texten (#WueOnline)

MON 18-20 // EDER

Es gibt viele Ansatzpunkte, einen literarischen Text zu lesen. Von *der* Interpretation oder gar von der *richtigen* Interpretation kann man nicht reden. Vielmehr geht es darum, Kompetenz im wissenschaftlichen Umgang mit Texten zu entwickeln. Ziel dieses Kurses ist es daher, theoretisch fundierte und methodisch reflektierte Zugänge zu einem ausgewählten literarischen Text zu entwickeln und diese konzipiell schriftlich darzulegen.

Um methodische und methodologische Diskussionen im Bereich der Literaturwissenschaft - von Narratologie über Dekonstruktion bis zur Diskursanalyse - anschaulich zu machen, wird Iris Murdochs *Under the Net* herangezogen.

Voraussetzung für den Erwerb der ECTS-Punkte sind:

- die kursvorbereitende Lektüre von Iris Murdochs *Under the Net* und anderem Textmaterial
- die aktive Teilnahme am Seminar sowie die Vorbereitung und Moderation einer Diskussionsrunde

- die Anfertigung eines Portfolios bestehend aus reflektierenden Essays

Literatur:

Vorzubereitendes Lesematerial wird digital zur Verfügung gestellt.

Zur (weiteren) Lektüre empfohlen:

- Barry, Peter. *Beginning Theory. An Introduction to Literary and Cultural Theory*. 4th ed. Manchester, 2017.
- Culler, Jonathan. *Literaturtheorie: Eine kurze Einführung*. Übers. A. Mahler. Reclam, 2013.
- Kimmich, Dorothee (Hrsg.), *Texte zur Literaturtheorie der Gegenwart*. Reclam, 2008.
- Tyson, Lois. *Critical Theory Today. A User-friendly Guide*. 3rd ed. New York, 2015.

Beginning Shakespeare: Ein Fenster zu Literatur, Kultur und Sprache der Frühen Neuzeit

THU 18-20 // KUNZ

„He was not of an age but for all time“ – dieses berühmte Zitat Ben Jonsons über seinen Freund und Kollegen William Shakespeare bringt die Faszination zum Ausdruck, die auch in unserer Zeit in Anbetracht seines literarischen Werkes ungebrochen ist. Das Seminar soll daher einen Einblick in das dramatische und lyrische Schaffen Shakespeares geben und sein Werk in Kontext zu Sprache, Weltbild, Gesellschaft und historischen Ereignissen der Frühen Neuzeit setzen.

Dieser Kurs ist ein Einstieg in die Frühe Neuzeit und Shakespeares Werk und daher nicht als Vorbereitung auf das Erste Staatsexamen gedacht.

Literatur:

Es werden in jedem Fall mehrere komplette Dramen und einzelne Sonette Shakespeares behandelt, genauere Informationen folgen.

Grundlagen der Dramenanalyse

TUE 10-12 // PORDZIK

In diesem Seminar steht die Entwicklung des englischsprachigen Dramas im zwanzigsten Jahrhundert im Vordergrund. Im Ausgang von der literarischen Moderne soll die kulturelle Logik der Entwicklung neuer Formen, Themen und Präsentationsweisen auf den Bühnen erschlossen und anhand von prägnanten Texten erörtert werden. Zu den fest eingeplanten Dramen gehören: T. S. Eliots *Murder in the Cathedral*, Samuel Becketts *Endgame*, Harold Pinters *The Birthday Party*, Shelagh Delaneys *A Taste of Honey* und John Osbornes *Look Back in Anger*. Voraussetzungen zum Erwerb von 5 ECTS: sorgfältige Lektüre der genannten Texte, aktive Teilnahme an der Online-Lehre, schriftliche Hausarbeit.

Grundlagen der Romananalyse

MON 10-12// PORDZIK

Dieses Seminar, das sich vor allem an die jüngeren Semester richtet, bietet eine umfassende Einführung in die Probleme der Romananalyse. Die Diskussionen konzentrieren sich auf die Entstehung narrativer Texte unter spezieller Berücksichtigung historischer und ästhetischer Kontexte sowie mit Blick auf erzähltheoretische Modelle der Fokalisierung (*point of view*) und der Stoffvermittlung durch Erzählinstanzen sowie differenzierte Formen der Sprach- und Bewusstseinspräsentation. Nach Vorübungen anhand kürzerer Textpassagen aus dem reichen Korpus der englischen Literatur werden Analysen von Joseph Conrads *Heart of Darkness* und George

Orwells *Nineteen Eighty-Four* den weiteren Rahmen für den Kurs bilden. Voraussetzungen zum Erwerb von 5 ECTS: sorgfältige Lektüre der genannten Texte, aktive Teilnahme an der Online-Lehre, schriftliche Hausarbeit.

