

# Course Booklet

Spring Semester 2016

1 February – 3 June 2016



**"The harbingers of summer have arrived":  
Charles d'Orléans writing in the Tower of London**

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## Introduction

Dear Students, dear members of Staff,

Although the “harbingers of summer” have, as the illustration above suggests, arrived neither in London nor in Bern, we are looking forward to an exciting Spring Semester 2016, which will feature a thematic focus on the Middle Ages. But before I will turn to our bouquet of seminars, lecture and workshop offerings, let me give a warm welcome to our new secretary Sarah Zürcher, who will replace our beloved Hilary starting February 2016. As we have already bid Hilary a hearty good-bye in December, let me just say here that we *will* miss her, and that we will always be happy to see her face around her old haunts. I am sure, however, that Sarah will effortlessly slip into Hilary’s shoes once she has accommodated herself here at the department. I would also like to offer thanks and a good-bye to Elisabeth Reichel, who has served the department with a Lehrauftrag, as well as to welcome our four new tutors, Florian Berger, David Jost, Jelena Pajic, and Ed Wright, and Crispin Thurlow’s new Ph.D student, Vanessa Jaroski, who works on his Sinergia project “The Cultural Discourses and Social Meanings of Mobile Communication.”

I am also happy to announce some of the recent exploits of our team members: Laura Tresch – who works on Dave Britain’s SNF Language and Dialect Ideologies project – has secured an SNF Doc Mobility grant to spend one year from October 2016 in UCLA’s Anthropology Department (where some of said harbingers of summer might already have arrived). Moreover, Sofie Behluli and Shefali Lal have secured two Karman stipends – congrats go to them as well.

As mentioned already, the Middle Ages play a prominent role in this semester’s setup. Thus, the lecture of the Focus Module “Antiquity in the Anglophone Imagination” is devoted to the topic “Heroic Women in Classical and Medieval Literature,” and the workshop “In the Footsteps of Chaucer and Gower: Medieval London” directly relates to the illustration above. Another prominent topic – ecology – is taken up by two seminars: “Cultural Sustainability – Literary Ecology – Normative Structures – Religious Imagery” and “Animals between Humanism and Materialism.” For those interested in this topic, let me point out that, as one of our participants in this year’s Distinguished Lecture Series, we are happy to welcome Cary Wolfe, a prominent scholar in the fields of eco-theory and biopolitics, for a lecture and a workshop on 23/24 May. (If you’re interested, please sign up for the workshop in time!) Many of the MA courses on offer also transcend the focus on the literary in order to address cultures – be they generic (“Fighter and Warrior: Visual Cultures of Violent Profession”), theoretical (“Cultural Studies: Key Concepts Then and Now”), thematic (“Conceptualizing Cosmopolitanism and World Literature”) or historical (“American Modernism: Page, Stage, Screen”; “Postmodernity as a Cultural Paradigm: Theory, Literature, Film, Architecture, Music”). Together with some exciting offers from Linguistics, such as “Language in Performance” and “Discourse Studies,” I think we can claim that we have a very broad choice on offer this semester.

Some of these seminars might also gain relevance for the election campaign that is under way in the US. From what can be seen so far, this campaign might veer strangely between postmodern performance and medieval worldviews. Let’s hope that a traditional, pragmatic rationalism will not be “trumped” by Manichean ideologies that the university as such is, in my view, designed to problematize – if not to overcome.

Please allow me also to remind you of the presence, next semester, of this year’s Friedrich Dürrenmatt Professor for World Literature, Fernando Pérez, one of the internationally most renowned

Cuban film directors, who will offer a seminar in English on Latin American Film (you'll find more detailed information here:

[http://www.wbkolleg.unibe.ch/e171913/e186147/e351089/tba/index\\_ger.html](http://www.wbkolleg.unibe.ch/e171913/e186147/e351089/tba/index_ger.html)).

As far as logistics is concerned, in KSL there will be some changes to the way you sign up for courses. As always, stay tuned to these developments. You can find more detailed information on our department webpage.

Let me, finally, announce that, beside Cary Wolfe's talk in May, we will also welcome, amongst the guests to the DLS, one of the foremost scholars on intermediality, Laura Marcus, from Oxford University, on 11/12 April. As this is a topic that I know quite a few students and faculty are interested in, I hope to see many of you on this occasion. Two other scholars we are in touch with (though not yet confirmed) for the AS are Axel Honneth and Catherine Malabou. As always, I advise you to keep updated by having a casual look on the department's (new!) webpage.

Wishing you all a good start into the Spring Semester 2016,

Prof. Thomas Claviez  
Head of Department

## IMPORTANT INFORMATION



PLEASE READ!

### CHANGES TO KSL & REMINDERS

For every course entry in KSL (we use the English term, “CTS”, on the website) there are two sign-up steps: registration to the course and registration to the assessment. **It is the registration for the assessment that decides how the course will be counted for you.**

**The deadlines for registration and deregistration are no longer the same.** The deadline for registration is 15 October for the autumn semester, 15 March for the spring semester. The deregistration dates are 1 December for the autumn semester and 15 May for spring semester. This change is intended to give students more time to decide whether or not to write a seminar paper.

