

Universität des Saarlandes

FR 4.3 Anglistik, Amerikanistik, und Anglophone Kulturen

British Literary and Cultural Studies

SS 2010



UNIVERSITÄT  
DES  
SAARLANDES

**Prof. Dr. Joachim Frenk**

**Lecture Course: British and Irish Literature, 1951-2010**

**Tue, 12:15-13:45**

**Musiksaal**

**First lecture: 20 April 2010**

This lecture course addresses the main literary and, in a few cases, filmic/medial developments commenting on, surrounding and confronting the United Kingdom's and Ireland's cultural histories since 1951. While doing this, the lecture course will also seek to give overviews of selected works by the following authors: William Golding, Samuel Beckett, John Osborne, Allan Sillitoe, Ian Fleming, Philip Larkin, Muriel Spark, Anthony Burgess, Doris Lessing, John Fowles, J. G. Farrell, Ted Hughes, Seamus Heaney, Harold Pinter, Tom Stoppard, Alan Bennett, Angela Carter, A. S. Byatt, Jeanette Winterson, Graham Swift, Salman Rushdie, Zadie Smith, Kazuo Ishiguro, Martin Amis, Ian McEwan, Julian Barnes, Sarah Kane, Mark Ravenhill, J. R. R. Tolkien, J. K. Rowling.

Text: Stephen Greenblatt, ed., *The Norton Anthology of English Literature, Eighth Edition, Volume F: The Twentieth Century and After*. New York: Norton, 2005. ISBN 0393927229

**Prof. Dr. Joachim Frenk**

**Hauptseminar: "Charles Dickens: The Last Novels – *Our Mutual Friend* and *The Mystery of Edwin Drood*"**

**Wed, 10:15-11:45**

**C5.3, room 1.20**

**First session: 21 April 2010**

Die Anmeldung findet im Rahmen des allgemeinen Verfahrens der Fachrichtung 4.3 über

CLIX statt. Bitte beachten Sie die Mitteilungen auf der Website und die Aushänge.

In this seminar, we will discuss Charles Dickens's last two novels, *Our Mutual Friend* (1864) and *The Mystery of Edwin Drood* (1870); the latter was left unfinished at the time of Dickens's death. These are the final testimonies of an incredible writing career. We will approach these two pivotal novels both by reading them closely and by contextualizing them. Moreover, we will have a look at a filmed version of *Our Mutual Friend*.

In the third meeting, there will be a test on *Our Mutual Friend*.

Texts: You **must** own **exactly** the following editions:

*Our Mutual Friend*. Ed. Adrian Poole. London: Penguin, 1997. ISBN 0140434976

*The Mystery of Edwin Drood*. Ed. David Paroissien. London: Penguin, 2002. ISBN 0140439269

**Prof. Dr. Joachim Frenk**

**Examens- und Forschungskolloquium**

**Di, 16 – 18**

**C5.3, Raum 1.19**

Die Anmeldung für dieses Kolloquium findet persönlich in einer Sprechstunde bzw. über EMail

statt. Die Kandidatinnen und Kandidaten für die Staatsexamensprüfungen im Mai 2010 werden dringend gebeten, sich bis zum 6. April anzumelden, um noch Themen für das Blockseminar (13./14. April 2010) absprechen zu können. Mails bitte an: p.jakob@mx.unisaarland.

de

Studierende erhalten in dieser Veranstaltung Gelegenheit, sich auf die Examenssituation vorzubereiten, indem sie sich in examensrelevante Themen einarbeiten, diese im Plenum vorstellen und Probleme diskutieren. Das Kolloquium wird in den fachlichen Teilen auf Englisch, in den Diskussionen über formale Aspekte auf Deutsch abgehalten. Zum Ablauf: Die Studierenden haben je nach Prüfungszeit, Studiengang und Examensthemen unterschiedliche Interessen, denen möglichst entsprochen werden soll. Nach einem Blockseminar am 13. und 14. April 2010 für die Kandidatinnen und Kandidaten des

Staatsexamens-Prüfungsblocks Mai 2010 folgt eine Sitzung für weitere Kandidatinnen und Kandidaten in der zweiten Vorlesungswoche (20. April), in der weitere Termine und Inhalte diskutiert werden.

