

## KOMMENTARE ZU DEN LEHRVERANSTALTUNGEN IM WINTERSEMESTER 2015/16

### **Vorlesung / Lecture Course: "English Literature, 1945-2015"**

**Joachim Frenk**

Zeit: Di, 14.15–15.45

Ort: C4 3, 0.17 (Bernd-Eistert Hörsaal)

Erste Vorlesung: 20. Oktober 2015

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 lecture course addresses major literary and other filmic/medial texts since the end of World War II, texts which commented (and still comment) on and are parts of the United Kingdom's and Ireland's cultural histories. Since the cultural production of this time span has to a large part been of a visual nature, we will also analyse some films and TV series.

We will discuss selected works by the following authors, scriptwriters and directors: Dylan Thomas, Graham Greene / Carol Reed, William Golding, Samuel Beckett, John Osborne, Allan Sillitoe, Ian Fleming, John le Carré, Stevie Smith, Philip Larkin, Muriel Spark, Anthony Burgess, Doris Lessing, John Fowles, Ted Hughes, Seamus Heaney, Harold Pinter, Tom Stoppard, Alan Bennett, Angela Carter, Jeanette Winterson, Graham Swift, A. S. Byatt, Sarah Waters, Salman Rushdie, Zadie Smith, Kazuo Ishiguro, Martin Amis, Sarah Kane, Mark Ravenhill, Ian McEwan, Julian Barnes, Philip Pullman, J. K. Rowling, Hilary Mantel, Julian Fellowes, Stephen Moffat / Mark Gatiss.

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 978-0-393-91301-9

[For this lecture course, you will only need volume F. You will be able to use these volumes also in other courses.]

Some texts will be made available via Moodle.

### **Hauptseminar: "Novels on Borders: Rosemary Sutcliff, *The Eagle of the Ninth* (1954), Graham Swift, *Waterland* (1983) and Eugene McCabe, *Death and Nightingales* (1992)"**

**Joachim Frenk**

Zeit: Mo, 14.15-15.45

Ort: C 5 3, 120

Erste Sitzung: 26. Oktober 2015

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.

Literature has always focused on borders. The (literally) de-fining yet arbitrary character of borders, their negotiations between natural and cultural attributes, their changeability over time – all of these, and more, are being discussed in literature.

The three twentieth-century novels we will discuss in this seminar all focus on borders (and on transgressions, changes, dissolutions of borders), but they do so in very different ways. We will read these novels closely for what they have to tell us about the borders they (re-)present, taking note of the contexts they address as we go along.

You must have read *The Eagle of the Ninth* by the second meeting.

Texts (please use exactly these editions, which are the ones currently available):

Rosemary Sutcliff. *The Eagle of the Ninth*. Oxford: Oxford University Press, 2004. ISBN 978-0192753922

Graham Swift. *Waterland*. London: Picador, 2008. ISBN 978-0330518215

Eugene McCabe. *Death and Nightingales*. London: Vintage, 1998. ISBN 978-0749398682

### **Hauptseminar: "Sherlock (Holmes): Arthur Conan Doyle's Stories and the BBC Series (2011-)"**

**Joachim Frenk**

Zeit: Di, 10.15-11.45

Ort: C 5 3, 120

Erste Sitzung: 20. Oktober 2015

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 much-praised and highly successful BBC-series *Sherlock*, which is still being continued in 2015, has contributed significantly to the "Sherlock Holmes revival" of the last years (next to, e.g., Guy Ritchie's films or the CBS series *Elementary*). The individual episodes of *Sherlock*, as well as its general setup, is linked to Arthur Conan Doyle's original Sherlock Holmes-stories in fascinating ways. In this seminar, we will first discuss Conan Doyle's Sherlock Holmes-stories before we turn to *Sherlock*. Next to discussing the intertextual and intermedial connections between the literary and the filmic texts, we will also have a look at *Sherlock* as a fine body of films in their own right.

You must have read Arthur Conan Doyle's *A Study in Scarlet* by the second meeting.

Text:

Sir Arthur Conan Doyle. *The Penguin Complete Sherlock Holmes*. London: Penguin, 2009. ISBN: 978-0141040288 (paperback). [The edition is also available as a hardback.]

### **Forschungskolloquium und Examenskolloquium**

**Joachim Frenk**

Zeit: Mo, 16.15-17.45

Forschungskolloquium und Examenskolloquium finden im Wechsel statt.

Erste Montagssitzung des Forschungskolloquiums: 2. November 2015

Erste Montagssitzung des Examenskolloquiums: 26. Oktober 2015

Block-Kolloquium des Examenskolloquiums: Donnerstag, 4. Februar 2016

Ort: C5 3, 119

1.) Zum Forschungskolloquium:

Anmeldung: Alle an aktueller literatur- und kulturwissenschaftlicher Forschung Interessierten sind willkommen – allerdings ist dies eine Fortgeschrittenen-Veranstaltung, für die es keine credit points gibt; der Gewinn der TeilnehmerInnen liegt ausschließlich in der akademischen Diskussion und im Erkenntnisgewinn. Ich lade zum Forschungskolloquium auch persönlich ein. Wenn Sie Interesse haben, vereinbaren Sie bitte ein persönliches Gespräch mit mir; einen Termin dafür gibt Ihnen gern Frau Jakob (p.jakob@mx.uni-saarland.de).

