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1. VORLESUNGEN

Vorlesungen Sprachwissenschaft

Einführung in die englische Phonetik und Phonologie [S]

Dienstag 13:15-14:00

Sauer

NUni HS14

Donnerstag 13:15-14:00

Grundbegriffe der artikulatorischen Phonetik und der Phonologie. Ausführliche Beschreibung der Phoneme des britischen Standard-Englisch ("Received Pronunciation") und des "General American" mit Exkursen zu weiteren englischen Akzenten. Merkmale der zusammenhängenden Rede. Hilfestellung zur Korrektur muttersprachlicher Interferenzen. In einem Übungsteil innerhalb der Vorlesung wird die phonetische Transkription englischer Texte eingeübt.

Scheinerwerb: Abschlußklausur, Besuch des Begleitkurses

Semantics

Mittwoch 12:15-13:00

Glauser

NUni HS 5

Donnerstag 12:15-13:00

It has almost become a commonplace that using words in a meaningful way implies a great deal more than just knowing what these words mean. Linguists have been talking so much about the 'social meaning' of language and the 'communicative competence' of speakers, however, that the time has come to return to the 'sources' in order to see what is left of traditional semantics and to start talking again, perhaps in a slightly more cautious way, about the 'basic meaning' of words.

Linguistic Pragmatics

Dienstag 17:00-18:30

Kleinke

110

Pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener. This lecture aims to provide an overview of the major sources listeners can rely upon when they attempt to interpret utterances beyond their literal meaning. The lecture will begin with a brief survey of the development of pragmatics as an independent branch of linguistics and a clarification of its relations to neighbouring disciplines. This will lead us to the basic concepts and notions of linguistic utterances as communicative acts. We will deal with the various techniques of pointing (deixis), as well as the notions of reference, inference, presupposition and entailment. The second part of the lecture will focus on interactional aspects of communication. Among the topics to be discussed in this area of linguistic pragmatics are speech acts and speech act theory (Austin, Searle, direct and indirect speech acts, illocutionary roles, etc.) as well as Grice's Co-operative Principle, its conversational maxims and the notion of conversational implicature and their treatment in cognitive linguistics. The third part of the lecture will be devoted to a detailed introduction of the two major theories of linguistic politeness (Brown/Levinson's concept of face and Leech's pragmatic Principle of Politeness). Selected politeness strategies will be discussed from an intercultural point of view. Finally the concept of linguistic impoliteness will be introduced as a separate pragmatic principle.

Literatur: Yule, George (1996): *Pragmatics*. Oxford University Press. Oxford. More advanced reading: Levinson, Stephen (1983/1992): *Pragmatics*. Cambridge University Press. Cambridge.

Vorlesungen Literaturwissenschaft

Einführung in die Grundfragen der Literaturwissenschaft (mit Tutorien) [S], [F]

Montag 16:15-17:45

Schulz

H 10

Die erfolgreiche Teilnahme an einer Einführungsveranstaltung Literaturwissenschaft ist die Voraussetzung für die Aufnahme ins literarische Proseminar und zugleich Teil der Orientierungsprüfung. Die Vorlesung hat zum Ziel, die Studierenden zur literaturwissenschaftlichen Arbeitsweise hinzuführen. Dabei geht es neben grundsätzlichen Fragen wie "Was ist Literatur?", "Was leisten theoretische Modelle?" um eine Einführung in die Stilanalyse sowie einen Überblick über die drei literarischen Großgattungen (Lyrik, Drama, Erzählprosa). Die begleitenden Tutorien vermitteln den Umgang mit Hilfsmitteln und Arbeitstechniken (Anfertigen einer wissenschaftlichen Hausarbeit, Benutzung von Nachschlagewerken, Bibliographien, Bibliotheken). Sie bieten außerdem Gelegenheit, über Studienprobleme und Zielvorstellungen der Ausbildung zu diskutieren. Die Vorlesung wird mit einer Klausur abgeschlossen. Zu den klausurrelevanten Primärtexten gehören Shakespeares *Hamlet* und Nathaniel Hawthornes *The Scarlet Letter*. Zur begleitenden Lektüre empfohlen: Vera und Ansgar Nünning. *Grundkurs anglistisch- amerikanische Literaturwissenschaft*. Uni-Wissen. Stuttgart: Klett, 2001; Jochen Vogt. *Einladung zur Literaturwissenschaft*. UTB München: Fink, 1999.

Einführung in Grundfragen der Literaturwissenschaft (mit Tutorien) [S], [F]

Dienstag 16:15-17:45

Nünning

H 10

Die erfolgreiche Teilnahme an einer Einführungsveranstaltung Literaturwissenschaft ist die Voraussetzung für die Aufnahme ins literaturwissenschaftliche Proseminar und zugleich Teil der Orientierungsprüfung. Die Vorlesung hat zum Ziel, die Studierenden an literaturwissenschaftliche Arbeitsweisen heranzuführen. Dabei geht es neben grundsätzlichen Fragen wie „Was ist Literatur?“, „Was leisten theoretische Modelle?“ um eine Einführung in die Stilanalyse sowie in die Analyse der drei literarischen Großgattungen (Lyrik, Drama, Erzählprosa). Die begleitenden Tutorien vermitteln den Umgang mit Hilfsmitteln und Arbeitstechniken (Anfertigen einer wissenschaftlichen Hausarbeit, Benutzung von Nachschlagewerken, Bibliographien, Bibliotheken). Sie bieten außerdem Gelegenheit, über Studienprobleme und Zielvorstellungen in der Ausbildung zu diskutieren. Die Vorlesung wird mit einer Klausur abgeschlossen. Zu den klausurrelevanten Primärtexten gehören Oscar Wildes *An Ideal Husband* (1895) und David Lodges *Changing Places* (1975). Zur begleitenden Lektüre empfohlen: Ansgar und Vera Nünning, *Grundkurs anglistisch-amerikanistische Literaturwissenschaft*. Uni-Wissen. Stuttgart: Klett, 2001; Jochen Vogt, *Einladung zur Literaturwissenschaft*. UTB. München: Fink, 1999.

17th Century Drama and Theatre

Donnerstag 11:15-12:45

Schnierer

HS 4

This course of lectures will cover the history of English drama and theatre from the Jacobean period to the Restoration, from the mature Shakespeare to Farquhar. In other words, we will follow the course of English drama from the dark, brooding and sometimes revolting tragedies of the early 17th century via the city comedies and satires that dominated much of the 1620s and 30s to the closure of the theatres (1642-1660). This period had a profound but surprisingly complex influence on English drama, and the second half of term will cover the immediate results: witty, frivolous comedies as well as heroic drama, reworkings of Shakespeare as well as the emergence of women as commercially and artistically successful playwrights.

Literatur: If you find the time to do some work in advance, the best way to prepare for these lectures is to read as many plays as possible. I suggest the following anthologies:

Gamini Salgado's classic *Three Jacobean Tragedies* (Harmondsworth: Penguin; 1969), Arthur F. Kinney's *Renaissance Drama: An Anthology of Plays and Entertainments* (Oxford: Blackwell, 1999) and David Womersley's *Restoration Drama* (Oxford: Blackwell, 2000). Shakespeare's plays are not included in Kinney's volume; for them I recommend the individual editions in the Arden series or Stephen Greenblatt's *Norton Shakespeare* (New York: Norton, 1997).

Literatur und Gesellschaft in England in der ersten Hälfte des 20. Jahrhunderts

Dienstag 10:15-11:00

Schäffner

110

Donnerstag 10:15-11:00

Diese Überblicksvorlesung ist die fünfte in einem Zyklus über die Entwicklung der englischen Gesellschaft und Literatur von ihren Anfängen bis in die Gegenwart. Sie ist konzipiert als Einführung in die Geschichte und Literatur Englands in der ersten Hälfte des 20. Jahrhunderts.

The American Novel: Beginnings to American Renaissance

Donnerstag 11:00-13:00

Schloss

108

For a long time, the writers of the American Renaissance – Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville – were regarded as the 'founders' of a native US-American prose tradition. This tradition went under the label "American Romance" and was identified with such core American values as democracy, individualism, and dissent. In the past two decades, however, the centrality of the American-Renaissance writers has been challenged. Critics have made us aware of the existence of other novelistic traditions, such as the sentimental novels of the founding era and the domestic novels of the ante-bellum period. Written by women for women, and commercially highly successful, the sentimental and domestic novels are didactic in approach and retain a communal outlook – placing them in sharp contrast to the non-conformist aesthetics and individualistic vision of the novels of the American Renaissance.

The lecture course will make students familiar with the variety of novelistic traditions in the United States before the Civil War. We will not only look at the way the novels 'reflect' contemporary reality, but also assess the ways in which they interact with this reality and perform 'cultural work'. The following novels will be discussed in detail: Hannah Webster Foster, *The Coquette* (1797), Charles Brockden Brown, *Arthur Mervyn* (1799), James Fenimore Cooper, *The Pioneers* (1823), Nathaniel Hawthorne, *The Scarlet Letter* (1850), and Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852).

2. EINFÜHRUNGSVERANSTALTUNGEN

Einführungen Sprachwissenschaft [S], [F]

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Freitag	09:15-10:45	Isermann	108
Freitag	14:15-15:45	Glauser	115

Dieser Kurs soll in den wissenschaftlichen Umgang mit Sprache einführen, eine Vorstellung von der Komplexität der Disziplin vermitteln und die Grundlagen schaffen für die Behandlung spezieller sprachwissenschaftlicher Fragestellungen in den weiterführenden Pro- und Hauptseminaren. Für die gemeinsame Erarbeitung der jeweiligen Themenkreise im Unterricht sind von Woche zu Woche die einführenden Texte genau zu lesen und vorzubereiten. Erst nach erfolgreicher Teilnahme am Einführungskurs ist der Besuch sprachwissenschaftlicher Proseminare möglich. Der Kurs ist Teil der Orientierungsprüfung.