Grundlagen der Lyrikanalyse: Late Romantic to Contemporary Poetry

THU 10-12 // PORDZIK

Dieses Seminar, das sich vor allem an die jüngeren Semester richtet, bietet eine breit gefächerte Einführung in die Probleme der Lyrikanalyse. Die Erörterungen konzentrieren sich auf die Entstehung und Bedeutung lyrischer Texte unter spezieller Berücksichtigung wirkungs- und funktionsgeschichtlicher Schwerpunkte, gemeinsame Lektüren und Diskussionen dienen dem Ziel, den Zugang zu schwierigen Gedichten zu erschließen und zu zeigen, dass die lyrische Produktion seit der Romantik auch als Reaktion des Individuums auf spezifische soziokulturelle Problemlagen zu sehen ist und als Ausdruck des sich stetig verändernden subjektiven Selbstverständnisses verstanden werden kann. Voraussetzungen zum Erwerb von 5 ECTS: kritische Lektüre der digital zur Verfügung gestellten Gedichte, aktive Teilnahme an den Diskussionen, Abschlussklausur. **Die Veranstaltung eignet sich auch als Übung zur Vorbereitung auf das Staatsexamen in englischer Literaturwissenschaft.** Zur Einführung empfohlen: Peter Hühn: Geschichte der englischen Lyrik (Tübingen: Francke/UTB, 1995).

Analysing Narrative Fiction: English Short Stories

THU 14-16 // WALLRAVEN

The English short story is one of the most versatile genres that can take up widely different topics, various motifs, and use a vast array of literary techniques in order to surprise the readers and create suspense. In comparison to novels, its brevity and restricted scope which creates an impression of special unity makes it readable in a short time. We will focus on short stories in the nineteenth and in the twentieth century: The seminar will, among other texts, deal with a Victorian Ghost story, take you on an excursion to a widely influential American short story, explore the formal experiments of British Modernism and lead you to one of the major contemporary Canadian authors. This course is designed for students in their first semesters who want to practise their tools for analysing prose fiction while reading intriguing and suspenseful texts. Together we will sharpen our tools by paying attention to narrative situation, voice and focalisation, plot and structure, characterisation, motifs, and genres. Regular and active participation in this seminar will thus provide you with the ability to pose profitable questions for unlocking prose texts in general and get access to their different layers, with a sound understanding of the genre of the short story as well as an insight into different literary periods.

All short stories will be made available in a reader in WueCampus at the beginning of term.

Please note: Regular attendance for the whole of the seminar is vital!

SEMINARE LEVEL 2 – FÜR HÖHERE SEMESTER

Die Seminare dieses Levels richten sich in erster Linie an BA- und Lehramts-Studierende ab dem vierten Semester, die bereits über Grundlagenwissen verfügen. Sie sind um zentrale Themen und Texte der anglistischen Literatur- und Kulturwissenschaft herum organisiert und bieten einen vertiefenden Einblick in verschiedene Epochen, Gattungen, Medien oder Methoden.

Toxic! – Toxicity and Intoxication in Culture and Literature

THU 16-18 // DÖRING

In 2018, the Oxford Dictionary crowned 'toxic' as the word of the year, beating the likes of 'gaslighting' due to its "scope of application". Thinking about toxic as a marker for regression ("toxic masculinity"), for emancipation (Britney Spears' "Toxic"), for mind-altering states ("intoxication"), or for environmental destruction ("toxic rivers"), it is not hard to see why. In the West, people partake in "mental detox" while their neighbors fall victim to one of the largest drug-crises in history.

This seminar aims to grapple with this versatile and culturally important term. We will think about what connects and divides all the different applications of the word, but as a natural and a cultural signifier, as problem, and a solution alike. We will read literature that provides different perspectives on toxicity and intoxication and look at its position in different discourses.

This seminar connects to a planned symposium of the same name in November.

