

Vorlesung / Lecture Course: "Nineteenth-Century Poetry"
Prof. Dr. Frenk

Zeit: Di, 14-16

Ort: E 2.5, Hörsaal 3

Erste Vorlesung: 23. Oktober 2012

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

The nineteenth century was a Golden age of British poetry. The poetry written in this century, both in terms of excellent quality and in terms of excessive quantity, is second to none in literary history. The nineteenth century saw some of the most radical changes in the history of Britain and of Western societies in general, and these changes were also being negotiated in the poetry of the age. The most common labels of the century's poetry are 'Romantic' and 'Victorian' poetry – and we will of course discuss these. Other topics to be discussed are: the reactions to the rapid industrialization and urbanization, the self-fashioning of the poets, formal experiments and developments, the glorification and fear of the French Revolution, the (re)formulation of love and gender roles, nonsense-poetry, the crisis of religious faith, Victorian medievalism, the aestheticist movement, the 'Nineties and the poetry of empire.

Texts:

Stephen Greenblatt et al, eds, *The Norton Anthology of English Literature. Ninth Edition.* Package 2: Volumes D, E, F. New York: Norton, 2012. ISBN 9780393913019

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: "Lords of Victorian Poetry: Tennyson and Browning"

Prof. Dr. Frenk

Zeit: Di, 10-12

Ort: C5.3, Raum 1.20

Erste Sitzung: 23. Oktober 2012

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

Alfred Lord Tennyson and Robert Browning are by many considered the best poets in an age that was teeming with good poets, male and female. Independently from each other, they developed the most important new genre of Victorian poetry, the dramatic monologue. In very different ways, they were both grand masters of the English language. We will closely read some of their best-known poems, and we will contextualize them within their socio- and literary historical contexts and, in a few cases, the poets' biographies.

Texts: You MUST own NO OTHER than the following editions:

Alfred Lord Tennyson, *Selected Poems*. Ed. Christopher Ricks. Harmondsworth: Penguin, 2007. ISBN 9780140424430

Robert Browning's Poetry. Second Edition. Ed. James E. Loucks and Andrew M. Stauffer. New York: Norton, 2007. ISBN 9780393926002

Hauptseminar: JAMES JOYCE: *DUBLINERS* AND *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

Prof. Dr. Bert Hornback

Wed, 12:15-13:45

room to be announced

James Joyce wrote a book of short stories and three novels, all set in Dublin. You might have difficulty seeing the city in *Finnegans Wake*, but you can walk your way through *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*. But reading Joyce is much more—and more rewarding—than a tour of the city.

We will be reading—studying—two of the best and most moving works of fiction written in the twentieth century. We will read carefully: he requires that of us. And we will reap rich rewards for our work. Requirements for the course are close, careful reading of *Dubliners* and *A Portrait of the Artist as a Young Man* (We will use the Wordsworth Classics editions of both books) and, depending on students' degree requirements, weekly in-class "scribbles" as well as a seminar paper or a written exam.

Proseminar: THOMAS HARDY: *THE MAYOR OF CASTERBRIDGE*

Prof. Dr. Bert Hornback

Mo, 12:15-13:45

room to be announced

Thomas Hardy (1840-1928) was one of England's greatest poets as on of England's greatest novelists. Between 1870 and 1896 he wrote fourteen novels. Then, between 1898 and 1928 he published 950 poems.

Hardy's finest novels are *The Mayor of Casterbridge* (1886) and *Tess of the D'Urbervilles* (1891). In this seminar we will study *The Mayor of Casterbridge* and parts of *Tess of the D'Urbervilles*. We will also look at a few of Hardy's poems.

Requirements for the course are close, careful reading of our novels and, depending on students' degree requirements, weekly in-class "scribbles" as well as a seminar paper or a written exam.

We expect to have a week's excursion to "Hardy Country" in the southwest of England at the end of the term for those interested. Hardy is a novelist much concerned with physical setting, and his settings are often identifiable places in England. *The Mayor of Casterbridge* is set in Dorchester, in Dorset County; one of the climactic scenes in *Tess of the D'Urbervilles* takes place at Stonehenge. We will stay in a 14th century castle outside Casterbridge—where Hardy visited on occasion—and will visit various sites both from his life in Dorchester and from *The Mayor of Casterbridge*. We will also visit Hardy's study (reconstructed) and have a chance to examine the manuscript of *The Mayor of Casterbridge*. At the end of our stay we will visit Salisbury, and Stonehenge—where the penultimate scene of *Tess* takes place.