Scheinerwerb: Rege mündliche Mitarbeit und Abschlußklausur.

3. PROSEMINARE

Proseminare I Sprachwissenschaft

Synchrone und Diachrone Untersuchungen zum englischen Wortschatz [S]

Montag 14:15-15:45 Stein 108

Das Seminar ist gedacht als Fortsetzung des Teils "Lexikologie" der Einführungsveranstaltung in der Sprachwissenschaft. Im Mittelpunkt wird die Beschreibung des Kernwortschatzes des Englischen stehen und dies in doppelter Weise: zum einen werden sprachwissenschaftliche Beschreibungsansätze vorgestellt, zum anderen werden diese in Gruppenarbeit praktisch arbeitend angewandt werden. Für die herangezogenen Wortschatzbereiche soll zugleich deren Herkunft und geschichtliche Entwicklung erarbeitet werden.

Anmeldung: Ab dem **9. Juli 2002** in den Sprechstunden (der Nachweis des erfolgreich abgeschlossenen EV-Kurses ist hierbei vorzulegen)

Literatur: Als vorbereitende Lektüre wird empfohlen:

Ayto, John (1999): *Twentieth Century Words*. Oxford

Ayto, John (2000): *Dictionary of Word Origins*. London.

Scheinerwerb: Erwerb des Leistungsnachweises:

- Regelmäßige Teilnahme und mündliche Mitarbeit
- Kurzvortrag
- *wahlweise*: schriftliche Hausarbeit oder Abschlußklausur

Basic Grammatical Categories [S]

Montag 11:15-12:45 Isermann 108

Terms denoting grammatical categories are not only an indispensable equipment of the linguist. They are also the tools that foreign language teachers need to be familiar with. The course is meant to consolidate and extend the understanding of fundamental linguistic notions and categories such as the parts of speech, the grammatical functions, case, mood, tense, aspect, voice, clause, and the like. Students who wish to take the course can register via email (m.isermann@urz.uni-heidelberg.de; no response should here be taken as a sign of successful registration) or drop a note in my mailbox.

Scheinerwerb: regular attendance, in-class report, term paper

Englische Phonetik und Phonologie für Fortgeschrittene [S]

Dienstag 09:00-10:30

Sauer

108

Dieses Seminar baut auf den in der Vorlesung "Einführung in die englische Phonetik und Phonologie" erworbenen Kenntnissen auf und soll mit weiteren theoretischen und praktischen Aspekten der Disziplinen bekannt machen. Interessenten sollten ihren Kenntnisstand (z.B. Transkription!) vor Semesterbeginn auffrischen.

Scheinerwerb: Aktive Mitarbeit im Seminar; mündlicher Vortrag; schriftliche Ausarbeitung eines Themas während des Semesters.

Syntactic Models and Syntactic Analysis [S]

Donnerstag 09:30-11:00

Kleinke

116

The analysis of sentences and clauses has always been in the focus of interest for linguists. Trying to find proper formal syntactic representations for different types of sentences in natural language can sometimes be quite challenging. During the course we will study the descriptive frameworks offered by different linguistic schools. As an introduction we'll start out from traditional syntactic analysis based on subject, predicate, object and adverbials and discuss advantages and inconsistencies of this model. Later on we will move on to other linguistic approaches (Structural Grammar, Chomsky's Transformational Grammar, Case and Valency Grammar, Halliday's Functional Systemic Grammar and Construction Grammar). In each case, we will focus on the models and techniques of syntactic analysis and present and discuss the basic principles, a minimum of technical terminology and simple examples.

Literatur: Dürscheid, Christa (1991) *Modelle der Satzanalyse. Überblick und Vergleich*. Huerth-Efferen.

Scheinerwerb: oral presentation and term paper / final test.

Sprachtheorie(n) [S]

Montag 09:15-10:45

Isermann

108

Gegenstand des Seminars sind die theoretischen Vorentscheidungen, die jeder sprachwissenschaftlichen Arbeit vorausliegen: Was ist der Gegenstandsbereich der Sprachwissenschaft? Was ist /sind die wesentlichen Funktion/en der Sprache? Was macht das Wesentliche der Sprache aus? Wie funktioniert Kommunikation? Eine Sprachtheorie ist ein Modell, auf dessen Grundlage diese und andere grundsätzliche sprachwissenschaftliche Fragen konsistente Antworten erfahren. Wir wollen uns einige unterschiedliche Modelle anschauen, die für die moderne Sprachwissenschaft von Bedeutung sind. Eine gewisse Vorliebe für abstraktes Denken ist nicht unabdingbar, aber auch nicht schädlich. Anmeldungen sind über email (m.isermann@urz.uni-heidelberg.de; keine Rückmeldung gilt als positive Rückmeldung) oder über mein Postfach möglich.

Scheinerwerb: regelmäßige Teilnahme, Bericht oder Diskussionsleitung o.ä., Hausarbeit

Urban Englishes [S]

Donnerstag 14:15-15:45

Glauser

115

While rural varieties of English began attracting scholarly attention in the 17th century, interest in the speech of the towns and cities remained limited for almost another three hundred years. What little documentation is available before the rise of sociolinguistics consists chiefly of brief catalogues of language features to be avoided. The prescriptive mood characteristic of eighteenth- and nineteenth-century accounts was followed by a period of virtual neglect on the part of linguistic commentators. Only when language scholars began incorporating concepts and methods developed in the social sciences was it possible to identify systematic patterns of speech variation in major conurbations; a spate of investigations into 'the social stratification of English' in cities on all continents has filled the gap in the coverage of urban forms of the language ever since. In addition to introducing relevant theoretical issues, this course provides a survey of classical studies in variational sociolinguistics. A comparison of speech patterns in places as diverse as New York City, Detroit, Ottawa, Norwich, Reading, Glasgow, Belfast, Cape Town, Singapore and Sydney reveals similarities and differences which invite interpretation in terms of whether or not they provide evidence for a general development of the language. Analysing speech samples is intended to enliven and supplement the information in research publications.

Literatur: Foulkes, Peter & Gerard J. Docherty (eds.) 1999. *Urban Voices: Accent Studies in the British Isles*. London: Arnold, 1-24.

Scheinerwerb: Out-of-class reading of research publications, lively participation in classroom discussion as well as the presentation and submission of a term paper.

Psycholinguistik [S]

Donnerstag 18:15-19:45

Bremer

114

Proseminare II Sprachwissenschaft

Einführung ins Altenglische [S]

Mittwoch 11:15-12:45

Hänßgen

114

Das Proseminar hat das Altenglische des 9.-11. Jahrhunderts zum Gegenstand, eine altgermanische Sprache, die sich grundlegend vom heutigen Englisch unterscheidet und innerhalb eines Semesters nur mit großem Interesse und Fleiß zu erlernen ist. Neben der Übersetzung einfacher altenglischer Texte sollen ausgewählte Probleme der Sprachgeschichte an Hand des Altenglischen exemplarisch behandelt werden. Grundlage des Kurses ist: Klaus Weimann. *Einführung ins Altenglische*. UTB 1210. 3. Aufl., Heidelberg & Wiesbaden, 1995. Der Stoff soll von den Teilnehmenden zunächst häuslich erarbeitet und dann in den Seminarsitzungen erörtert und vertieft werden.

Literatur: Zur vorbereitenden Lektüre wird empfohlen: A.C. Baugh/T. Cable. *A History of the English Language*. 4th ed., London, 1993, 16-104.

Scheinerwerb: Ein Schein wird auf der Grundlage einer Abschlußklausur, einer längeren Übersetzungshausaufgabe und der Mitarbeit vergeben.

Einführung ins Mittelenglische [S]

Donnerstag 09:00-10:30

Sauer

108

Das Proseminar hat das Englische der Chaucerzeit (2. Hälfte 14. Jh.) zum Gegenstand. Neben der Beschreibung des spätmittelenglischen Sprachstandes sollen diachronische Perspektiven – vor allem zum Neuenglischen hin – eröffnet und exemplarisch Fragestellungen der englischen Sprachgeschichte behandelt werden. Als Textgrundlage dient der Prolog zu Chaucers "Canterbury Tales", der ins Deutsche übersetzt und sprachlich analysiert wird. (Ausgabe: Walter Sauer. *Die Aussprache des Chaucer-Englischen. Ein Übungsbuch auf der Grundlage des Prologs der Canterbury Tales*. Heidelberg: Winter, 1998). Morphologie, Syntax, Lexikologie und Semantik des Mittelenglischen werden anhand eines Skriptums erschlossen.

Scheinerwerb: Mitarbeit; Abschlußklausur

Einführung in das Frühneuenglische [S]

Freitag

11:15-12:45

Isermann

108

Das Proseminar soll einmal die Fähigkeit vermitteln, fne. Texte (1450-1700) sprachwissenschaftlich zu analysieren (synchron und diachron); zum anderen sollen die Studierenden durch eine exemplarische Behandlung des Fne. auf allen Ebenen der Sprachbeschreibung mit sprachhistorischen Fragestellungen, Methoden und Termini vertraut gemacht werden. Als Arbeitsmaterial dient ein Reader mit fne. Texten und Darstellungen der zu behandelnden Themen. Zur vorbereitenden Lektüre wird empfohlen: A. C. Baugh/T. Cable, *A History of the English Language*, 4th ed., London 1993, 187-289. Anmeldung über email (keine Rückmeldung gilt als positive Rückmeldung) oder über mein Postfach.