Literatur: TBA

Poetic Voices from the "Celtic Fringe": Poetry in English after 1945 in Ireland, Scotland, and Wales

FRI 10-12 // KOCH

During the last seven decades since the end of WWII tensions have arisen between London/England as the pivotal center of gravity within the British Isles and the so-called „celtic“ nations as integral parts of the United Kingdom.

Kickstarted by the Irish struggle for political and cultural autonomy at the beginning of the twentieth century, the idea of a movement towards a separate cultural identity for the smaller „celtic“ partner nations has steadily gained traction until it eventually embraced not only Scotland but even, if only quite recently, Wales in its progress.

In 2007 Lord Davydd Elis-Thomas wrote in his preface to an anthology of Modern Welsh Poetry that „in the making of nations as imagined communities the over-active imagination as found in poetry has its own particular role.“

Following this statement this seminar will seek to determine whether poetry is at all suited for such a role and to probe in how far the modern-day bards have truly engaged in such an emancipatory endeavour. By closely reading a substantial body of poetical texts from Ireland, Scotland and Wales we will hopefully be able to find out whether „typically celtic“ characteristics exist and can be defined convincingly without ever losing sight of a point of paramount importance: to read poetry for what it is and not for something else entirely.

Preparatory Reading:

1. Davis, Wes (ed.), *An Anthology of Modern Irish Poetry*; Harvard UP, Cambridge/Mass.:2013
2. Stephens, Meic (ed.), *Poetry 1900-2000 – One Hundred Poets from Wales*; Library of Wales, Llandysul: 2007
3. Crawford, Robert, *Scotland's Books – The Penguin History of Scottish Literature*; Penguin, London:2007

4. Crawford, Robert and Mick Imlah (eds.); *The Penguin Book of Scottish Verse*, Penguin, London: 2000

To obtain ECTS points students have to give an oral presentation in class and write an essay (Hausarbeit)

Cold War Britain & Literary Representation

WED 12-14 // KUHN

In a recent *Foreign Policy* article on the relationship between the Cold War and the Russia-Ukraine war, the historian Mary Elise Sarotte contends that 'Americans and Europeans find themselves trapped in a past they'd hoped never to revisit.' And indeed, current events strongly suggest that we have moved beyond the fear of a renewed Cold War to war on a global scale: one that is hot and cold alike. With the re-emergence of the 'Cold War conundrum', this course aims to answer how revisiting the past can help us better gauge and understand the present. We will, therefore, consider some of the ways the Cold War was represented in British fiction of the 1950s. In doing so, we will read novels such as William Golding's *Lord of the Flies* (1954), Ian Fleming's *From Russia with Love* (1957) and Nevil Shute's *On the Beach* (1957) through the lens of a range of theories—ranging from Classical Marxism to contemporary Ecocriticism.

Make sure to have read *Lord of the Flies* before our first session (any edition will do; see e.g., www.abebooks.de for budget-friendly copies). You will also have to obtain *From Russia with Love* and *On the Beach* for this seminar—all other material will be made available on WueCampus.

Apart from regular participation, you will need to hand in a term paper of max. 15 pages to earn credit points. Critical engagement with both the primary sources and theoretical texts is mandatory for this course.

Infanticide and Antinatalism

WED 10–12 // PORDZIK

Since publication of David Benatar's monograph *Better Never to Have Been: The Harm of Coming into Existence* in 2006 the debate about antinatalism has steadily gained momentum in the West. Human beings, it is argued by its advocates, should stop having children for reasons of compassion and, more recently, environmentalism and climate protection. The aim of this seminar is to offer a contextualization, refinement, and expansion of the arguments involved in the current discussion and to examine and understand better literary texts and films addressing antinatalism and infanticide directly or implicitly. A sheer inexhaustible range of writings and films does exist to make the point, ranging from Euripides' classic *Medea*, the poetry of William Blake, William Wordsworth, Thomas Hardy, Louis MacNeice, Sylvia Plath and Anne Sexton to the plays of John Osborne (*Look Back in Anger*), Sam Shephard (*The Buried Child*) and Sarah Kane (*Blasted*), novels (Aldous Huxley's *Brave New World*, Lionel Shriver's *We Need To Talk About Kevin*), and films like the horror movie *A Quiet Place* (2018) or Lars von Trier's controversial *Antichrist* (2009). Students are invited to read the texts / watch the films, contribute actively in discussions, and submit a term paper of approx. 15 pages at the end of the semester. Credits: 5 ECTS.