Another change to the KSL registration process is that **you can now register separately for seminar papers**. Beginning in spring 2016, to register for a Focus Module, you would register for ASSESSMENT in

- Lecture (3 ECTS Points)
- Seminar (4 ECTS)
- Seminar Paper (3 ECTS).

To register for an MA Seminar you would register for ASSESSMENT in

- Seminar (4 ECTS)
- Seminar Paper (3 ECTS).

For example, you can choose at the beginning of the semester to take a focus module lecture, seminar, and seminar paper, and decide later, before the deregistration date, not to write the paper. Just remember to deregister!

For the BA Colloquium, register for the 1 ECTS version the first time you take this course. Register for the 2 ECTS version the second time you take this course.

Once you register for a course on KSL, you will automatically be registered for that course on ILIAS.

For general advice on how the signing-up process works on KSL, please watch the video tutorial KSL provides on their website [<http://kslvideos.unibe.ch/?l=de>]

### Exceptions to KSL Registration

The following courses and module do not require registration on KSL: BA and MA theses, stay abroad module, independent studies. ALL other courses DO REQUIRE REGISTRATION (including the BA colloquium and the MA forum)!

### PH STAY ABROAD

The PH Bern 2015 Study Plan for modern languages requires all students to study abroad for six months. This will apply to students beginning their studies at the PH in autumn 2016. For additional information, please visit the PH website: <https://www.phbern.ch>.

### ARL: THE READING LIST EXAM

Majors who began their studies in English in autumn 2014 are required to pass the ARL exam. You must register on KSL in the semester in which you want to take the exam with the same registration and deregistration dates as other courses, though ILIAS access is not linked to registration<sup>1</sup>. The exam will be offered in the penultimate week of each semester. For more information see the Studies section of the website.

### ATTENDANCE

Attendance is mandatory. If you miss a class, you must write to your instructor to apologise for your absence and explain why it was unavoidable. Students who miss more than 2 sessions of a lecture or seminar and more than 1 session of a Forum or Colloquium will FAIL the course in question.

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<sup>1</sup> Some reading materials for the ARL can be found on ILIAS. Contact the ARL Coordinator to join the list.



## Whom to Ask

### Study Counselling for BA Students

#### Students with surnames A-K

Dr. Irmtraud Huber

031 631 33 95 / B 263

irmtraud.huber@ens.unibe.ch

#### Students with surnames L-Z

Waylon Weber

031 631 55 15 / B 267

waylon.weber@ens.unibe.ch

### Study Counselling for MA Students

#### Students with surnames A-K

PD Dr. Julia Straub

031 631 83 61 / B 262

julia.straub@ens.unibe.ch

#### Students with surnames L-Z

Marijke Denger

031 631 33 95 / B 263

marijke.denger@ens.unibe.ch

### International Coordinator

#### Students with surnames A-K

Joseph Comer

031 631 45 09 / B 272

joseph.comer@ens.unibe.ch

#### Students with surnames L-Z

Dr. Rory Critten

031 631 55 15 / B 267

rory.critten@ens.unibe.ch

### Independent Studies Proposals

Contact any member of teaching staff

### Independent Studies Coordinator

Anja Thiel

031 631 37 57 / B 266

anja.thiel@ens.unibe.ch

### Assessment of Courses and Information about your Results

Individual course instructors and Notice  
Boards

### KSL Enquiries

Sarah Zürcher and Nia Stephens-Metcalf

031 631 82 45 / D 201

sarah.zuercher@ens.unibe.ch

nia.stephens@ens.unibe.ch

### Diploma Supplements BA / MA (Studienleitung)

Dr. Irmtraud Huber

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### Enrolment for Theses and Exams

Sarah Zürcher

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sarah.zuercher@ens.unibe.ch

### Library Enquiries

Nina Müller

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nina.mueller@ub.unibe.ch

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| <p><b>For information about staff consultation hours please see our departmental website<br/>(<a href="http://www.ens.unibe.ch">www.ens.unibe.ch</a>)</b></p> |
|---|

## Staff

### Directors of Department

Prof. Dr. Thomas Claviez  
Literary Theory & Head of Department  
Prof. Dr. David Britain  
Modern English Linguistics  
Prof. Dr. Annette Kern-Stähler  
Medieval English Studies  
Prof. Dr. Virginia Richter  
Modern English Literature  
Prof. Dr. Gabriele Rippl  
North American Literature and Culture  
Prof. Dr. Crispin Thurlow  
Language and Communication

### Lecturers

Dr. Sue Fox  
Modern English Linguistics  
PD Dr. Nadja Gernalzick  
North American Literature and Culture  
Dr. Franz Andres Morrissey  
Modern English Linguistics  
Dr. Martina King  
Modern English Literature  
Dr. Margaret Mace-Tessler  
English Languages and Literature  
Dr. Nicole Nyffenegger  
Medieval and Early Modern Literature  
and Culture