Scheinerwerb: Klausur**Einführung ins Frühneuenglische [S]**

Dienstag

16:00-17:30

Insley

114

Das Proseminar soll einmal die Fähigkeit vermitteln, fne. (1450-1700) Texte sprachwissenschaftlich zu analysieren (synchron und diachron); zum anderen soll durch eine exemplarische Behandlung des Fne. auf allen Ebenen (Lautung, Schreibung, Formenlehre, Wortschatz, Syntax, Varietäten) mit sprachhistorischen Fragestellungen, Methoden und Termini vertraut gemacht werden, - Als Arbeitsmaterial dient ein Reader mit fne. Texten und Darstellungen der behandelten Themen. Teilnahmevoraussetzung ist der erfolgreiche Besuch einer Einführung in die Sprachwissenschaft. Ein Schein wird auf der Grundlage der Mitarbeit und einer Abschlussklausur vergeben.

Zur vorbereitenden Lektüre wird empfohlen: A. C. Baugh/T. Cable, *A History of the English Language*, 4th ed., London 1993, 187-289.

Anmeldung: Email- ni0@ix.urz.uni-heidelberg.de

Proseminare I Literaturwissenschaft

Introduction to Drama: *A Midsummer Night's Dream* and *As You Like It* [S]

Donnerstag 11:15-12:45

Hertel

113

A Midsummer Night's Dream (1595/96) and *As You Like It* (1599) are counted among Shakespeare's 'early' or 'romantic' comedies. Both plays deal with different aspects of the ideal of romantic love against a background of moral and social codes and constraints. After a general introduction to the historical and theatrical context of Shakespearean drama, the course will focus on a close reading of the two plays by taking into account the aspects of themes, form, plot structure, character conception and character constellations as well as the use of style and language. We shall also analyse different modern stage-productions on video and will – in the case of *A Midsummer Night's Dream* - compare the original text with one of the latest (German) adaptations done by Beat Fäh: *Rose, Regen, Schwert und Wunde* (1989). Participants are expected to have read the two plays by the beginning of the winter term in the Oxford-World-Classics-edition. B. Fäh's text will be available at the beginning of term in form of a xerox copy.

Literatur: *A Midsummer Night's Dream*, ed. Peter Holland, Oxford World's Classics (Oxford: Oxford Univ. Press, 1998); *As You Like It*, ed. Alan Brissenden, Oxford World's Classics (Oxford: Oxford Univ. Press, 1998).

Scheinerwerb: One oral presentation (in English) and a written 'Hausarbeit' in either English or German

Who's Afraid of Poetry? An Introduction to the Study of Poetry [S]

Dienstag 14:15-15:45

Zwernemann

113

This course is intended as an introduction to the analysis and interpretation of poetry. Therefore, we will not only be looking at some of the most important poetical forms (e.g. ballad, sonnet, etc.), but also discuss the relationship between form and content. The poems we will focus on cover a wide range of poets (from Shakespeare to Seamus Heaney) and of epochs (e.g. Romanticism, Modernism, etc.). One of the main aims of this course is to provide the participants with the necessary 'tools' for dealing with poems. On the other hand, it shall also give an overview over the major developments in the history of English-speaking poetry. Last, but not least, this course is also intended to prove that, contrary to a commonly held belief, poetry is actually highly enjoyable and that its analysis is not restricted to counting syllables.

Literatur: Photo-copies of the poems will be made available in the library before the beginning of the semester.

Scheinerwerb: All participants should prepare a number of poems for each session, participate actively in discussion and give one short oral presentation. Those who wish to obtain a 'Schein' are also expected to write a paper of 10-12 pages.

Erzähltheorie [S]

Donnerstag 18:15-19:45

Hauser

122

In diesem Kurs werden wir uns mit einigen grundlegenden erzähltechnischen Fragen sowie der dazugehörigen literaturwissenschaftlichen Terminologie befassen. So sollen beispielsweise die typischen Erzählsituationen (auktorialer, personaler und Ich-Erzähler) theoretisch definiert und praktisch an Übungstexten bestimmt, Bauformen des Erzählens, wie die von Lämmert beschriebenen Rückwendungen und Vorausdeutungen, problematisiert und an Einzelbeispielen überprüft, die Unterschiede zwischen *flat* und *round characters* sowie zwischen *plot* und *story* herausgearbeitet werden usw. Die Arbeitsform des Seminars wird zwischen Plenumsdiskussionen und Einzel- oder Gruppenarbeiten variieren, eher theoretische Betrachtungen werden mit Interpretationen ausgewählter literarischer Texte abwechseln. Neben amerikanischen Erzähltexten werden auch Texte englischer sowie deutschsprachiger Autoren unter erzählkritischen Aspekten besprochen.

Literatur: Zur vorbereitenden Lektüre empfehle ich Jochen Vogt: *Aspekte erzählender Prosa. Eine Einführung in Erzähltechnik und Romantheorie*.

Weiterführende Lektüre: Franz K. Stanzel: *Typische Formen des Romans*; Franz K. Stanzel: *Theorie des Erzählens*; Eberhard Lämmert: *Bauformen des Erzählens*; Käte Hamburger: *Die Logik der Dichtung*; E. M. Forster: *Aspects of the Novel*

"Attracted in very repulsion": Romantisch-Viktorianische Schauerliteratur [S]

Mittwoch 16:15-17:45

Hirsch

333

In einer neueren Untersuchung vertritt Matthew Sweet die Auffassung, dass die Übereinstimmungen zwischen dem viktorianischen und dem zeitgenössischen Großbritannien erheblich größer waren als gemeinhin angenommen. Eine wesentliche Konstante sieht der Autor in dem Bedürfnis nach Sensationsbefriedigung, das seinen historischen Niederschlag u.a. in Monstrositätenkabinetten, Völkerschauen, Wachsfigurenkabinetten und - dies bereits als Bindeglied zur Gegenwartsgesellschaft - dem Skandaljournalismus findet. Ungeachtet der Frage nach methodischen Mängeln bei Sweet lässt sich als weiterer Beleg für dessen Kontinuitäts-These die epochenübergreifende Popularität bestimmter Erzählstoffe respektive Genres anführen. Dazu zählt nicht zuletzt die bereits im 18. Jahrhundert entstandene *Gothic Fiction*, von deren Publikumserfolg zum Millenniumswechsel ausgesprochene Kassenschlager wie *Dracula* (1992), *Interview with the Vampire* (1994), *Frankenstein* (1994), *From Dusk till Dawn* (1996) oder *Blade I & II* (1998/2002) zeugen. Zwar wird auch auf solche cineastischen Adaptionen einzugehen sein, doch steht im Mittelpunkt des Seminars das *close reading* und die kritische Analyse der literarischen Vorlagen von Mary Shelley, Sheridan Le Fanu und Bram Stoker im Lichte unterschiedlicher literaturtheoretischer Ansätze.

Literatur: PRIMÄRLITERATUR: Mary Wollstonecraft Shelley, *Frankenstein; or, The Modern Prometheus*. M.K. Joseph (Hg.), Oxford, 1998. Sheridan Le Fanu, "Carmilla", in: ders., *In a Glass Darkly*. Robert Tracy (Hg.). Oxford, 1999. Bram Stoker, *Dracula*. Maurice Hindle (Hg.). London, 1993. SEKUNDÄRLITERATUR: Joseph Andriano, *Our Ladies of Darkness: Feminine Daemonology in Male Gothic Fiction*. University Park, PA, 1993. Markman Ellis, *The History of Gothic Fiction*. Edinburgh, 2000. Robert A. Mighall, *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*. Oxford, 1999. Matthew Sweet, *Inventing the Victorians*. London, 2001.

Scheinerwerb: genaue Kenntnis der Primärliteratur zu Semesterbeginn, Übernahme eines Kurzreferats und Anfertigen einer Hausarbeit

Introduction to Drama: Some Angry Young Men [S]

Dienstag 15:15-16:45

Stegmann

115

Dieses Proseminar möchte zugleich eine Einführung in Analysekatgeorien des Dramas liefern, als auch einen Überblick über einzelne Dramenformen bieten. Ein besonderer Schwerpunkt liegt darüber hinaus auf den Dramen der sogenannten *Angry Young Men*, deren Stücke nicht nur als Auseinandersetzung mit etablierten Dramenkonzeptionen verstanden werden können, sondern v.a. auch Einblicke in gesellschaftliche Probleme Englands zwischen Weltkrieg und Wohlfahrtsstaat liefern. Damit sind diese Dramen zugleich Vertreter einer Bewegung, die z.B. auch in der britischen Filmszene beobachtet werden kann.

Literatur: John Osborne, *Look Back in Anger* [1956]. London: Faber and Faber 1996. Harold Pinter, *The Birthday Party* [1958]. London: Faber and Faber 1991. Arnold Wesker, *Chicken Soup with Barley* [1958](= Wesker Trilogy/ 1). Harmondsworth: Penguin 1981. Shelagh Delaney, *A Taste of Honey* [1958]. London: Methuen 1982.

Scheinerwerb: Um einen Teilnahmechein zu erhalten, ist neben aktiver Teilname die Übernahme eines Referates erforderlich; für einen Seminarschein darüber hinaus die Anfertigung einer schriftlichen Hausarbeit.

Introduction to the Study of Narrative Fiction: Julian Barnes and Graham Swift [S]

Mittwoch 14:15-15:45

Roggendorf

108

Das Erzählen von Geschichten und die Auseinandersetzung mit Geschichte zählt nach dem erfolgreichen Schriftsteller Graham Swift zu den Grundbedürfnissen des Menschen, den er in seinem Roman *Waterland* als "the story-telling animal" bezeichnet. Diesem menschlichen Bedürfnis soll in dem hier angebotenen Proseminar vor allem in zweierlei Hinsicht nachgegangen werden: Einerseits werden die im Grundkurs erworbenen Fähigkeiten zur Texterschließung vertieft, ergänzt und an ausgewählten Textbeispielen aus der englischen Literaturgeschichte erprobt. Andererseits wird eine Einführung in das faszinierende zeitgenössische Romanschaffen zweier englischer Autoren geboten, die nicht umsonst bedeutende Literaturpreise gewonnen haben. Ziel ist es, literaturwissenschaftliche Arbeitstechniken zu vermitteln, die nicht nur Aufschluß darüber geben, was in Geschichten erzählt wird, sondern vor allem wie Geschichten erzählt werden. Darüber hinaus wird Einblick in die Bedeutung von Geschichten für die Rekonstruktion historischer Ereignisse und Prozesse gewährt, die weitläufigen Auffassungen zufolge weder mit dem Erzählen von Geschichten noch mit fiktiven Romanen etwas gemein hat.

Literatur: Graham Swift, *Waterland*, 1983.

Julian Barnes, *A History of the World in 10 1/2 Chapters*, 1989.

Textausschnitte aus anderen Erzählwerken sowie wichtige Werke der Sekundärliteratur werden rechtzeitig im Semesterapparat zur Verfügung gestellt.

Scheinerwerb: Regelmäßige Teilnahme und aktive Mitarbeit im Seminar sowie ein Referat (ca. 10-15 min.) oder eine schriftliche Arbeit (2-3 Seiten). Für einen Schein muß zudem eine Hausarbeit von ca. 10-15 Seiten angefertigt werden.

James Fenimore Cooper's *The Last of the Mohicans* [S]

Dienstag 11:00-13:00

Beste

113

Although Cooper himself laments the so-called poverty of materials, by which many an author felt afflicted in the new world, his Leatherstocking-pentology, published between 1823 and 1841, is an impressive demonstration to the contrary. *The Last of the Mohicans* was published in 1826 as the second of these novels. We will discuss it with regard to the standard aspects of prose analysis such as point of view, plot and characterization, and in applying these and other categories will also try to isolate the 'typical American' features of Cooper's novel. Students are expected to have read the novel by the beginning of term. For registration please email me at helga.beste@urz.uni-heidelberg.de or see me during my office hour.

Literatur: Please purchase either one of the following editions: James Fenimore Cooper. *The Last of the Mohicans: A Narrative of 1757*. Penguin Books, 1994, or James Fenimore Cooper. *The Last of the Mohicans: A Narrative of 1757*. Critical edition, eds. James A. Sappenfield and E. N. Feltsgog . Albany: State University of New York Press, 1983.

Scheinerwerb: Scheine will be awarded on the basis of regular attendance, active participation, an oral presentation in class and a 10-page term paper due March 7, 2003.

Introduction to Short Fiction: Hawthorne and Melville [S]

Dienstag 11:15-12:45

Hänßgen

116

This course will focus on short fiction by two major writers of the American Renaissance, Hawthorne and Melville. It will not only cover a selection of Hawthorne's *Tales* (1831-54) and Melville's three "Killer B's" – "Bartleby, The Scrivener" (1853), "Benito Cereno" (1855) and *Billy Budd, Sailor* (posthumously published in 1924) – in terms of aspects of genre and prose analysis, but also explore biographical and cultural backgrounds. In dealing with Hawthorne's and Melville's short fiction, we will try to grasp the "great power of blackness" that Melville so admired in the work of his fellow writer and friend and that is also a characteristic of his own. Their focus on the dark side of human nature and society gives a twist to this typically American genre. The final selection of Hawthorne's tales and sketches is up to the participants, so feel free to choose your favourites while studying the book.

Literatur: We will use the following editions: McIntosh, James (ed.). *Nathaniel Hawthorne's Tales: Authoritative Texts, Backgrounds, Criticism*. A Norton Critical Edition. New York, 1987. McCall, Dan (ed.). *Melville's Short Novels: Authoritative Text, Contexts, Criticism*. A Norton Critical Edition. New York, 2002.

Scheinerwerb: Participants should have read the texts by the beginning of term. Further requirements: presentation, term paper, regular attendance, active participation.

Introduction to Prose Analysis: Nathaniel Hawthorne, *The Scarlet Letter* (1850) [S]

Mittwoch

11:00-13:00

Schloss

110

This course is designed to make students familiar with the methods of prose analysis and with central ideas of American literature and culture. We will use Nathaniel Hawthorne's classic novel *The Scarlet Letter* – included in the reading list for the Staatsexamen – as our principal text. In the first half of the semester, we will engage in close readings of the novel; in the second half, we will discuss interpretations by different critics and assess the value of different critical approaches. Students should have read the novel before the term starts; the text is included in *The Norton Anthology of American Literature*, 2 vols., ed. by Nina Baym et al. (New York: Norton, 1998), vol. 1. Suggested background reading: Hawthorne, *The Scarlet Letter: Complete Text with Introduction, Historical Contexts, Critical Essays*, ed. by Rita K. Gollin (2002), and Hawthorne, *The Scarlet Letter: A Case Study in Contemporary Criticism*, ed. by Ross C. Murfin (1991).

Scheinerwerb: Kurzreferat, Hausarbeit

J. D. Salinger [S]

Mittwoch

16:15-17:45

Jakubzik

115

This seminar provides an introduction to the novel. We will analyze plot, character, point of view etc. in Salinger's first, best and so far only novel, *The Catcher in the Rye* (1951), and some additional stories. The fact that the *Catcher* is a 'good read' (it still sells some 250,000 copies annually) will provide helpful when we try to get a grip on the theoretical aspects without losing our fascination with the book. Please come to my office or send me an email to register for this course.

Literatur: A reading list, a syllabus and more will be available online some time in July.

Scheinerwerb: Active participation, short presentation and a term paper.

Proseminare II Literaturwissenschaft

"'There would this monster make a man': Creation and Rebellion in English Literature"

[S]

Mittwoch

11:15-12:45

Schnierer

116

It is our oldest story: God creates, and his creatures rebel. Sometimes they do so naïvely like Adam and Eve, sometimes premeditatedly like Lucifer. In this seminar we will study texts - most of them canonical - that retell that story. They range from Christian epic to Hindu myth, from Jacobean to post-war plays, from Romantic to late Victorian novels. For all their historical specificity, which we shan't ignore, all these texts convey something of the horror that any act of creation engenders, and the defiance that seems to be the only option for monsters and men alike. Please register for this course in my last office hour of term (July 18, 2 p.m.)

Literatur: William Shakespeare, *The Tempest* (1611) John Milton, *Paradise Lost* (Books I-VI, rev. ed. 1674) Mary Shelley, *Frankenstein, or The Modern Prometheus* (1818) Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (1886) H.G. Wells, *The Island of Dr Moreau* (1896) Ann Jellicoe, *The Sport of My Mad Mother* (rev. ed. 1964)

Metaphysical Poetry [S]

Donnerstag

18:15-19:45

Kuhfuß

333

At the beginning of the 17th century conflicting notions of God and man, of the beginning and the end of the world, of time and the church caused some upheaval among kings, churchmen, philosophers and also poets. It was the latter who were able to bring together what seemed to be worlds apart. - In this class, we will look at poems by Donne, Herbert, Crashaw, Vaughan and Marvell and discuss the diversity of world pictures and ethical norms to be found in their "metaphysical" poetry. Each participant should therefore have a copy of Helen Gardner's anthology *The Metaphysical Poets*, Penguin, 1957 (frequently reprinted). A reader of philosophical texts and contexts will be provided. We will also look at "metaphysical" (in the widest sense!) poetry from the 18th to the 21st century - students are kindly asked to bring along their favourites. We will also look for practical and creative answers to the challenge of presenting these texts and the mosaic of ideas behind them in school ("Kursstufe Gymnasium").

Women in 18th-Century Literature and Culture (Literatur und Landeskunde) [S]

Mittwoch

11:15-12:45

Nünning

113

In the eighteenth century, the image and position of women underwent a fundamental change. Having been regarded as 'lesser men', as unruly, passionate, irrational and potentially dangerous for centuries, women were now gradually conceived of as refined creatures, modest, polite and devoid of any sexual feelings. In the course of the eighteenth century, women gained moral authority; they were even thought to be more civilised and moral than men in some respects. In this course we will trace these developments and ask in how far they relate to issues like manners, fashion and the 'commodification of culture' as well as to developments in social history, all of which were the subject of intense debate in *The Tatler* and *The Spectator* (i.e. the most important 'moralische Wochenschriften' of the period). We will read texts representing a wide range of genres and sources, and the following longer works (all of which will be made available in the 'Handapparat'): Sir Richard Steele, *The Conscious Lovers* (1722); Eliza Haywood, *The History of Miss Betsy Thoughtless* (1751); Henry Mackenzie, *The Man of Feeling* (1771).

Scheinerwerb: Active participation for everyone, a short oral report and either an additional written test for 'Proseminarschein in Landeskunde/Kulturwissenschaft' or an additional 'Hausarbeit' for a 'Proseminarschein in Literaturwissenschaft'.

Ein Querschnitt durch die Dichtung der englischen Romantik: von Blake bis Shelley [S]

Dienstag

16:15-17:45

Hertel

113

Dieser Kurs soll einen Einblick geben in die Haupttendenzen der Dichtung der englischen Romantik. Beginnend mit William Blake und den weiteren Hauptvertretern der sg. 'älteren' romantischen Dichtergeneration Samuel Taylor Coleridge, William Wordsworth und Robert Burns wird sich der Entwicklungsbogen mit Lord Byron, John Keats und Percy Bysshe Shelley bis hin zur 'jüngeren' bzw. 'zweiten' Generation spannen. Dabei sollen ausgewählte Gedichte jeweils einem 'close reading' unterzogen werden unter Berücksichtigung des poetologischen, historischen und sozialgeschichtlichen Kontextes der romantischen Epoche.

Literatur: Die Textauswahl wird gegen Ende der Semesterferien in einem vervielfältigten 'reader' zur Verfügung stehen, der nach verbindlicher Anmeldung in meiner Sprechstunde abgeholt werden kann. Als allgemeine einführende Lektüre sei vorab schon zu empfehlen: Boris Ford (ed.), *From Blake to Byron*, The Pelican Guide to English Literature, 5 (Harmondsworth: Penguin Books); Jean Raimond and J.R. Watson (edd.), *A Handbook to English Romanticism* (New York, 1992); Duncan Wu (ed.), *A Companion to Romanticism* (Oxford, 1998).

Scheinerwerb: Ein mündliches Referat und eine schriftliche Hausarbeit

Modernism [S]

Dienstag 11:15-12:45

Nünning

115

This seminar will be concerned with one of the most fascinating epochs in British literary history. We will read a wide range of texts produced by authors from England, Ireland, New Zealand and the U.S. in order to find out whether there are some features that can be said to be characteristic of this period, whether there are genre-specific features, and in how far general characteristics are modified in different genres. In addition to some poems, essays and short stories by the usual suspects (Pound, Eliot, Joyce, Woolf, Mansfield, Lawrence) we will read the following texts (all of which will be made available in the 'Handapparat'): Joseph Conrad, *Heart of Darkness* (1899); Eugene O'Neill, *The Emperor Jones* (1920); May Sinclair, *The Life and Death of Harriet Frean* (1922); Stevie Smith, *Novel on Yellow Paper* (1936). As an introductory anthology to modernism I can recommend Michael Levenson (ed.), *The Cambridge Companion to Modernism*. CUP 1999

American Women Writers at the Turn of the Century: Jewett, Chopin, Gilman [S]

Donnerstag 11:00-13:00

Beste

112

Charlotte Perkins Gilman, Kate Chopin and Sarah Orne Jewett are among the best-known American female authors of the 19th century. The three works commonly regarded as their respective masterpieces *The Yellow Wallpaper* (1892), *The Awakening* (1899) and *Country of the Pointed Firs* (1896) will be the subject of this class. We will discuss each work individually, but also compare and contrast the three of them in light of biographical information, cultural contexts and literary criticism. Participants are expected to have read the novel by the beginning of term. For registration please come and see me during my office hours or send an email to helga.beste@urz.uni-heidelberg.de.

Literatur: Course work and papers will be based on the following editions: Kate Chopin. *The Awakening*. A Norton Critical edition, ed. Margaret Cully. New York: Norton, 1994. Sarah Orne Jewett. *Country of the Pointed Firs and Other Stories*. Modern Library, 2001. Charlotte Perkins Gilman. *The Yellow Wallpaper*. A Bedford Cultural Edition, ed. Dale M. Bauer. Boston/New York: Bedford Books, 1998.

Scheinerwerb: Scheine will be awarded on the basis of regular attendance, active participation, an oral presentation in class and a 15-page term paper due March 14th, 2003.

4. HAUPTSEMINARE

Hauptseminare Sprachwissenschaft

English Dictionaries for the Foreign Learner [S]

Mittwoch

09:15-10:45

Stein

108

For anyone studying a foreign language professionally, dictionaries are the indispensable 'trade tools'. Students and teachers should therefore be able to assess the quality of the many dictionaries on the market in order to use and recommend the best tools. For foreign learners of English a special type of dictionary has been developed: the monolingual English learner's dictionary. 1995 saw the publication of four such dictionaries. The main competitors, the *Oxford Advanced Learner's Dictionary (OALD)*, and the *Longman Dictionary of Contemporary English (LDOCE)*, have now produced new versions: *OALD's* sixth edition for the new millennium appeared in 2000, *LDOCE's* third edition is now available on CD-ROM and *Cobuild's* third edition came out in 2001. The latest new-comer in the field is MacMillan's *English Dictionary for Advanced Learners* published this year (2002). The seminar will compare these works and focus on such aspects as the quality of the definitions, the grammar codes, the examples showing actual language use, the pictorial illustrations, the defining vocabularies.

Anmeldung: Ab dem **9. Juli 2002** in den Sprechstunden (Nachweis der ZP und des PS II ist hierbei vorzulegen)

Literatur: Empfohlene Lektüre zur Vorbereitung:

Battenburg, J.D. (1991): *English Monolingual Learner's Dictionaries*. Tübingen

Stein, G. (2002): *Better Words. Evaluating EFL Dictionaries*. Exeter

Scheinerwerb:

- regelmäßige Teilnahme und mündliche Mitarbeit
- Kurzreferat
- *wahlweise*: schriftliche Hausarbeit oder Abschlußklausur

Cognitive Linguistics [S]

Dienstag 15:00-16:30

Kleinke

122

This course is meant to introduce a broader range of concepts and methods of semantic description, which developed within the domain of cognitive linguistics during the last two decades. Starting with the notion of 'prototypes' we will first discuss the internal structure of categories, including attributes, family resemblance and gestalt (Rosch, Labov, Wittgenstein) and proceed to levels of categorization (basic level, superordinate level, etc.). The second part of the course discusses how metaphors and metonymies are used in everyday language as cognitive tools for our conceptualization of abstract categories (Lakoff and Johnson, Lakoff). Then we will deal with the notion of conceptual imagery (Langacker), a term referring to the way speakers construe their mental image of reality (figure-ground-organization, specificity, point of view, etc.). Another cognitive approach to the description of meaning is connected with the notion of 'frames', 'scripts' and 'scenarios' (Fillmore). The discussion will be rounded off with a short look at the concepts of iconicity and grammaticalization, and examples which show how cognitive approaches have been used in order to suggest new solutions for the semantic description of lexical grammatical and pragmatic items. A list of topics for term papers and a selective bibliography will be provided at the beginning of the course.

Literatur: Ungerer/Schmid (1996): *An Introduction to Cognitive Linguistics*. Longman. London. Dirven, René, Marjolin Verspoor and Günter Radden (eds.) (1998): *Cognitive Exploration of Language and Linguistics - Cognitive Linguistics in Practice 1*. John Benjamins. Amsterdam.

Scheinerwerb: oral presentation and term paper / final test.

Pidgins and Creole Languages [S]

Freitag 09:15-10:45

Glauser

112

Pidgins are contact languages, used between speakers that are forced to communicate, but have no language in common. In consequence, the vocabularies are very small, and there is practically no grammar. Creole languages are mother tongues that have expanded from pidgins. The most controversial hypothesis about this creolisation process was proposed in 1981 by Bickerton: the children of pidgin speakers added the missing structure by making use of what was available to them in their genetic makeup. This is why the same structures occur in widely different creoles. Since then Bickerton's Bioprogram Hypothesis has been discussed at length, and a Seminar in which we shall try to arrive at 'a state of the art' is in place.

Literatur: Best preparation: Bickerton (1981) or, for the opposite position, Alleyne (1980)

Scheinerwerb: Out-of-class reading of research publications, lively participation in classroom discussion as well as the presentation and submission of a term paper.

Hauptseminare Literaturwissenschaft

Re-Reading the Old English Riddles of the Exeter Book [S]

Dienstag 16:00-17:30 Stemmler 108

Nearly 100 Old English riddles are contained in the famous Exeter Book (compiled around the year 1000). A good many of them may – and should – be read as poems, their subjects extending from descriptions of nature (almost in the style of 20th century imagists) to obscene jokes. The formal artistry of the earliest English poets will be the focus of our interest.

Literatur: *The Exeter Book Riddles*, translated into Modern English by K. Crossley-Holland (Penguin Classics).

Christopher Marlowe [S]

Donnerstag 16:15-17:45 Schnierer 122

The seminar will study the entire corpus of Marlowe's dramatic works, from the two parts of *Tamburlaine the Great* (1587), *Edward II* (1590), *The Jew of Malta* (1590), *Dido, Queen of Carthage* (1590) and *The Massacre at Paris* (ca. 1590) to his most influential play, *The Tragical History of Doctor Faustus* (1593). We will situate these texts in their late Elizabethan contexts (with an occasional glance at Shakespeare's contemporaneous output), but our main concern will be the exploration of the plays themselves: Marlowe has been called an atheist, an orthodox Christian and a satanist, as well as the last of the medieval playwrights and the first modern poet. We won't establish the truth of these claims once and for all, but we'll take them as pointers toward a more useful insight: that Marlowe's texts embody and represent a deeply fractured view of the world. His characters are torn between a Christian universe and an enlightened multiverse; yet their inevitable failure, unlike that of Hamlet, generates a strange kind of comedy. Please register for this course in my last office hour of term (July 18, 2 p.m.)

Literatur: See above; the Penguin Collected Plays are recommended.

British Political Drama in the 1960s and 1970s [S]

Dienstag 11:15-12:45 Schäffner 122

In the late 1960s, British theatre witnessed radical changes, heralding a decade of a most lively, innovative, protean, and controversial political drama. A number of alternative theatre groups and a new generation of playwrights emerged, who violently disagreed about the forms and aims of the new drama, but were united both in the determination to challenge mainstream theatre and in the desire to create a theatre and drama that would stand in the vanguard of political, social, and cultural change. After tracing the history and controversies of modern political drama, we shall discuss a play by Arnold Wesker, a spiritual forbear of the new drama, and then focus on plays by four leading political dramatists of the age, with a particular emphasis on their political, social, and cultural contexts. We shall deal with subjects like the decline of the Labour Party and the welfare state, the rise of nationalist, racist, and fascist movements, the rise and demise of political revolutionism and the sixties counterculture, the history of Scotland.

Literatur: Arnold Wesker, *Their Very Own and Golden City* (1965; this play is out of print; a mastercopy will be provided in the Handapparat). Trevor Griffiths, *The Party* (1973; Faber and Faber). Howard Brenton, *Magnificence* (1973; Methuen). John McGrath, *The Cheviot, the Stag, and the Black, Black Oil* (1973; Methuen). David Edgar, *Destiny* (1976; Methuen).

Scheinerwerb: Active Participation in class, a presentation, and a long paper in the 15-20 page range. Participants are expected to have read the plays before the term starts.

Beyond Postmodernism: Ethics and Aesthetics in Contemporary Fiction [S]

Mittwoch 09:15-10:45

Nünning

113

In the 1980s and early 1990s 'postmodernism' was a keyword that initiated heated discussions about the nature and characteristics of contemporary, 'postmodern' literature. At the turn of the century, however, the excitement has notably cooled down, and voices are beginning to be heard which seem to suggest that there is a new departure beyond postmodernism. This new departure also implies a new stance towards ethics: After the supposedly 'value-indifferent' postmodern literature moral values seem to have regained importance in contemporary fiction.

In this seminar, we will first of all try to establish the significant features of postmodernist British literature, and then pursue three questions: (1) In how far does British fiction of the late 1990s modify postmodernist features?, (2) Is there a return to the exploration of ethical concerns?, and (3) what is the relation between ethics and aesthetics in contemporary British fiction?

Texts:

Tibor Fischer, *The Collector Collector* (1998); Will Self, *Great Apes* (1997); Meera Syal, *Life isn't all Ha ha hee hee* (1999); David Lodge, *Thinks...* (2001); Muriel Spark, *Symposium* (1990). Nick Hornby, *About A Boy* (1998)(Lehramtsstudierende können in diesem Seminar einen 'Ethik-Schein' erwerben.)

American Shakespeare [S]

Mittwoch 09:15-10:45

Schulz

112

Contrary to what one might expect from a people famous (or notorious) for their optimism, American writers have been obsessed with Shakespearean tragedy. In this course we will focus on two twentieth-century novels that respond, albeit in strikingly different ways, to the genius of the bard. The title of William Faulkner's *The Sound and the Fury* (1929) is taken from Macbeth's final soliloquy. Jane Smiley's *A Thousand Acres* (1991) retells *King Lear* from the point of view of one of the 'bad' daughters. Texts: Shakespeare. *Macbeth* and *King Lear* (Arden Editions); Faulkner. *The Sound and the Fury* (Norton Critical Edition); Smiley. *A Thousand Acres* (Flamingo paperback). Registration: Please drop a note in my mail box indicating number of semesters, stay abroad (where and how long), and whatever else you may find of interest. There will be a note on my door and my mail box when the class is full (no e-mail communication).

Two Contemporary American Novels: Thomas Pynchon, *Mason and Dixon* (1997) and Don DeLillo, *Underworld* (1997) [S]

Dienstag 16:00-18:00 Schloss 333

At the end of twentieth century, several renowned US-American writers – among them Don DeLillo, Toni Morrison, Thomas Pynchon, and Phillip Roth – published new novels. Most of these fictions present themselves as 'historical' novels taking stock of US-American civilization in the modern and postmodern age. In this course, we will focus on *Mason and Dixon* by Thomas Pynchon and *Underworld* by Don DeLillo. We will explore the cultural and literary philosophies held by the authors and analyze their narrative styles. What motivates these authors' resort to history and to older myths of America? Are the novels still written in the postmodern vein or do they break new ground? Students should read the two novels over the summer vacation; as the works are quite long, it is advisable to take detailed notes. Suggested background reading: Linda Hutcheon, *Poetics of Postmodernism: History, Theory, Fiction* (1988).

Scheinerwerb: Kurzreferat, Hausarbeit

5. KOLLOQUIEN

Kolloquien

Kolloquium für Examenskandidaten

Montag 16:15-17:45 Stein 333

Kolloquium für Examenskandidaten

Donnerstag 14:15-15:45 Schöffner 333

In diesem Kolloquium soll Gelegenheit geboten werden zur Besprechung allgemeiner Fragen der Abschlußexamen, zur Vorbereitung der mündlichen und schriftlichen Prüfungen, zur Vorstellung spezieller Arbeitsvorhaben (Magister-, Zulassungsarbeiten) und zur Erarbeitung mündlicher Prüfungsthemen.

Kolloquium für ExamenskandidatInnen

Mittwoch, vierzehntägig 18:15-19:45

Schnierer

122

Erster Termin: 16.10.2002

Das Kolloquium bietet ein Forum, um Qualifikationsschriften (vor allem Magister- und Zulassungsarbeiten) vorzustellen und der konstruktiven Kritik auszusetzen. Daneben werden wir die entsprechenden mündlichen und schriftlichen Prüfungen vorbereiten. Teilnahmeberechtigt sind alle Studierenden, die bei mir bis zum Ende des Wintersemesters ein Magister- oder Staatsexamen ablegen werden und noch kein derartiges Kolloquium bei mir besucht haben. Bitte melden Sie sich für das Kolloquium so bald wie möglich persönlich oder per e-mail an (pps@urz.uni-heidelberg.de). Bitte achten Sie darauf, daß dieses Kolloquium voraussichtlich das letzte von mir in dieser Form angebotene sein wird. Studierende, die ab dem Sommersemester von mir geprüft werden wollen, müssen in der Regel an einem meiner Hauptseminare teilgenommen haben.

6. OBERSEMINARE**Oberseminare****Oberseminar Current Theory and Criticism**

Mittwoch, vierzehntägig 18:15-19:45

Schnierer

122

Erster Termin: 23.10.2002

This seminar is intended for postgraduates, advanced undergraduate students and any others who are interested in the current theoretical debates in our field. It is an open course that will accommodate your own preferences; therefore my suggestion that we start by looking at the development and current state of post-colonial theories is merely that: a suggestion to get things started. I intend to continue this seminar in one form or another into the summer term of 2003 and beyond; by joining now, however, you do not have to commit yourself to such perpetuity. Please come and see me at any time before the winter term starts; the earlier the better.

7. EXAMENSVORBEREITUNG

Sprachwissenschaftliche Repetitorien

Altenglisch/Mittelenglisch

Mittwoch	11:15-12:45	Insley	108
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Das Repetitorium Sprachgeschichte wendet sich in erster Linie an Examenskandidaten, die sich auf eine Prüfung in historischer englischer Sprachwissenschaft vorbereiten. Es werden exemplarische Fragestellungen und Probleme aus der englischen Sprachgeschichte diskutiert. In diesem Semester stehen Themen aus dem Alt- und Mittelenglischen im Vordergrund, obwohl auch allgemeine Fragen erörtert werden. Erwartet werden Mitarbeit und intensive, z.T. schriftliche Vorbereitung auf die einzelnen Sitzungen. Anmeldungen ab sofort in meinen Sprechstunden (auch Email: ni0@ix.urz.uni-heidelberg.de).

Wiederholung für Examenskandidaten

Translation revision

Dienstag	11:15-12:45	O'Brien	108
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Translation revision

Dienstag	14:15-15:45	O'Brien	108
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Syntax

Dienstag	14:15-15:45	Hodgson	116
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A preparation course for the syntax section of the Staatsexamen language exam. Students may only take this course once; it is aimed at students taking the Staatsexamen at the end of the semester.

Syntax

Dienstag	16:15-17:45	Hodgson	116
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A preparation course for the syntax section of the Staatsexamen language exam. Students may only take this course once; it is aimed at students taking the Staatsexamen at the end of the semester.

Kolloquium für Examenskandidaten

Donnerstag 12:00-13:30

Kleinke

333

Das Kolloquium dient der Vorbereitung auf die schriftlichen und mündlichen Abschlußprüfungen. Auf der Grundlage von Klausurtexten vergangener Jahre und anderer geeigneter Texte werden die Kernbereiche der modernen Sprachwissenschaft (allgemeine Sprachwissenschaft, Phonetik/Phonologie, Morphologie, Lexikologie, Syntax, Kontrastive Linguistik, Semantik, Textlinguistik, Pragmatik, Spracherwerb, Varietäten- und Soziolinguistik) in Hinblick auf allgemeines Prüfungswissen und ausgewählte Schwerpunktthemen diskutiert.

Literatur: Kortmann, B. (1999): *Linguistik: Essentials*. Berlin.

Text in Context**Englischsprachige Literatur des XX. Jahrhunderts**

Dienstag 09:30-12:30

Schöneich

333

Englischsprachige Literatur des 20. Jahrhunderts

4st., Di. 9.30-12.30 Uhr

Schöneich

Bitte beachten Sie über die allgemeine Ankündigung zum Kurstyp „Text in Context“ hinaus folgendes:

Behandelt werden Autorinnen und Autoren der „Lektüreliste zur Vorbereitung auf die Interpretationsklausur im Staatsexamen“ (cf. *Studienführer*, Kap. 4.1) in der zur Zeit geltenden Fassung. Der Thematik des Kurstyps entsprechend sollen sowohl ausgewählte Textpassagen im Sinne eines *close reading* interpretiert als auch größere Kontexte erörtert werden. Wie dies geschieht, hängt wesentlich von Ihrer Mitarbeit ab. Überlegen Sie sich möglichst noch vor der Anmeldung, welchen Text Sie vorstellen möchten.

Kandidat/inn/en Des nächsten Termins haben Gelegenheit zu einer abschließenden Probeklausur.

Bitte ausschließlich persönliche Anmeldung in meinen Sprechstunden.

American Literature Before 1900

Donnerstag 15:00-18:00

Schulz

108

Dieser Veranstaltungstyp ist besonders geeignet für Examenskandidatinnen und -kandidaten.

Die angemessene Vorbereitung auf die Spezialgebiete im Staatsexamen oder in der Magisterprüfung verlangt die Fähigkeit, ein Werk in seiner literaturgeschichtlichen Zugehörigkeit und in seinem kulturellen und sozialgeschichtlichen Kontext zu deuten. Demgemäß bieten die als Lektürekurse konzipierten Veranstaltungen Ihnen einen Rahmen, innerhalb dessen Sie Ihre eigenverantwortliche Beschäftigung mit den Texten einer Epoche durch Präsentation und Diskussion vertiefen können. Behandelt werden exemplarisch ausgewählte Werke der jeweiligen Epoche auf der Basis der "Lektüreliste zur Vorbereitung auf die Interpretationsklausur im Staatsexamen" (cf. Studienführer, Kap. 4.1). Neben der interpretatorischen Arbeit werden auch Hilfsmittel und Wege zur Erschließung größerer Zusammenhänge besprochen.

8. CULTURAL STUDIES

Landeskunde

Cultural Studies: British Institutions - a History (Pt.II) 1837-1990 [S], [F]

Dienstag	12:15-13:45	Shiels	114
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This course takes up the story of Britain after the defeat of Napoleon and the Congress of Vienna. It aims to narrate the developing relationship between the political, economic, social, and cultural transformations of British history through Victorian Imperialism, the impact of two world wars, and the struggle to come to terms with a new World and European order. In the course of the story, we shall focus on a limited (and therefore biased) selection of events, ideas and persons in order to better understand their particular contribution to the greater historical overview.

N.B. Students in the Hauptstudium can obtain a Writing II Schein for this course.

Scheinerwerb: Fact Sheet + Oral Presentation and an Essay - in English, of course.

Cultural Studies: British Cinema and Society. Britain in the 1980s - The Politics of Thatcherism. [S], [F]

Montag	19:15-21:15	Shiels	110
Dienstag	14:15-15:45		114

Margaret Thatcher, labeled the Iron Lady, Britain's first woman prime minister, dominated British Politics during a turbulent eleven-year reign from 1979 to 1990. Using such slogans as "Roll Back the Frontiers of the State" and "Set the People Free," Thatcher led the Conservative assault on the institutions and ideas that had constituted the broad consensus of political, social and economic life since the end of WWII. She won three election victories, fought a brief but successful war with Argentina, defeated the National Union of Mineworkers, escaped an IRA bombing, and finally gave her name to a distinct period in British history pervaded by a radical ideology - Thatcherism. Filmmakers were neither inclined or able to ignore the dismantling and restructuring of the society within which they worked. Their cinematic narrations of the social and ideational upheavals of the Thatcher years made the 1980s a decade to remember in the history of British cinema. In the post-Thatcher years, such films as *Brassed Off*, *The Full Monty*, and *Billy Elliot*, provide a retrospective point of view.

N.B. Students in the Hauptstudium can obtain a **Writing II** Schein for this course.

Scheinerwerb: Requirements for a Schein: Fact Sheet + Oral Presentation and Essay - in English, of course.

Geteilte Geschichten: Modern Ireland and Germany - Shared Histories [S], [F]

Donnerstag 11:15-12:45

O'Brien

122

This course will review Ireland's links with Germany down through history. It will deal with an eclectic range of topics from the Celts, who originated in what is now southern Germany and Austria, to the Irish missionaries of the Early Middle Ages, the Irish monks and scholars at the court of Charlemagne, culminating in the flourish of interest in Ireland and all things Celtic in eighteenth and nineteenth century Germany, which is reflected in the (travel) literature of the period. In addition, Irish-German relations during the two World Wars, in particular the propaganda war directed towards Ireland during the Second World War, will be examined. The course will conclude by looking at post-war Irish-German connections, including Irish emigration to Germany in the eighties and popular stereotypes of Ireland and the Irish in modern-day Germany.

Literatur: Elsasser, Martin (1997) *Germany and Ireland. 1000 Years of Shared History*. Dublin: Brookside. Fischer, Joachim, Gisela Holfter and Eoin Bourke (Hrsg) (1998) *Deutsch-Irische Verbindungen. Geschichte Literatur Übersetzung / Irish-German Connections. History Literature Translation*. Trier: Wissenschaftlicher Verlag Trier.
History Ireland Vol. 5 No. 3 Autumn 1997 Special Issue. *Ireland & Germany through the Ages*.

Scheinerwerb: Presentation, term paper

Landeskunde o. F. (ohne Formularanmeldung)

Women in 18th-Century Literature and Culture (Literatur und Landeskunde) [S]

Mittwoch

11:15-12:45

Nünning

113

In the eighteenth century, the image and position of women underwent a fundamental change. Having been regarded as 'lesser men', as unruly, passionate, irrational and potentially dangerous for centuries, women were now gradually conceived of as refined creatures, modest, polite and devoid of any sexual feelings. In the course of the eighteenth century, women gained moral authority; they were even thought to be more civilised and moral than men in some respects. In this course we will trace these developments and ask in how far they relate to issues like manners, fashion and the 'commodification of culture' as well as to developments in social history, all of which were the subject of intense debate in *The Tatler* and *The Spectator* (i.e. the most important 'moralische Wochenschriften' of the period). We will read texts representing a wide range of genres and sources, and the following longer works (all of which will be made available in the 'Handapparat'): Sir Richard Steele, *The Conscious Lovers* (1722); Eliza Haywood, *The History of Miss Betsy Thoughtless* (1751); Henry Mackenzie, *The Man of Feeling* (1771).

Scheinerwerb: Active participation for everyone, a short oral report and either an additional written test for 'Proseminarschein in Landeskunde/Kulturwissenschaft' or an additional 'Hausarbeit' for a 'Proseminarschein in Literaturwissenschaft'.

American Cultural Studies Online: Ethnicity, 'Race' and Immigration [S]

21. Oktober bis 30. November

Fischer-Hornung

www

The aim of this course is to familiarize students with the historical and contemporary role of "race," ethnicity and immigration in the United States. Students will be introduced to theories of immigration: assimilation, pluralism, multiculturalism and post-ethnicity. We will explore the situation of various specific ethnic groups and immigrants, analyze their past and current situation, and attempt to draw some conclusions about the present and future role of "race" and ethnicity in the U.S.A. The course will be divided into six sections (each session equals a double seminar session); student can receive a full semester's credit for the course. The course will be available 24/7 online via Heidelberg University's WebCT software: <http://athena.uni-heidelberg.de>. Students from Heidelberg, Stuttgart, Adelaide (Australia), Padua (Italy), and St. Petersburg (Russia) will work together in this course. Course goals: Read, discuss and present material related to the question of race, ethnicity, and immigration in the U.S.A using the Internet. Learn to use the Internet effectively as a research and communication tool. Course begins October 21 and ends November 30. (compact seminar with Schein). Those interested in participating should contact me via email: dfh@acs-onweb.de. Application deadline: October 7, 2002. Students will receive detailed information on procedures in early October. The class size is limited. **Voraussetzung:** Basic PC and Internet skills (if you can send emails you have the basic skills).

**American Cultural Studies Online:
The Situation of the American City Today
Dr. Wolfgang Holtkamp, University of Stuttgart [S]**

Fischer-Hornung www

Students in this course will be introduced to aspects of urban history and the making of cities. We will explore the situation of various cities in different American regions, analyze their current development, and attempt to draw some consequences for the future of cities in the USA. Registered students can access the course online 24-hours a day and do not have to visit the classroom. Students can receive a full semester's credit for the course. The course will meet virtually and will be taught by Dr. Wolfgang Holtkamp from the University of Stuttgart. Students from Heidelberg, Stuttgart, Adelaide (Australia), Padua (Italy), and St. Petersburg (Russia) will work together in this course. We will use an e-learning platform for which the participants will receive a password. For enrollment contact **Wolfgang Holtkamp**, University of Stuttgart via e-mail: wh@acs-onweb.de. Deadline for enrollment: October 7, 2002. Duration of Course: seven weeks (compact course). Course starts: Monday October 28, 2002

9. FACHDIDAKTIK

Fachdidaktik

Medieneinsatz im Fremdsprachenunterricht, Audio und Video [S], [F]

Dienstag 15:15-16:45 Weissling 110

Die Medien Audio und Video haben sich als Unterrichtsmittel beim Fremdsprachenerwerb etabliert, ihre praktische Akzeptanz spiegelt sich wider in der zunehmenden schulischen Nutzung, ihre theoretische in den Beschreibungen und Analysen der Fachliteratur. Die Vorteile liegen auf der Hand. Tonquellen bringen authentische Sprache ins Klassenzimmer. Hörspiele, Geschichten, Fantasiereisen, Gedichte und Lieder, aber auch sounds-Übungen und die handlungstragenden Texte und Dialoge der Lehrwerke mit integrierten listening-Übungen fördern das Hörverstehen. Video dagegen bedeutet lebende, bewegte und farbige Bilder; sie erscheinen uns dreidimensional. Zeitabläufe lassen sich bequem verfolgen, unterbrechen und sogar strecken. Der Zuschauer wird durch die Eindeutigkeit der kommunikativen Situation überzeugt, Sprache wird im Zusammenhang mit Bildern nicht nur verstanden, sondern erlebt. Wie kein anderes Medium bietet es fremdsprachliche und landeskundliche Informationen. Handlungen und Verläufe können leicht erfaßt werden, Menschen werden in eindeutigen Kontexten gezeigt. Paralinguistische Informationen zu ihrem Geschlecht, Alter, sozialen Status, der Kleidung, dem Wohnort, Arbeitsplatz usw. geben ihnen Glaubwürdigkeit. Sichtbare Handlung, Gestik und Mimik erleichtern Rückschlüsse auf ihre Gefühle und Stimmungen. Das Verhältnis von Personen untereinander wird deutlich. Die Übung zur Fachdidaktik möchte mit Hilfe praxisorientierter Methoden zeigen, wie originalsprachliche Tonquellen und Videos für ein großes Spektrum didaktischer Ziele verwendet werden können. Eigene Modelle sollen entwickelt und an einem Gymnasium in der Praxis erprobt werden.

10. SPRACHPRAXIS GRUNDSTUDIUM

Begleitkurse Phonetik BE (British English) [F]

Montag	09:15-10:00	Sauer	ZSL 218
Montag	09:15-10:00	Fleissig	ZSL 320
Montag	10:15-11:00	Fleissig	ZSL 320
Montag	11:15-12:00	Fleissig	ZSL 320
Mittwoch	09:15-10:00	Fleissig	ZSL 320
Mittwoch	10:15-11:00	Fleissig	ZSL 320
Mittwoch	11:15-12:00	Fleissig	ZSL 320

Begleitkurse Phonetik AE (American English) [F]

Montag	10:15-11:00	Sauer	ZSL 218
Dienstag	14:15-15:00	Sauer	ZSL 320
Dienstag	15:15-16:00	Sauer	ZSL 320

Grammar and Style I [S], [F]

Montag	14:15-15:45	Pfister	115
Montag	16:15-17:45	Pfister	115
Dienstag	09:15-10:45	O'Brien	122
Dienstag	09:15-10:45	Burmedi	113
Mittwoch	14:15-15:45	Hodgson	112
Mittwoch	16:15-17:45	Hodgson	112
Donnerstag	14:15-15:45	Pfister	113
Donnerstag	16:15-17:45	Pfister	115
Freitag	09:15-10:45	Burmedi	113
Freitag	11:15-12:45	Burmedi	113

The aims of this course are twofold: to help you use tense and aspect correctly, and to help you identify typical errors and explain your corrections. Almost all the classes will be based on homework set the week before (estimated homework time: 2 hours per week). Your grade will be based on a centralized exam at the end of the course. PLEASE NOTE: MS. BURMEDI'S COURSE ON TUESDAY 9:15 - 10:45 IS ONLY FOR STUDENTS WHO HAVE FAILED GRAMMAR 1 IN A PREVIOUS SEMESTER.

Writing I [S], [F]

Mittwoch	09:15-10:45	O'Brien	122
Mittwoch	11:15-12:45	O'Brien	122
Mittwoch	18:00-19:30	Hodgson	112
Donnerstag	14:15-15:45	Fischer-Hornung	114
Donnerstag	16:15-17:45	Hodgson	116

This is a pre-essay writing course in which you will learn to compose well-structured and varied sentences. The course will deal with sentence elements and functions, coordination and subordination, non-finite and verbless clauses, relative clauses and the noun phrase, and thematization. Emphasis will be placed on both analysis and production. Exercise types will include error detection and correction and elementary paragraph production. **YOU MUST HAVE PASSED "GRAMMAR AND STYLE I" TO REGISTER FOR THIS COURSE !**

Translation I (G-E) [S], [F]

Dienstag	11:15-12:45	Bews	112
Dienstag	14:15-15:45	Bews	112
Mittwoch	10:30-12:00	Shiels	115
Mittwoch	12:15-13:45	Shiels	115
Mittwoch	14:15-15:45	Shiels	114
Donnerstag	16:15-17:45	Bews	112

These courses are intended to be taken after Grammar and Style I so that it can be assumed that participants have a sound understanding of the way the English tense and aspect system functions. There is one final centralised examination at the end of term, for which it is possible, but not recommended, to register without having attended one of the courses. If you register for a course you will be expected to attend regularly. The course deals with contrastive problems for native speakers of German, concentrating, typically, on problems of grammar rather than vocabulary. Typical problem areas are: conditionals, modality, reported speech, adverbs/adjectives, gerund/infinitive, word order. The German texts that are translated will usually have been adapted in order to concentrate on these problem areas.

English in Use**Sleuthing Ethnicity: The Ethnic Detective in Film [F]**

Montag	14:15-15:45	Fischer-Hornung	110
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Translation into German (for non-native speakers of German) [S], [F]

Mittwoch	16:15-17:45	Gunkel	108
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Vocabulary and Idiom [F]

Donnerstag	09:15-10:45	O'Brien	122
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Reading Skills [F]

Donnerstag	14:15-15:45	Hodgson	116
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This is a hands-on course for all those who are interested in improving their reading efficiency. Skills addressed: scanning (how to select what to read and what not); skimming (how to read for gist); speedreading (how to double your normal reading speed without comprehension loss); note-taking; vocabulary-learning techniques; and critical reading skills transferrable to your reading of secondary literature. What we will not be doing: reading texts purely in order to answer comprehension questions on them!

Creative Writing [F]

Donnerstag 18:15-19:45

Bews

112

11. SPRACHPRAXIS HAUPTSTUDIUM**Grammar and Style II [S], [F]**

Dienstag	16:15-17:45	Bews	112
Mittwoch	10:15-11:45	Bews	333
Mittwoch	12:15-13:45	Bews	333
Donnerstag	08:30-10:00	Fischer-Hornung	114
Donnerstag	10:15-11:45	Fischer-Hornung	114

The general aim of Grammar and Style II is to train students to read and produce a variety of English texts, developing an understanding of the ways in which meaning is constructed and stylistic effect achieved. In order to reach these goals, we will be dealing with the following topics in class: register, including formal and informal English and intended readership; journalistic English; headlines; and differences between American and British English. Grades will be based solely on a centralized final exam. However, emphasis will be laid on active participation in class and homework will be assigned weekly.

Translation II (E-G) [S], [F]

Montag	08:30-10:00	Fischer-Hornung	114
Montag	10:15-11:45	Fischer-Hornung	114
Dienstag	08:30-10:00	Gunkel	115
Mittwoch	08:30-10:00	Gunkel	115

In this course you will learn to translate English-language literary texts into German using tools which help you reproduce for your readers the effects which the original authors create for theirs. To achieve this aim, you will learn the limitations of word-by-word translation and the importance of contextuality. We will see that the sentence cannot be understood and translated in isolation from the paragraph nor the paragraph in isolation from the entire text. Consequently, we will acknowledge these textual relationships and base our choices as translators on a thorough literary and linguistic analysis of the originals. Course requirements: a) steady attendance and active class participation (regular homework assignments to be handed in); b) a group project; and c) a final exam in form of an in-class translation

Writing II

Writing II [S], [F]

Montag	16:30-18:00	Gunkel	114
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Writing II [S], [F]

Dienstag	10:30-12:00	Shiels	114
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Topic Based Writing: Race in Space [S], [F]

Dienstag	11:15-12:45	Burmedi	110
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Using episodes of Star Trek and excerpts from academic works as the content basis for their writing, students will learn to produce summaries, reviews, and short essays.

Students will be expected to develop and demonstrate an ability to write well thought-out essays, with a degree of grammatical correctness and a range of vocabulary appropriate to *Hauptstudium* level. Writing literary criticism will also be dealt with insofar as this is relevant to your final examination (*Staatsexamen/Magister*). Your grade will be based on a minimum of six pieces of work handed in over the Semester.

12. ETHISCH-PHILOSOPH. BEGLEITSTUDIUM

Ethisch-philosoph. Begleitstudium

Metaphysical Poetry [S]

Donnerstag	18:15-19:45	Kuhfuß	333
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At the beginning of the 17th century conflicting notions of God and man, of the beginning and the end of the world, of time and the church caused some upheaval among kings, churchmen, philosophers and also poets. It was the latter who were able to bring together what seemed to be worlds apart. - In this class, we will look at poems by Donne, Herbert, Crashaw, Vaughan and Marvell and discuss the diversity of world pictures and ethical norms to be found in their "metaphysical" poetry. Each participant should therefore have a copy of Helen Gardner's anthology *The Metaphysical Poets*, Penguin, 1957 (frequently reprinted). A reader of philosophical texts and contexts will be provided. We will also look at "metaphysical" (in the widest sense!) poetry from the 18th to the 21st century - students are kindly asked to bring along their favourites. We will also look for practical and creative answers to the challenge of presenting these texts and the mosaic of ideas behind them in school ("Kursstufe Gymnasium").

Beyond Postmodernism: Ethics and Aesthetics in Contemporary Fiction [S]

Mittwoch 09:15-10:45

Nünning

113

In the 1980s and early 1990s 'postmodernism' was a keyword that initiated heated discussions about the nature and characteristics of contemporary, 'postmodern' literature. At the turn of the century, however, the excitement has notably cooled down, and voices are beginning to be heard which seem to suggest that there is a new departure beyond postmodernism. This new departure also implies a new stance towards ethics: After the supposedly 'value-indifferent' postmodern literature moral values seem to have regained importance in contemporary fiction. In this seminar, we will first of all try to establish the significant features of postmodernist British literature, and then pursue three questions: (1) In how far does British fiction of the late 1990s modify postmodernist features?, (2) Is there a return to the exploration of ethical concerns?, and (3) what is the relation between ethics and aesthetics in contemporary British fiction? Texts: Tibor Fischer, *The Collector Collector* (1998); Will Self, *Great Apes* (1997); Martin Amis, *Night Train* (1998); Meera Syal, *Life isn't all Ha ha hee hee* (1999); David Lodge, *Thinks...* (2001); Muriel Spark, *Symposium* (1990). (Lehramtsstudierende können in diesem Seminar einen 'Ethik-Schein' erwerben.)

13. LEKTÜREKURSE

Lektürekurs

Hot off the press! Neue amerikanische Erzählwerke

Donnerstag 16:15-17:45

Schloss/Jakubzik 333

What's new and noteworthy in the literary and intellectual scene of the United States? In this course, we will read and discuss recently published novels and short stories as well as articles from magazines and newspapers in order to find out what is stirring the American public at this moment. We will strive for a mixture: new works by already established authors will be read side by side with books by newcomers; we'll sample both the 'high-browed' as well as the popular. Among the books to be included are Paul Auster's *Book of Illusions* and Don DeLillo's *Body Artist* Suggestions by students are welcome.