Automobility Studies

23.-24. March (see description) // SCHLEGEL

This seminar is intended as an experiment: an essential part of the seminar is the participation in the student workshop *Automobility Studies*, which will take place from 23-24 March 2023 at the Goethe University Frankfurt. Together with participants from the Universities of Potsdam and Frankfurt, we will discuss, guided by international experts, the important, currently rapidly growing and lively debated research field of (auto)mobility studies.

The influence of automobility – both in the sense of practice and as a system – on contemporary culture can hardly be overestimated: As Kingsley Dennis and John Urry have argued, “the car system is a way of life, an entire culture. It has redefined movement, pleasure and emotion in the contemporary world, transforming the fitness [of] landscape for all other mobility systems that have to find their place in a landscape predominantly sculpted by the car system.” (2009: 59)

What is more, in the light of recent crises, climate change and ecological disasters as well as increasing awareness of the Anthropocene, our dependency on automobiles and fossil fuels has become the object of critical investigation.

The workshop shall introduce students to these manifold debates and the ambiguous notions of automobility in the fields of ecocriticism and the so-called energy humanities.

In addition to the actual workshop, we will meet one or two times during the semester to discuss organizational matters and preparatory reading. To receive credits, students need to actively participate and write a short report on the workshop (portfolio). We are currently looking into funding for student expenses.

If you would like to participate and/or have any questions – or would like to register in advance – please do not hesitate to write me an email: jo.schlegel@uni-wuerzburg.de

Preparatory reading: tba

Contemporary Irish Life Writing

TUE 14-16 // WALLRAVEN

How is subjectivity constructed and presented in contemporary Irish life writing? And which role does Ireland – its society and politics, as well as its nature and landscape – play for personal development? In our seminar, we will explore four very different texts that articulate subjectivity with various intersecting parameters that shape a life. *Angela's Ashes* (first published in 1996) has quickly become famous for depicting a childhood fundamentally influenced by poverty and thus by parameters of class and religion. O'Faolain's *Are You Somebody?* in turn critically addresses religious doctrines as well as gender roles in Ireland. *Thin Places* and *Diary of a Young Naturalist* explore the natural world and the Irish landscape as fundamental for subjectivity and thus thematise issues of ecology and sustainability. Dochartaigh deals with liminal spaces and mythology as well as politics (such as Brexit), whereas in McAnulty's life writing, ability becomes another fundamental parameter for subjectivity. In the seminar, we will approach the three defining terms of autobiography – the self, the life, the writing – and explore how a life can be put into a story. Thus, we will explore the self-presentation of the narrator, the life story combining the personal, political, and social, and finally issues of literary style and genre to find out how lives have been transformed into writing in an Irish context.

Please buy and read before the course starts:

- McCourt, Frank. *Angela's Ashes: A Memoir of a Childhood*. Harper Perennial, 2005. ISBN-10: 0007205236.
- O'Faolain, Nuala. *Are You Somebody?* New Island Books, 2018. ISBN-10: 1848406851.
- Dochartaigh, Kerri ní. *Thin Places*. Canongate Books, 2022. ISBN-10: 1786899647.
- McAnulty, Dara. *Diary of a Young Naturalist*. Penguin, 2020. ISBN-10: 1529109604.

No digital texts allowed – you need these printed editions to work with in the course!

Other texts will be provided on WueCampus.

Religious Poetry Through the Ages

THU 10-12 // WALLRAVEN

The entire history of English poetry is unimaginable without religious topics. But how are different concepts of religion (belief systems as well as moments of religious experience and epiphany) and issues of faith and doubt negotiated in poetry? How do poets find forms and words to convey their religious concerns? In this seminar, we will read, discuss, and interpret religious poems (in the Christian tradition) from the Early Modern Age until today. Together we will develop our skills of poetry interpretation and sharpen our analytic tools by working with poems that deal with (sometimes ecstatic) religion and religious experiences in various forms. We will particularly focus on poems in which the speaker thematises and establishes a direct connection to the divine. Reading religious poetry as literary scholars is fascinating and often surprising because we have to approach it with a double focus on both religious approaches and traditions and on poetry as a creative and inventive medium that can break with and expand tradition.

A reader with religious poetry will be made available on WueCampus before the beginning of term.

