



Professor Dr. Joachim Frenk

Lectures and Courses of Professor Frenk in the winter semester 2011/12

Vorlesung / Lecture Course: "Shakespeare - 13 Personal Introductions"

Mo, 14-16; Raum: B2.1, 0.02

Die Anmeldung findet im Rahmen des allgemeinen Verfahrens der Fachrichtung 4.3 statt. Bitte beachten Sie die Mitteilungen auf der Website und die Aushänge.

Erste Vorlesung: 24. Oktober 2011

This lecture series (Ringvorlesung) has two aims. First, it seeks to offer students a many-sided introduction both to a selected number of Shakespeare's works and to Shakespeare as a cultural phenomenon. Second, twelve invited guests and I will explain why we think the works of Shakespeare we are discussing are particularly worth reading over and over again, what the texts mean to us – and why we hope the texts will mean something to you.

The following plays and poems will be discussed, in this order:

Henry IV, The Tempest, The Sonnets, The Two Gentlemen of Verona, King Lear, Othello, Titus Andronicus, Troilus and Cressida, Romeo and Juliet, Macbeth, Henry V, A Midsummer Night's Dream, The Winter's Tale, Hamlet. References to other works of Shakespeare will occur.

Texts:

Obviously, you are expected to have read the texts in advance. It will be best if you own an edition of Shakespeare's complete works – which is indispensable for all students of English anyway. For students' purposes, I recommend the following edition:

Stephen Greenblatt et al, eds, *The Norton Shakespeare: Based on the Oxford Edition*. 2nd ed. New York: Norton, 2008. ISBN: 978-0-393-92991-1 (I recommend the hardcover edition.)

Diese Vorlesung ist innerhalb der neuen Studiengänge für folgende Module verwendbar:

Neue Lehrämter: Literatur und Kultur Vertiefung

Literatur und Kultur Hauptfach – BA

Literatur und Kultur Nebenfach – BA

Britische Literatur- und Kulturwissenschaft – MA

Britische Literatur- und Kulturwissenschaft Hauptfach – MA

Hauptseminar: "Nineteenth-Century Melodrama"

Di, 10-12; Raum: C5.3, 1.20

Die Anmeldung findet im Rahmen des allgemeinen Verfahrens der Fachrichtung 4.3 statt. Bitte beachten Sie die Mitteilungen auf der Website und die Aushänge.

Erste Sitzung: 18. Oktober 2011

Melodrama was by far the most popular dramatic genre of the nineteenth century, and its popularity in its own time is in stark contrast to its academic status today – with very few exceptions, the thousands of melodramas written and performed at the time are now forgotten. In this seminar, we will closely read and contextualise a selection of nineteenth-century melodramas and enter into a productive dialogue with these texts from the not-too-distant past. We will trace the development

of the melodrama, and towards the end of the semester, we will discuss Baz Luhrmann's *Moulin Rouge* (2001) as a contemporary film-fantasy on melodrama.
In the third meeting, there will be a test on two of the melodramas.

Texts:

A reader will be made available. It will cost about 20 Euros.

Übung (mit Vorlesungscharakter): "Foundations of Cultural Studies"

Di, 14-16, Raum: B2.1, 0.02

Die Anmeldung findet im Rahmen des allgemeinen Verfahrens der Fachrichtung 4.3 statt. Bitte beachten Sie die Mitteilungen auf der Website und die Aushänge.

Erste Vorlesung: 18. Oktober 2011

This course will make students familiar with various theoretical approaches and practices common to the study of culture. It will introduce students to intellectual roots and contemporary applications of cultural studies, focusing on the theoretical bases for the analyses of meaning and power in the production and reception of texts. While offering various approaches to the study of cultures in the English-speaking world, this class will also provide students with an opportunity to work with these approaches. In our analyses we will therefore draw on a range of cultural material of different genres and explore the ways in which questions of representation are interrelated with such issues as identity, power, ethnicity, sexuality, class, and regional differences.

Texts:

A course reader will be made available. It will cost about 9 Euros.