Das Forschungskolloquium bietet die Gelegenheit zur Diskussion aktueller Forschungsthemen und Forschungsarbeiten. Neben der Vorstellung des Arbeitsstands an wissenschaftlichen Qualifikationsschriften (Dissertationen, Habilitationen) werden Forschungsdiskussionen zu aktuellen Themen geführt.

2.) Zum Examenskolloquium:

Anmeldung: Bitte melden Sie sich vor der ersten Sitzung bei Frau Jakob an (p.jakob@mx.uni-saarland.de).

Kandidat\_innen der mündlichen Prüfungen im Frühjahr 2015 nehmen am Block-Kolloquium teil und melden sich bitte bis spätestens 28. Januar 2016 bei Frau Jakob an.

Das Examenskolloquium ist unterteilt in zwei Teile:

- a.) ein Block-Kolloquium
- b.) ein reguläres Kolloquium, das in Einzelsitzungen stattfindet.

zu a.): Das Block-Kolloquium richtet sich in erster Linie an die Kandidatinnen und Kandidaten der mündlichen Prüfungen im Frühjahr 2015. Diejenigen, die am Block-Kolloquium teilnehmen möchten, melden sich bitte verbindlich per E-Mail bei Frau Jakob an (p.jakob@mx.uni-saarland.de). Im Block-Kolloquium tragen die KandidatInnen je ca. 15-20 Minuten über ihre Prüfungsthemen vor. Der Vortrag wird im Plenum diskutiert. Genaueres erfahren Sie in der Sprechstunde.

zu b.): Die Einzelsitzungen an den Montagen der Vorlesungszeit, die nicht jede Woche stattfinden werden, sind in erster Linie für BA-KandidatInnen und andere gedacht, die schriftliche Abschlussarbeiten anfertigen und dabei Hilfestellung erhalten bzw. ihren Arbeitsstand vorstellen und diskutieren möchten. Bitte melden Sie sich nach Möglichkeit vor der ersten Sitzung (26. Oktober 2015) bei Frau Jakob an (p.jakob@mx.uni-saarland.de).

**Proseminar: “In-Yer-Victorian-Face: Neo-Victorian Fiction”**

Heike Mißler

Zeit: Do, 14.15—15.45

Ort: C5 3, 120

Erste Sitzung: 22. Oktober 2015

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.

In the past few decades, there has been an explosion of neo-historical fiction in Britain. Fuelled by a renewed and ever-growing interest in the past, neo-historical texts revisit and re-write historical epochs from a contemporary perspective. Neo-Victorianism is a particular strand of writing situated within this literary practice, engaging with the Victorian era (1837-1901) in a number of ways. Not only does the neo-Victorian text "write back to something in the nineteenth century, it does so in a manner that often aims to re-fresh and re-vitalise the importance of that earlier text to the here and now" (Llewellyn 170). When author Sarah Waters was asked in 2008 why she thought neo-Victorianism had experienced such a hype in the past twenty years, she answered:

I've sometimes thought that it's a way of addressing issues that are still very, very current in British culture, like class and gender, and submerged sexuality or sexual underworlds. Things that we think we're pretty cool with, and actually we're not at all, and we keep on wanting to go back to the nineteenth century to play these out on a bigger scale, precisely because they're still very current for us.

In this course, we are going to look at three texts that all deal with issues which were often eclipsed, neglected, or presented in a one-sided manner in canonical Victorian literature, e.g. slavery and colonial exploitation in Jean Rhys's *Wide Sargasso Sea* (1966), sexuality and adultery in A.S. Byatt's *Possession* (1990), and homosexuality and pornography in Sarah Waters's *Fingersmith* (2002).

Texts: Please purchase the following editions and read *Wide Sargasso Sea* before the start of term.

Rhys, Jean. *Wide Sargasso Sea*. Ed. Hilary Jenkins. London: Penguin Student Editions, 2001. Print. ISBN-10: 0140818030 ISBN-13: 978-0140818031

Byatt, A.S. *Possession: A Romance*. London: Vintage, 1991. Print.

ISBN-10: 0099800403 ISBN-13: 978-0099800408

Sarah Waters, *Fingersmith*. London: Virago, 2005. Print.

ISBN-10: 1860498833 ISBN-13: 978-1860498831

**Proseminar: “Sisters Wild: The Fiction of the Brontës”**

Heike Mißler

Zeit: Di, 16.15-17.45

Ort: C5 3, E 20

Erste Sitzung: 20. Oktober 2015

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.