SEMINARE LEVEL 3 – FÜR MASTER UND FORTGESCHRITTENE STUDIERENDE

Cultural Studies Colloquium: Cold War Culture – Eastern, Western, and Global Perspectives (#WUEONLINE / #WUEGLOBAL)

WED 10-12 // ACKERMANN & , DREWS-SYLLA & SNYDER-KÖRBER

This transdisciplinary research seminar re-investigates the so-called 'Cold War,' i.e. the period from the end of the Second World War to the late 1980s which was dominated by the political, economic and ideological antagonism between a Western bloc (led by the USA and NATO) and an Eastern bloc (led by the USSR and the Warsaw Pact). As part of our series of Cultural Studies Colloquia, the seminar will be primarily interested in how the major powers mobilized culture as a medium of geopolitical competition and confrontation. At the same time we will analyse the concrete cultural effects of such a transnational cultural politics in various countries all around the world. How did 'Cold War' cultural diplomacy shape national and transnational print cultures and the arts not only in Russia and the USA but also in India, Britain and other European countries? How, e.g., did specific genres of writing (such as the spy novel) or specific clichés in popular music ("Back in the USSR"; "I hope the Russians Love their Children Too") operate within the Cold War as a matrix of political tensions and ideological formations that continues to shape our very present?

To allow for cooperation with partner universities abroad (esp. Jamia Millia Islamia and Jawaharlal-Nehru University), the winter term's colloquium will be taught online. Enrolling for the course: This is a research seminar. To help create a committed and cohesive thinking community for our CSC courses, students are asked to compose a brief statement of purpose in which they (1) introduce themselves and (2) outline their interest/s in this semester's topic. Please mail your statement (c. 1,5 pages) to the following e-mail address by the beginning of October (deadline: 09/10): sophie.schoenfeld@stud-mail.uni-wuerzburg.de. We will then get in touch with you and register you for the course. There is no self-registration.

By the end of September, the syllabus will be made available here: [LINK](#). Please check it out before sending your statements of interest as well as in preparation for the first meeting.

Shakespeare's Comedies

THU 12-14 // BETTINGER

Comedies are said to prosper exceptionally well in times of social and political turmoil. Laughter can function as a complex means for coming to terms with a harsh reality. However, for comedy to function at all many conditions must be met. Humour is a difficult matter and laughter is one of the most difficult effects to be achieved. What is funny and entertaining for some, maybe deeply offensive to others, particularly across such a long historical divide of over four hundred years between us and Shakespeare.

In this seminar we will study four of Shakespeare's comedies in great detail, three of which are classified as "happy comedies" in contrast the later problem plays and romances, while one is called "a comedy of humour". Each of the plays has its unique way of addressing its ideas and conflicts although they also share some of the specifically early modern concerns. Some of the humour is time-bound whereas other comical strategies still manage to delight contemporary audiences. Since comedies are geared towards resolving disorder and conflicts into a happy ending, we will see how authority, age, class, gender and sexuality are mediated to great effect in the plays. We will look at the different forms of verbal humour, plot construction and comic devices, and study their effects both on the page of the dramatic text and the stage of dramatic performance.

Students enrolling for this class must have read *The Taming of the Shrew* by the beginning of term.

Please buy the required texts before term (preferably Norton or Arden editions):

William Shakespeare, *The Taming of the Shrew*

William Shakespeare, *A Midsummer Night's Dream*

William Shakespeare, *As You Like It*

William Shakespeare, *The Merry Wives of Windsor*

ÜBUNGEN

Shakespeare's Sonnets, Then & Now: Lektürekurs und Begleitveranstaltung zur Vorlesung

TUE 12-14 // ACKERMANN

This course is designed to accompany the lecture 'Shakespeare's Sonnets – Then & Now' (TUE 10-12; please see description above). It is best – but not absolutely compulsory – to combine attendance in the reading and discussion course with attendance in the lecture. (If in doubt, please come to my office hours.)

Based on a manageable selection of 'primary' and 'secondary' readings as well as on extensive in-class discussions, the course will offer opportunities for coming to grips with as well as for delving deeper into the texts, materials and topic/s dealt with in the lecture.

In addition to regular active participation in class discussions, students who wish to obtain credits for the modules 'Kulturgeschichte und Kulturtheorie,' 'Literaturgeschichte und Literaturtheorie' (BA and LA) or 'Humanities and Cultural Studies 1/2' (Master) will be asked to contribute two reading responses or a presentation to the course. Doing additional work in order to obtain credit for other thematically pertinent modules might be possible by arrangement with me (please see me in my office hours for questions on this).