### Senior Assistant

PD Dr. Julia Straub  
North American Literature and Culture

### Assistants

Matthias Berger, M.A.  
Medieval English Studies  
Dominique Bürki, M.A.  
Modern English Linguistics  
Dr. Christina Cavedon  
Literary Theory  
Joseph Comer, M.A.  
Language and Communication  
Dr. Rory Critten  
Medieval English Studies

Marijke Denger, M.A.  
Modern English Literature  
Hannah Hedegard, M.A.  
Modern English Linguistics  
Dr. Irmtraud Huber  
Modern English Literature  
Ryan Kopaitich, M.A.  
Literary Theory  
Dr. des. Zoe Lehmann  
Modern English Literature  
Tobias Leonhardt, M.A.  
Modern English Linguistics  
Sara, Lynch, M.A.  
Modern English Linguistics  
Gwynne Mapes, M.A.  
Language and Communication  
Viola Marchi, M.A.  
Literary Theory  
Dr. des. Kathrin Scheuchzer  
Medieval English Studies  
Anja Thiel, M.A.  
Modern English Linguistics  
Waylon Weber, M.A.  
Literary Theory

### Doctoral Students

Dominique Bürki, M.A.  
Modern English Linguistics  
Joseph Comer, M.A.  
Language and Communication  
Marijke Denger, M.A.  
Modern English Literature  
Ryan Kopaitich, M.A.  
Literary Theory  
Tobias Leonhardt, M.A.  
Modern English Linguistics  
Sara, Lynch, M.A.  
Modern English Linguistics  
Gwynne Mapes, M.A.  
Language and Communication  
Viola Marchi, M.A.  
Literary Theory  
Christoph Neuenschwander, M.A.  
Modern English Linguistics  
Laura Tresch, M.A.  
Modern English Linguistic

## **Administrative Staff**

### **Secretaries**

|               |           |                   |
|---------------|-----------|-------------------|
| Sarah Zürcher | Monday    | 9-10, 13:45-15:15 |
|               | Wednesday | 9-10              |
|               | Thursday  | 9-10, 13:45-15:15 |

|                     |           |                   |
|---------------------|-----------|-------------------|
| Monika Iseli-Felder | Tuesday   | 9-10, 13:45-15:15 |
|                     | Wednesday | 9-10              |

### **Directors' Assistant**

|                      |                |
|----------------------|----------------|
| Nia Stephens-Metcalf | By appointment |
|----------------------|----------------|

### **IT Coordinator & Web Administrator**

|                |                |
|----------------|----------------|
| Fayaz Ali Khan | By appointment |
|----------------|----------------|

### **Librarian**

|             |                 |
|-------------|-----------------|
| Nina Müller | Monday-Thursday |
|-------------|-----------------|

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| <b>Information is subject to change. Please consult the notice boards and the departmental website regularly.</b> |
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# BACHELOR STUDIES

|                            |
|----------------------------|
| Language Foundation Module |
|----------------------------|

**Course Type:** BA Language Course

**Title:** Modern English Grammar II

**Instructor:** F. Andres Morrissey

**Time:** Tuesday 8-10

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** This is the second part of a two-semester module which will provide an overview of Modern English Grammar. In this part we will conclude the tour of English verb forms and extend the discussion to clause constructions.

The focus will be on exploring practical examples and then trying to deduce the grammatical rules that underlie them; in other words, a descriptive rather than a prescriptive approach. The ultimate goal is to develop an overview of Modern English Grammar that will serve as a reference for future work, be it in the study of language, in teaching, which some students will later be involved with, and in a more detailed understanding of the subtleties and nuances of the language that have an impact on the understanding of literary texts.

It is highly recommended that students attend the course sessions, but it is clear that as the course is offered in one time slot only, this may create a timetabling problem for minor students. For this reason, the entire course is also podcasted and the solutions to the practical exercises are available online (link on [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch)). Furthermore, we offer tutorial sessions to help students work with the materials.

**Texts:** Useful textbooks include *Rediscover Grammar* by David Crystal, and McCarthy and Carter's *Cambridge Grammar of English* (CUP).

**Evaluation (pass/fail) / Grade Requirement:** Final module exam 7 or 8 June 2016

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**Course Type:** BA Language Course

**Title:** Writing Skills II

**Instructor:** N. Gernalzick / M. Mace-Tessler / N. Nyffenegger

**Time:** Tuesday 10-12 or 14-16, or  
Wednesday 14-16, or  
Thursday 10-12 (two groups)

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** This is the second part of the two-semester Writing Skills course. The emphasis this semester continues to be on acquiring and practising the skills required for academic writing, with a particular focus on incorporating secondary sources in the formulation and support of an academic argument. Students should expect to write each week, to rewrite, to work in groups, and to read each other's work critically.

**Texts:** The Writing Skills II booklet will be available for purchase at the Bugeno at the beginning of the semester. Some material may also be posted on ILIAS.

**Aims:** a) to introduce specific skills needed in academic writing and to provide practice in those skills; b) to apply those skills to a paper which requires both critical analysis and the evaluation and acknowledgment of the analyses others have carried out in secondary sources.

**Evaluation (pass/fail):** The course must be taken for a grade.

**Grade Requirement:** