

Übung

Dreyer	Indian Diaspora Experience		
451110	Di	16.15-17.45	ERZ 0.119
Modulzuordnung:	EPB 8.a		
	BA (8.a): Klausur (7.2.2008) in der Vorlesung (Glaser)		

According to Robin Cohen, diasporas are communities of people who live together in one country but "acknowledge that 'the old country' – a notion often buried deep in language, religion, custom or folklore – always has some claim on their loyalty and emotions." Thus, diaspora experience is often characterised by positions 'in-between' home and host country, assimilation and rejection; also by diverse notions of 'home', 'belonging', 'rootedness' or defining one's identity, especially with regard to different generations.

In this course we will look at definitions and concepts of 'diaspora' and how they are reflected in the short stories of Salman Rushdie and Bharati Mukherjee as well as in the films of Gurinder Chadha (e.g. *BHAJI ON THE BEACH*, 1993; *BEND IT LIKE BECKHAM*, 2002) and Mira Nair (e.g. *MONSOON WEDDING*, 2001).

Readings: Short stories from Bharati Mukherjee's *The Middleman and Other Stories* (1989) and Salman Rushdie's *East, West* (1994). Texts will be made available during the semester.

Obtainable credits: BA students SK E 1.1, 1.3

Registration: in advance by mail: ddreyer@gwdg.de. BA students must also register for final exam through FlexNow.

Übung

Ernst	Twentieth-Century Poetry		
451116	Mi	16.15-17.45	Wilhelm-Weber-Str. 2 Raum 206
Modulzuordnung:	EPB 8a		
Prüfungsart/-termin:	Klausur (7.2.2008) in der Vorlesung (Glaser)		

This course is meant for students wishing to practice the analysis and interpretation of poetry as well as those trying to familiarize themselves with major twentieth-century poetic trends. Authors to be discussed will include William Butler Yeats, H.D., T.S. Eliot, W.H. Auden, Dylan Thomas, Philip Larkin, Charles Tomlinson, Ted Hughes, Seamus Heaney, Paul Muldoon, and Carol Ann Duffy. There will be an opportunity to (re)study canonized masterpieces as well as to discover little known gems. The complete syllabus will be available in StudIP at the beginning of the semester.

Requirements: Regular attendance, active participation and (BA): Klausur.

Obtainable credits: BA students: EPB 8.a: see Modulhandbook

Registration: Via StudIP, BA students must register for final exam through FlexNow.

Übung

Pretzsch	Decadence and Aestheticism		
451145	Mo	14.15-15.45	VG 4.104

Looking at the Aesthetic Movement in England in the 1890s we will discuss art, poetry, drama and fiction. Influenced by Romanticism, the Pre-Raphaelite Brotherhood and French Symbolism, poets and artists of the fin-de-siècle cherished art for art's sake, celebrated beauty and sensual pleasure, relished artifice over the naive glorification of nature of the Romantics and rejected the hypocritical Victorian morals. In England the central figure of this movement was Oscar Wilde and we will discuss some of his poems, his novel *The Picture of Dorian Gray* and his play *Salomé* in class. Other poets and artists we will be dealing with include Ernest Dowson, Arthur Symons, William Butler Yeats, Aubrey Beardsley and James McNeil Whistler.

Readings: Wilde, Oscar. *The Picture of Dorian Gray*. Norton Critical Edition, ed. By Michael Patrick Gillespie. New York: Norton, 2006. ISBN 978-0393927542

Wilde, Oscar. *Salomé*. B&T, 1989. ISBN 978-0828314671

Please make sure you buy the editions above! All other material will be made available in a reader (more information on this in the first class).

Requirements: Regular attendance, active participation, presentation and term paper.

Registration: in the first session

E-Proseminar

Dreyer	Introduction to the Study of British Literature and Culture		
451112	Do	16.15-17.45	KHW 0.118 Käte-Hamburger Weg 4 (vormals Raum 133)
Modulzuordnung:	EPB 1		
Klausur:	(31.01.2008)		

Registration: BA students must register for final exam through FlexNow.

Proseminar

Ernst	Representations of War in Literature and Visual Media		
451117	Di	10.15-11.45	MZG 1141
Modulzuordnung:	EPB 3a, 8a ... (Vorlesung Glaser, The 20th Century)		
Prüfungsart/-termin:	Hausarbeit: 3a (10.3.2008) Klausur: 8a (7.2.2008) in der Vorlesung (Prof. Glaser)		

War and strife belong to the constants in the history of mankind that, from early on, have found expression in the various arts. In the twentieth century, warfare and the atrocities that go along with it reached a new dimension for both the fighting soldiers and the civilian population. In this course we will investigate how artists reacted to these experiences, paying particular attention to the forms and functions of representation in literature, painting, photography, and film. Our literary examples will include shorter texts by F.T. Marinetti, Richard Aldington, D.H. Lawrence, Rupert Brooke, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, and Ford Madox Ford as well as Elizabeth Bowen's novel *The Heat of the Day* (1949). The complete syllabus will be available in StudIP at the beginning of the semester.

Recommended Reading:

Fussell, Paul. *The Great War and Modern Memory*. Oxford: Oxford UP, 2000. – Hynes, Samuel. *A War Imagined: The First World War and English Culture*. London: Bodley Head, 1990.

Requirements: Non BA students: Regular attendance, active participation and a written paper. BA students: Regular active attendance plus 3a: written paper; 8a: written exam (in the lecture course).

Obtainable credits: BA students: part of BA module EPB 3a, 8a.

Registration: Via StudIP BA students must register for final exam/paper through FlexNow.

Proseminar

Dreyer	Postmodern British Novels		
451113	Do	12.15-13.45	VG 209
Modulzuordnung:	EPB 3.a, 8.a (Vorlesung Glaser, The 20th Century)		
Prüfungsart/-termin:	BA (3.a): Hausarbeit (10.03.2008); BA (8.a): Klausur (7.2.2008) in der Vorlesung (Glaser) Non-BA (PS): Hausarbeit (15.03.2008)		

"Post-Modernism", according to Brian McHale, "foregrounds and lays bare the process of world-making (and –unmaking) and the ontological structure of the fictional world." This provides us with a good starting point for an in-depth analysis and critical discussion of postmodern themes and techniques which are presented in the novels mentioned below. Since 'postmodernism', however, comprises a wide variety of concepts and theories, we will also look at selected theoretical texts (e.g. by Roland Barthes and Linda Hutcheon) which will be made available during the semester.

Readings: John Fowles, *The French Lieutenant's Woman* (1969); Julian Barnes, *Flaubert's Parrot* (1984); A.S. Byatt, *Possession* (1990). Possibly we will also read some postmodern short stories; they will be made available during the semester as well.

Requirements: Regular attendance, active participation, presentation, and term paper.

Obtainable credits: PS-Schein, PVO 98 §33 b, 3. Leistungsnachweis; BA students: part of BA module EPB 3a, 8a; SK E 1.1, 1.2, 1.3, 2.2

Registration: in advance by email: ddreyer@gwdg.de. BA students must also register for final paper/exam through FlexNow.

Proseminar

Pretzsch	British Children's Classics		
451144	Mo	12.15-13.45	VG 4.104
Modulzuordnung:	EPB 3a, 8a (Vorlesung Glaser, The 20th Century)		
Prüfungsart/-termin:	EPB 3a:	Hausarbeit (10.3.2008);	
	EPB 8a:	Klausur (07.02.08) (in der Vorlesung Glaser)	

In order to understand British culture and literature it is essential to realise that some books for children, and their authors, have become part and parcel of the cultural heritage. In this seminar we will look at some of the most well-known and loved British children's stories of the 20th century.

Looking at different 'types of fantasy' and covering the period of the late 19th to the late 20th century, we will read *Alice's Adventures in Wonderland* (1865), *Peter Pan* (1911), *The Lion, the Witch and the Wardrobe* (1950), *Harry Potter and the Philosopher's Stone* (1997) and *The Golden Compass* (1995). Questions of race, class, gender, censorship and religion will find their way into the classroom, as will, hopefully, the pure fun of reading these wonderful stories.

Readings: Lewis Carroll, *Alice's Adventures in Wonderland*, J.M. Barrie, *Peter Pan*, C.S. Lewis, *The Lion, the Witch and the Wardrobe*, J.K. Rowling, *Harry Potter and the Philosopher's Stone*, Philip Pullman, *The Golden Compass*. All other material will be made available in a reader (more information on this in the first class).

Requirements: Regular attendance, active participation, presentation and term paper.

Registration: in the first session

Hauptseminar

Dreyer	Jane Austen		
451111	Di	10.15-11.45	TO 7
Modulzuordnung:	EPB 10a		
Prüfungsart/-termin:	Hausarbeit (10.03.2008)		

"Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence." This famous quotation, the opening sentence of *Emma*, demonstrates not only Austen's extraordinary skill in drawing characters and her inimitable ironical style, but also her elegant economy of art, which was celebrated by critics since her novels were first published: Sir Walter Scott described her as having "the exquisite touch which renders commonplace things and characters interesting from the truth of the description and the sentiment", and Virginia Woolf called her "the most perfect artist among women".

In this course we will study *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Persuasion* (1817) and one or two film adaptations. Furthermore we will deal with cultural theories such as gender and postcolonial criticism, which shed a new, more politicized light on Austen's narrative work, especially in recent years.

Readings: novels as above. Other texts will be made available during the semester.

Requirements: Regular attendance, active participation, presentation and term paper.

Registration: in advance by email: ddreyer@gwdg.de. BA students must also register for final paper through FlexNow.

Hauptseminar

Dreyer	Black British Writing		
451114	Fr	12.15-13.45	VG 110
Modulzuordnung:	EPB 10a (Vorlesung Glaser, The 20th Century)		
Prüfungsart/-termin:	Hausarbeit (10.03.2008)		

"Black British Literature is possibly the newest of the New Literatures in English [...]. The term is used to denote a wide array of overlapping literatures from Britain, for example immigrant writing, post-immigrant writing, multicultural literature, Caribbean, African and Asian writing, minority discourse, ethnic literatures and postcolonial literatures." This definition by Mark Stein (1998) provides us with a good overview of the context(s) in which we will deal with novels by one of the 'pioneers' of contemporary Black British Writing, Sam Selvon, as well as by Diran Adebayo, Zadie Smith and Andrea Levy. With regard to theory, we will focus on the definition and implications of the term 'Black British' within the postcolonial discourse, e.g. in relation to Homi Bhabha's concepts of 'hybridity' and 'Third Space' or Stuart Hall's 'New Ethnicities'.

Readings: Sam Selvon, *The Lonely Londoners* (1956), Diran Adebayo, *Some Kind of Black* (1996), Zadie Smith, *White Teeth* (2000), Andrea Levy, *Small Island* (2004). Theoretical texts will be made available during the semester.

Requirements: Regular attendance, active participation, presentation and term paper.

Registration: in advance by email: ddreyer@gwdg.de. BA students must also register for final paper through FlexNow.

Hauptseminar

Ernst	Native Canadian Literature and Culture		
451119	Mi	12.15-13.45	VG 3.105
Modulzuordnung:	EPB 10a		
Prüfungsart/-termin:	Hausarbeit (10.3.2008)		

Although stories of the First Nations People, the Métis, and the Inuit are among the oldest forms of literary expression in Canada, it is only towards the end of the twentieth century that Native voices have found their true place in Canadian writing. One of the aims of this course is to introduce students to the reasons for this lag by means of a discussion of cultural aspects (e.g., oral vs. written traditions) as well as of political questions (e.g., the Oka crisis). A wide selection of literary texts will be supplemented by Zacharias Kunuk's award-winning Inuit film "Atanarjuat: The Fast Runner." The complete syllabus will be available in StudIP at the beginning of the semester.

Readings:

Campbell, Maria. *Halfbreed* (1973) – Highway, Tomson. *The Rez Sisters* (1988) – Highway, Tomson. *Dry Lips Oughta Move to Kapuskasing* (1989) – King, Thomas. *Green Grass, Running Water* (1993) – a selection of creation myths, aboriginal poetry and short prose.

Recommended Reading:

Armstrong, Jeannette, ed. *Looking at the Words of Our People: First Nations Analysis of Literature*. Penticton: Theytus, 1993. – King, Thomas. *The Truth about Stories: A Native Narrative*. Toronto: Anansi, 2003. – Petrone, Penny. *Native Literature in Canada: From the Oral Tradition to the Present*. Toronto: Oxford UP, 1990. – Van Toorn, Penny. "Aboriginal Writing." *The Cambridge Companion to Canadian Literature*. Ed. Eva-Marie Kröller. Cambridge: Cambridge UP, 2005. 22-48.

Requirements: Regular attendance, active participation in class discussion, a presentation, and a term paper.

Obtainable credits: HS Schein

Registration: Via StudIP: BA students must register for final exam/paper through FlexNow.