Weitere Vorträge zu laufenden Forschungsprojekten werden in Einzelgesprächen abgesprochen.

**Christina Holzer, M.A.**

**Proseminar: The Rise of the Novel: *Robinson Crusoe*, *Pamela*, *Joseph Andrews***

**Thurs, 16:15-17:45**

**C 5.3, room 4.08**

**First session: 22 April 2010**

In regard to Britain, what has become the most successful of literary genres, the novel, is generally seen to have its origins in the 18th century. Based on both fictional and non-fictional

literary traditions, the novel emerged as a new form and as an expression of certain developments in society and culture, such as the changing roles of the middle classes or the individual. Daniel Defoe's *Robinson Crusoe* (1719), Samuel Richardson's epistolary novel *Pamela* (1740) and Henry Fielding's "comic Epic-Poem in Prose", *Joseph Andrews* (1742) each embody this new form, displaying different aspects in both form and content.

In the second session, there will be a short exam on *Robinson Crusoe*. Please read *Robinson Crusoe* before the start of term.

Texts: You **must** own the following editions:

Daniel Defoe. *Robinson Crusoe*. Ed. John Richetti. London: Penguin, 2003. ISBN 978-0141439822

Henry Fielding. *Joseph Andrews*. Ed. Douglas Brooks-Davies. Oxford: Oxford UP, 2008. ISBN 978-0199536986

Samuel Richardson. *Pamela*. Ed. Thomas Keymer and Alice Wakely. Oxford: Oxford UP, 2008. ISBN 978-0199536498

Registration:

You **must** register via CLIX before the start of term. A maximum of 33 people can participate in this seminar.

**Prof. Dr. Bert Hornback**

**Hauptseminar: AFTER DANTE: *THE WASTE LAND*, *THE BOOK OF NIGHTMARES*, AND *STATION ISLAND*.**

**Mo, 14:15-15:45**

**C5.3, room 4.08**

This Hauptseminar will be a “bridge” seminar, devoted to three major poems, by three major poets: one English, one American, one Irish.

Our texts will be T. S. Eliot’s *The Waste Land* (1922), Galway Kinnell’s

*The Book of Nightmares* (1971), and Seamus Heaney’s *Station Island* (1984).

*The Waste Land* is T. S. Eliot’s famous poem which for several generations has been considered as the first great “modern” poem. It has also been considered impossible, obscure, unreadable, and pretentious. We won’t be intimidated by the complaints, of course: Joyce’s *Ulysses*—published the same year—is accused of the same faults, as is Goethe’s *Faust*.

*The Book of Nightmares*, in ten parts, is maybe the best book of poems by an American in the twentieth century. Kinnell has published nine books of poems, his most recent being *Strong is Your Hold* (2006). He has also translated the poetry of Francois Villon, Yves Bonnefoy, Yvan Goll, and Rainer Marie Rilke.

*Station Island* (1984) is a twelve-part poem by the 1995 Irish Nobel laureate Seamus Heaney. Heaney has published eleven books of poems as well as four volumes of essays, versions of two plays by Sophocles, and numerous translations including *Beowulf*.

I have suggested “After Dante” as a title for this Hauptseminar, because all three of these poems involve imaginative or spiritual “journeys” not unlike Dante’s *Commedia*—but considerably shorter.

We will have time to work our way through each of the three poems carefully, and in the

end to compare them. Requirements are good, attentive reading, weekly in-class “scribbles,” a short paper or class presentation on one poem, and a seminar paper on one or both of the other two poems.

Editions: Eliot, *The Waste Land*. Norton Critical edition

Kinnell, *The Book of Nightmares*. Houghton-Mifflin

Heaney, *Station Island*. Faber and Faber

**Prof. Dr. Bert Hornback**

**Hauptseminar: JAMES JOYCE'S ULYSSES**

**Tue 14:15-15:45**

**C 5.3, room 4.08**

This is a term for supposedly difficult books. We will enjoy *Ulysses* together, immensely, and will prove the “difficult book” supposition—as applied to *Ulysses*—to be erroneous.