Lektürekurs/Begleitveranstaltung zur Vorlesung 18th Century

TUE 18-20 // BETTINGER

This course is designed to accompany the lecture (TUE 16-18 // Bettinger; please see description above). It is best – but not compulsory – to combine attendance in the course with attendance in the lecture series.

Based on selected readings compiled in a Reader which will be made available at the beginning of term, this course offer the opportunities for in-depth critical analysis of formative texts of the 18th century. There will be time and space for discussion of the topics dealt with in the lecture series. The seminar will start in the second week of term with a full working session.

Begleitveranstaltung zur Einführungsvorlesung englische Literaturwissenschaft

THU 10-12 // PORDZIK

Diese begleitende Übung eignet sich für alle Teilnehmer der Vorlesung "Einführung in die englische Literaturwissenschaft" (Prof. Dr. Pordzik). Sie bietet Studenten die Möglichkeit, inhaltliche und methodische Fragen zur Vorlesung zu stellen, um die Vor- und Nachbereitung der Veranstaltung maßgeblich zu erleichtern, literaturwissenschaftliche und -ästhetische Probleme zu diskutieren und das Erörterte anhand einer Vielzahl von Textproben aus unterschiedlichen Gattungen weiter zu erkunden und zu vertiefen.

ABSCHLUSSBEREICH

Projekt Abschlussarbeit

TUE 14-16 // PORDZIK

In der Art eines Workshops begleitet dieser Kurs Studierende bei der Konzeption und Erstellung von Abschlussarbeiten. In der konkreten Auseinandersetzung mit den laufenden Projekten der Teilnehmerinnen und Teilnehmer wird an den Fragen akademischen Forschens und Schreibens gearbeitet: Wie finden wir uns im Möglichkeitsraum der Literatur- und Kulturwissenschaft zurecht? Welche Anforderungen werden bei

Abschlussarbeiten gestellt? Wie lassen sich diese Anforderungen umsetzen? Wie sollte bei der ergebnisorientierten Recherche vorgegangen werden? Wie funktionieren wissenschaftliche Thesenbildung und wissenschaftliches Argumentieren (für mich)? Wie 'geht' akademisches Schreiben hinsichtlich sprachlicher Möglichkeiten sowie formaler Anforderungen? Voraussetzung für die Teilnahme ist, dass Interessierte gegenwärtig mit einer Abschlussarbeit beschäftigt sind, die im Bereich der Englischen Literatur- und Kulturwissenschaft betreut wird. Die Teilnehmerinnen und Teilnehmer stellen individuelle Fragestellungen, Projektansätze und Arbeitsproben zur Diskussion. Leistung: Abfassen eines Probekapitels sowie Lektüre und Kommentierung der Probekapitel anderer Teilnehmer.

CREATIVE WRITING

Creative Writing

MON 14-16 // PORDZIK

Dieser Kurs bietet Studenten aller Semester die Möglichkeit, an einem Seminar für Kreatives Schreiben / Creative Writing teilzunehmen. Im Rahmen kritisch-dialogisch konzipierter Sitzungen soll den Teilnehmern die Möglichkeit gegeben werden, praktische Einblicke in die tägliche Werkstatt des Schreibens zu gewinnen. Konstruktive Rückmeldungen des Dozenten und der beteiligten Studenten zu selbst verfassten Texten sollen es erleichtern, einen performativen, nicht durch kurrikuläre Schreibnormen belasteten Zugang zum sprachlichen Ausdruck und eigenen ästhetischen Idiom zu finden. Voraussetzungen zum Erwerb von 3/5 ECTS: ein eigenständiger literarischer Text sowie zwei *written assignments* bzw. Kurzrezensionen.

STAATSEXAMENSVORBEREITUNG

Narrative und expositorische Texte 19. Jahrhundert

THU 14-16 // WALLRAVEN

Dieser Kurs dient der intensiven Vorbereitung auf die Staatsexamensklausurfragen zum Gebiet "Narrative und expositorische Texte im 19. Jahrhundert". Anhand alter Klausuraufgaben werden die Techniken der Erzähltextanalyse geübt sowie die literatur- und kulturgeschichtlichen Kontexte der Prosatexte erarbeitet.

Zur Anschaffung dringend empfohlen:

Nünning, Vera. *Der Englische Roman des 19. Jahrhunderts*. Stuttgart: Klett, 2007.