"Literature cannot be the business of a woman's life, and it ought not to be," British poet Robert Southey wrote in a letter to Charlotte Brontë in 1837. The Brontë sisters, however, could not have envisaged a life without literature. They lived far away from the excitement of Britain's metropolitan centres in a Yorkshire village called Haworth. In the biographical notice to her sister's now classic novel *Wuthering Heights*, Charlotte Brontë explains: "We were wholly dependent on ourselves and each other, on books and study, for the enjoyments and occupations of life. The highest stimulus, as well as the liveliest pleasure we had known from childhood upwards, lay in attempts at literary composition." The result of these "attempts" are stories about abusive and/or incestuous relationships, moral cruelty, hypocrisy, and love across boundaries of class.

In this course we are going to look at how three of the best-known works of the sisters, Charlotte Brontë's *Jane Eyre* (1847), Emily Brontë's *Wuthering Heights* (1847) and Anne Brontë's *The Tenant of Wildfell Hall* (1848), challenge Victorian constructs of class, gender and sexuality.

Texts: Please purchase the following editions and read *Jane Eyre* before the start of term.

Brontë, Charlotte. *Jane Eyre*. Ed. Stevie Davis. London: Penguin Classics, 2006. Print.

ISBN-10: 0141441143 ISBN-13: 978-0141441146

Brontë, Emily. *Wuthering Heights*. Ed. Pauline Nestor and Lucasta Miller. London: Penguin Classics, 2003. Print.

ISBN-10: 0141439556 ISBN-13: 978-0141439556

Brontë, Anne. *The Tenant of Wildfell Hall*. Ed. Stevie Davis. London: Penguin Classics, 2006. Print.

ISBN-10: 0140434747 ISBN-13: 978-0140434743

### **Übung Cultural Studies II: "British Feminism from Queen Elizabeth I to the Spice Girls"**

**Heike Mißler**

Zeit: Do, 14:15-15:45

Ort: C5 3, 120

Erste Sitzung: 23. April 2015

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.

In this course we are going to look at the cultural history of British feminism from the sixteenth century to today through the lens of various cultural artefacts, from literary and journalistic texts to paintings, music video clips and films. We will analyse the work of eminent British women and men who fought for gender equality, from a time before the term "feminist" was even invented to the age of postfeminism. You will be expected to prepare selected readings for each session.

Texts: The texts will be made available on Moodle.

**Proseminar: "Of Shapes and Shingle: British Poetry since 1945"**

**Eva Michely**

Zeit: Dienstag, 10.15-11.45

Ort: C5 3, E 26

Erste Sitzung: 20. Oktober 2015

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.

In this seminar, we will drive down the motorway of British poetry and take the most canonical exits only. We will discuss a whole cohort of acclaimed poets that made their voices heard in the half-century between the end of WWII and the turn of the millennium. In the face of great social, political and cultural change, they continuously adapted the poetic medium to meet the challenges of their times. Most prominently among them figure poets such as Thom Gunn, Philip Larkin, Ted Hughes, Geoffrey Hill, and Anne Stevenson, Carol Ann Duffy, Liz Lochhead and U.A. Fanthorpe. Complicating any notions of British- and Irishness, we will also consider poets from Northern Ireland (legally and politically British). Topics discussed in this seminar will include the poetic imagination, the political role and resonance of poetry, national and regional identities, nature and religion, cultural (dis)belonging and, of course, poetic key concerns such as form, voice and stylistic choices.

"The texts for this class will be announced in the first week of term. Additional readings will be made available on Moodle."

**Übung: "Introduction to Media Studies: The Tudors"**

**Christine Moyrer**

Zeit: Mi, 16.15-17.45

Ort: C5 3, E 26

Erste Sitzung: 21. Oktober 2015

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 closely study film sequences. Reading texts and/or watching films in preparation for each class will therefore be obligatory for all students in this course.

In our analyses, we will focus on one of the most famous dynasties of English history: the Tudors. They have been endlessly represented in paintings, movies, television adaptations and many other media products. Moving from early modern visual representations to the highly popular series *The Tudors* (2007-2010) and to the BBC's very recent *Wolf Hall* (2015), we will examine how the kings and queens that once determined England's fate have themselves become subjects of interpretation and creative re-workings.

Please note: In order to attend this course, students must register before the beginning of term. The number of participants is restricted to 33 people. To gain credit for this course, students will have to attend regularly and pass an exam at the end of semester.

Texts:

Texts will be made available via Moodle.

**Übung Cultural Studies: "Introduction to Cultural Studies: UK and Ireland"**

**Claire Massey**

Zeit: Mi, 14.15-15.45

Ort: Musiksaal

Erste Sitzung: 21. Oktober 2015

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.

Introduction to Cultural Studies UK and Ireland will examine the variety and diversity of British and Irish history, society, and cultural practice. We will look at complex processes through which identities have been constructed and deconstructed through intersections of class, gender, sexuality, race and ethnicity; through the impact of migration and immigration. We will examine how national culture is not an 'objective reality', rather, a nation's identity is filtered through the perspective of its many diverse inhabitants. We will look at ideas of being Irish, being British, and ask ourselves how national identity is formed in an age of globalisation.

Texts:

Texts will be made available on Moodle.