Diese Übung ist innerhalb der neuen Studiengänge für folgendes Modul verwendbar:
Cultural Studies II Hauptfach – BA

Examenskolloquium

Raum: C5.3, 1.20

Blockseminar: 11./12. Oktober 2011; weitere Sitzungen an ausgewählten Dienstagen, 16-18 Uhr

Die Anmeldung für dieses Kolloquium erfolgt in einem persönlichen Gespräch in einer Sprechstunde oder per E-Mail (Mails bitte an: p.jakob@mx.uni-saarland.de). Die Kandidatinnen und Kandidaten für die Staatsexamensprüfungen im November 2011 werden *dringend* gebeten, sich bis Ende September anzumelden, um noch Themen für das Blockseminar (11./12. Oktober 2011) absprechen zu können.

Erste Sitzung nach dem Blockseminar: 18. Oktober 2011

Vor und in Examina stehende Studierende erhalten 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.

Das Format des Blockseminars wurde zusammen mit Studierenden entwickelt und dient dazu, den ExamenskandidatInnen unmittelbar vor Beginn des ihres Prüfungsblocks eine fokussierte Rückmeldung zu ihren jeweiligen Themen zu geben und eventuelle Probleme zu erörtern. Nach dem Blockseminar finden über die Vorlesungszeit verteilt einzelne Sitzungen statt, in denen auf spezifische Bedarfe eingegangen wird und in denen BA-KandidatInnen den Stand ihrer Arbeiten vorstellen sollen.

Forschungskolloquium

Mo, 18.00-19.30, Ort: C5.3, Raum 1.19

Anmeldung: Es ergehen Einladungen; weitere Interessierte suchen bitte das persönliche Gespräch.

Dieses Kolloquium bietet die Gelegenheit zur Diskussion aktueller Forschungsarbeiten. Neben der Vorstellung des Arbeitsstands an Qualifikationsschriften (Dissertationen, Habilitationen) werden weitere spezifische wie allgemeine Forschungsdiskussionen zu aktuellen Themen geführt und Planungsstände zu geplanten Forschungsprojekten und -veranstaltungen erörtert.

I. Übung: Introduction to Media Studies

Tue, 10:15-11:45

Building C 5.3, room 120

First meeting: 18 October 2011

In the 21st century, media are an important aspect of everyday life. We read newspapers, listen to the radio, surf the Internet, watch films, write blogs and are connected via social networks – in short, we are surrounded by media. Putting a particularly strong focus on film, this course will introduce you to various aspects of media history, media theory and media analysis.

We are going to discuss texts on media/film theory and criticism and we will analyse films. Reading texts and watching films in preparation for each class is therefore obligatory for all students who would like to participate in this course. In order to gain credit for this course, students will have to do a case study (group work) which they will have to present in class.

In order to attend this course, students **must** register before the beginning of term. The number of participants is strictly restricted to 33 people. Registration is via CLIX only. Please watch the departmental homepage and the department's notice boards for more information on the registration procedures.

Texts:

A pdf-reader will be made available at the beginning of the semester.

II. Proseminar: Dramatic Excess on the Jacobean Stage

Tue, 16:15-17:45

Building C5.3, room U.13

First meeting: 18 October 2011

During the Jacobean age (1603-1625), theatre stages were populated with violent murderers, cruel tyrants, mad revengers, greedy merchants, hilarious cuckolds and lecherous sex maniacs. In this seminar, we will read and discuss three Jacobean plays which are characterized by dramatic and/or comic excess: Ben Jonson's *The Alchemist*, John Webster's *The Duchess of Malfi* and Thomas Middleton's *A Game at Chess*, which has been called the biggest early modern box-office hit. In contextualizing these plays, we will discuss the functions of early modern representations of dramatic excess.

Students are expected to have finished reading Ben Jonson's *The Alchemist* by our second meeting (25 October) when there will be a short test of textual knowledge.

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. Please watch the departmental homepage and the department's notice boards for more information on the registration procedures.

Texts:

You **must** own **exactly** the following editions – **no other editions will do:**

Jonson, Ben. *The Alchemist*. Ed. Elizabeth Cook. 3rd ed. New Mermaids Series. London: Methuen, 2010. ISBN: 978-1-408-11020-1.