**We will begin the term on 13 April.** On **Saturday, 17 April**, beginning at 8:00 a. m., we will settle in comfortably together to read *Ulysses* aloud. The novel opens just south of Dublin, in Sandycove, at eight o'clock on Thursday, 16 June, 1904. By midnight, we should be where the novel is at midnight, at the beginning of “Nighttown.” We will finish “Nighttown” by 3:00 a.m. on Sunday, and anyone who is exhausted can retire; or you can keep reading. It will probably take until about 6:00 a.m. to finish Molly Bloom's soliloquy: “yes I said yes I will yes.”

We will take turns reading. I have the novel broken up into 10-minute reading sections for us. We will have plenty of food to keep us going. It will be a great deal of fun—and it will make our work for the term, chapter by chapter, much easier. When we finish in July, you will have read *Ulysses* twice—and it will be stuck in your heads for the rest of your lives!

We will use the Penguin Classics, ( ISBN 978-0-141-18280-3) edition of *Ulysses*. **It is essential that we all use this text.** We will talk about the novel chapter by chapter in class. We will read to understand and enjoy the novel. In addition to understanding and enjoying *Ulysses*, requirements for this Hauptseminar are participation in the group

reading, and a seminar paper. We will probably want to indulge in an appropriate commemoration of Bloomsday on Wednesday, 16 June. And if it is at all possible, we should get to Dublin sometime. I will explore the possibilities for both the commemoration and the visit.

**Prof. Dr. Bert Hornback**

**Übung (Not-for-Credit): TALKING ABOUT POETRY**

**Mo, 16:15-17:45**

**C 5.3, room U.13**

TALKING ABOUT POETRY is a not-for-credit course for anyone interested in what the title says: talking about poetry.

We won't talk about rhyme schemes, or stanzaic forms. We will read poems, and talk about them, starting with some very short poems—three, four, five lines—by Seamus Heaney, Wendell Berry, William Butler Yeats, and an anonymous 15th century English poet. We will spend a few classes, then, talking about some Thomas Hardy poems, some Yeats poems, and a number of other poems that you will be expected to know by Shakespeare, Donne, Wordsworth, Keats, Tennyson, Browning, T. S. Eliot, Dylan Thomas, Galway Kinnell, and Heaney. And we will need some suggestions from you, about poems—short ones, preferably—that you want to talk about.

Our aim will be to understand and appreciate the poems we talk about, and to learn to read them well. We won't be learning "poetry" so much as we will be enjoying poems.

But then that is the best way—the only way—to learn poetry.

(A *sonnet* is a little poem, a small song. We will look at a lot of them, some with fourteen lines, others ranging in length from three to twenty-four lines. . . .)

I will suggest that you buy two books of poems: Thomas Hardy's *Complete Poems* and William Butler Yeats's *Complete Poems*; you can get them—big, fat volumes—from Wordsworth Classics for €3.99 each. (Great bargains!) Otherwise, we will depend on copy machines for our poems.

The main homework for this class will be reading our poems aloud so you can read them

well in class. You wouldn't sing songs in public that you hadn't practiced, and you wouldn't—or shouldn't—do that with poems either. And, like singing, reading poems aloud is fun. If you read a poem well aloud, you're already on your way to understanding it.

**Prof. Dr. Bert Hornback**

**Übung (Not-for-Credit): TALKING ABOUT SHAKESPEARE**

**Tue, 16:15-17:45**

**C 5.3, room 120**

This is an informal, not-for-credit course for anyone interested in reading some Shakespeare. We will work our way through *Hamlet* for the first seven meetings, and *The Tempest* for the last seven.

We will use the Wordsworth Classics editions of both plays

**Dr. Lena Steveker**

**Proseminar: Dickens's Children: *Oliver Twist* and *Great Expectations***

**Tue, 14:15-15:45**

**Building C5.3, room U.13**

**First meeting: 20 April 2010**

The British novelist Charles Dickens is one of the most prominent figures of Victorian fiction. In this seminar, we will discuss one of his early novels – *Oliver Twist* (1837-39) – and one of his later novels – *Great Expectations* (1860-61), each of which focuses on the life of a young child/adolescent as many of Dickens's novels often do. We will also read a third text: Peter Carey's *Jack Maggs* (1997), which is a late twentieth-century rewriting of *Great Expectations*. If time permits, we will also look at a film adaptation of *Oliver Twist*.

The seminar will be structured as follows:

1. Dr. Lena Steveker will teach for six weeks from April to May.
2. Dr. Christopher Pittard (University of Portsmouth) will teach a weekend seminar at the end of May or the beginning of June. The exact date of the weekend seminar will be

announced as soon as possible.

The date for the written exam will be set one week after the weekend seminar. Seminar papers are to be handed in during term break. Students have to attend both the weekly class meetings and the weekend seminar in order to qualify for course credits.

There will be a test on *Oliver Twist* (textual knowledge) in one of the first meetings.

Texts:

You **must** own **exactly** the following editions:

Dickens, Charles. *Oliver Twist*. Ed. Fred Kaplan. New York: Norton, 1993. ISBN: 978-0393962925

Dickens, Charles. *Great Expectations*. Ed. Edgar Rosenberg. New York: Norton, 1999. ISBN: 978-0393960693

The edition of Carey's *Jack Maggs* will be announced as soon as possible.

In order to attend this seminar, students **must** register before the beginning of term. The number of participants is strictly restricted to 33 people. Registration is via CLIX only.

Registration will open on Monday, 22/03/10, 10 a.m. and will end on Friday, 09/04/10, 6 p.m.

**Dr. Lena Steveker**

**Übung: Introduction to Media Studies**

**Wed, 14:15-15:45**

**Building C 5.3, room 120**

**First meeting: 21 April 2010**

In the 21st century, media are an important aspect of everyday life. We read newspapers, listen to the radio, surf the Internet, watch films, and write blogs – in short, we are surrounded by media. This course will introduce you to various aspects of media history, media theory, and media analysis (with a special focus on film analysis).

The seminar will be structured as follows:

1. Weekly class meetings from April to May
2. Weekend seminar at the end of May or the beginning of June. The exact date of the weekend seminar will be announced as soon as possible.



Students have to attend both the weekly class meetings and the weekend seminar in order to qualify for course credits.

In order to attend this seminar, students **must** register before the beginning of term. The number of participants is strictly restricted to 33 people. Registration is via CLIX only.

Registration will open on Monday, 22/03/10, 10 a.m. and will end on Friday, 09/04/10, 6 p.m.

Texts:

Voigts-Virchow, Eckart. *Introduction to Media Studies*. Klett, 2005. ISBN: 978-3129396124

**Dr. Bruno von Lutz**

**Poseminar: The Industrial Novel**

**Tue, 14:15-15:45**

**Room to be announced**

Elizabeth Gaskell, *Mary Barton*. 1848.

Elizabeth Gaskell, *North and South*. 1854-5.

Charles Dickens, *Hard Times*. 1854.

Excerpts from: *The Portable Victorian Reader*, ed. Gordon S. Haight. Penguin: 1976.

See your CLIX-platform for documents.

Discussing these (fictional?) accounts of the dramatic changes in English society during the industrial revolution we will concentrate on problems such as the function of the narrator, time, melodrama, class antagonism, Chartism, working conditions etc.

**Dr. Bruno von Lutz**

**Proseminar: Contemporary Fiction**

**Thurs, 16:15-17:45**

**C 5.3, room U.10**

John Fowles, *The French Lieutenant's Woman*. 1969.

Kazuo Ishiguro, *Remains of the Day*. 1889.

Salman Rushdie, *Haroun and the Sea of Stories*. 1990.

William Trevor, *Felicia's Journey*. 1994.

Ian McEwan, *Atonement*. 2001.

This is meant to be an introduction to, and cross-section of, what the novel in English in the second half of the twentieth century has to offer. Discussions will be on the post-modern selfconscious

narrator, on post-colonial writing, intertextuality, perspective, Englishness etc.

For the first meeting it is expected that Fowles's novel will be read.

**Dr. Bruno von Lutz**

**Übung: Culture Studies UK/Ireland**

Wed, 12:15-13:35

C5.3, room 4.08

The texts we shall discuss in this course document different views, from the 17th century to the present, on issues such as the English constitution, the progress of democracy, industrialization and social problems, the Empire and decolonization, class and race relations, multi-ethnicity etc.

A reader will be provided on your CLIX-platform.

**Dr. Bruno von Lutz**

**Übung: Preparing the Literature ZP**

Wed, 16:15-17:45

C 5.3, room 1.20

Discussions of the works from your reading list.

To improve your writing skills we'll discuss your own responses to tasks taken from the Zwischenprüfung.