Proseminar: Jekyll and Hyde: (Neo)Victorian Monsters

Dr. Lena Steveker

Tues, 10:15-11:45

room to be announced

first meeting: 23 October 2012

Many monstrous characters originating in Victorian Gothic fiction have come to populate contemporary literature and film. A particularly prominent case in point is Edward Hyde, invented by Robert Louis Stevenson for his Gothic novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886). Not only has Stevenson's novella been repeatedly adapted for both cinema and television. The figure of Hyde has also migrated into other stories and other textual genres, morphing into other characters along the way. In this seminar, we will discuss a number of texts and films from the Victorian age, the twentieth century and the twenty-first century in order to analyse the various cultural uses that representations of Hyde's monstrosity have been put to over the last 130 years.

The texts / films we will discuss are: Stevenson's novella *The Strange Case of Dr Jekyll and Mr Hyde* (first published in 1886), Rouben Mamoulian's film *Dr Jekyll and Mr Hyde* (released in 1931), the first instalment of Stan Lee's and Jack Kirby's graphic novel series *The Incredible Hulk* (first published in 1962), Steven Norrington's film *The League of Extraordinary Gentlemen* (released in 2003) and Pat Barker's novel *The Eye in the Door* (first published in 1993).

You must have finished reading Stevenson's novella by the first meeting of term. There will be a short test on textual knowledge which will be easy to pass if you have read the novella. 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 check the departmental homepage and the department's notice boards for more information on the registration procedures.

Texts: You MUST own NO OTHER than the following editions:

Barker, Pat. *The Eye in the Door*. London: Penguin, 2008. ISBN 978-0141030944.

Stevenson, Robert Louis. *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror*. Ed. Robert Mighall. London: Penguin, 2003. ISBN 978-0-14-143973-0.

Additional texts will be made available at the beginning of term.

Übung: CS II – Introduction to Media Studies: Screening British Icons

Dr. Lena Steveker

Mo, 14:15-15:45

room to be announced

first meeting: 22 October 2012

Putting a particularly strong focus on film studies, 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 check 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.

Übung (mit Vorlesungscharakter): “Foundations of Cultural Studies”

Prof. Dr. Frenk

Zeit: Mo, 14-16

Ort: B3.1, HS 001

Erste Sitzung: 22. Oktober 2012

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

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 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 literatures and cultures in the English-speaking world, this class will also provide students with a number of examples how these approaches can be and have been applied. In our analyses, we will draw on a range of cultural material of different genres and media, and we will explore the ways in which questions of representation and rhetorical/ideological construction are interrelated with issues such as identity, power, ethnicity, gender and class.

Texts:

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Manchester: Manchester University Press, 2009. ISBN 9780719079276

Other obligatory texts will be made available.

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

Examenskolloquium

Prof. Dr. Frenk

Zeit: Block-Kolloquium: 9./10. Oktober 2012; weitere Sitzungen an Dienstagen, 16-18 Uhr

Ort: C5.3, 1.20

Erste Sitzung nach dem Blockseminar: 23. Oktober 2012

Anmeldung: Die Anmeldung für dieses Kolloquium erfolgt in einem persönlichen Gespräch in einer Sprechstunde. Bitte lassen Sie sich von Frau Jakob einen Termin geben (p.jakob@mx.uni-saarland.de). Die Kandidatinnen und Kandidaten für die Staatsexamensprüfungen im November 2012 werden *dringend* gebeten, sich bis Ende September anzumelden, damit Vortragsthemen und ein Programm für das Blockseminar abgesprochen werden können.

Während das Block-Kolloquium am 9./10. Oktober in erster Linie mündlichen Staatsexamens-KandidatInnen und Magister-KandidatInnen ein Vorbereitungsforum bietet, sind die Sitzung an Dienstagen für diejenigen gedacht, die zu der Zeit schriftliche Abschlussarbeiten anfertigen (z.B. BA- und MA-KandidatInnen).

Forschungskolloquium

Prof. Dr. Frenk

Zeit: Mo, 16-18

Ort: C5.3, 1.19

Erste Sitzung: 22. Oktober 2012

Anmeldung: Es ergehen persönliche Einladungen. Interessierte sind sehr willkommen und 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 zu Veranstaltungen (z.B. Konferenzen) erörtert.