Middleton, Thomas. *A Game at Chess*. Ed. T. H. Howard-Hill. Revels Plays. Manchester: Manchester UP, 1997. ISBN: 978-0719016349.

Webster, John. *The Duchess of Malfi*. Ed. Brian Gibbons. 4th ed. New Mermaids Series. London: Methuen, 2003. ISBN: 9780713667912.

Additional texts will be made available during the semester.

Professor Bert Hornback

GEORGE ELIOT, *MIDDLEMARCH* **Hauptseminar English Literature and Culture** **Mondays 12:00-14:00 C5-3, Rm. 120**

Mary Anne Evans wrote novels as “George Eliot.” *Middlemarch*, the greatest of her novels has been called “the greatest of the Victorian novels” as well as “the first great modern novel.” It may be both. The 19th century English critic Leslie Stephen mocked its heroine, glad that she “had a dash of stupidity,” which kept her and her idealism from doing “a good deal of mischief.” Virginia Woolf—Stephen’s daughter—called *Middlemarch* “one of the few English novels written for grown-ups.” Published in six parts in 1871-72, it is a massive, multi-layered novel set in the England of the early 1830s—in what is often called “the Age of Reform.” “Middlemarch” is the name of the town in and around which the novel’s characters live.

We will read the novel closely and talk about it seriously. You will be expected to read carefully and well, to participate in class, to write weekly “scribbles,” and to submit thoughtful, interesting, well-written term papers. Our first class meeting will be on the *first Monday of term, 17 October*.

We will use the Norton Critical Edition of *Middlemarch* (ISBN 978-0-393-97452-9). You will all need to possess that edition, so that we can discuss the novel together.

THE POETRY OF WORDSWORTH AND KEATS **Proseminar English Literature and Culture** **Wednesdays 16:00=18:00 C5-3, Rm. 120**

This proseminar will focus on a dozen or so poems each by William Wordsworth and John Keats. First, however, we will read some criticism—by four of the greatest and most important of English critics: we will read parts of Wordsworth’s 1800 “Preface” to *Lyrical Ballads*, some of what Samuel Taylor Coleridge wrote about Wordsworth and about poetry in his *Biographia Literaria*, excerpts from Percy Shelley’s *Defense of Poetry*, and a selection of Keats’s letters about poetry.

You will need to have copies of these two books:

Wordsworth, *Selected Poems*. Penguin Classics (ISBN 978-0-140-42442-3)

Keats, *Complete Poems and Selected Letters*, ed. Jane Campion (ISBN 978-0-099’52965-1)

I will provide us with a small *course reader*, containing parts of Wordsworth’s *Preface*, one of Coleridge’s poems and several paragraphs from his *Biographia Literaria*, two short excerpts from Shelley’s *Defense*, and a few supplemental Keats letters. This will actually be a course in English Romanticism, but you will learn Romanticism from the English Romantic poets themselves: from and their poems and other writings.

Requirements for the course are careful reading, attendance, thoughtful class participation, weekly “scribbles,” and a seminar paper. Our first class meeting will be *the first Wednesday of term, 19 October*.

I will expect you to learn a lot about poetry, and how to read poems well. And I will expect us to enjoy, together, what may be the literature upon which all great English

literature since is based. I may encourage you to memorise a poem or two, and will certainly ask you to read our poems aloud, and read them well.

TUTORIALS

Available—time permitting—for the asking. Individually, or in small groups. No credit of any kind, just the pleasure of reading and thinking and learning and preparing—many of you—to teach. Shakespeare's *Hamlet* and *The Tempest*, John Donne's poems and meditations; Walter Pater (a brilliant and very important 19th century critic), Gerard Manley Hopkins's poems; G. B. Shaw; novels by Jane Austen, Emily Brontë, Dickens, Thomas Hardy, Conrad, James Joyce, William Faulkner, James Baldwin, Ralph Ellison, Ernest Gaines, and Wendell Berry; poems by W.B. Yeats, T.S. Eliot, Galway Kinnell, Seamus Heaney, Jane Kenyon.

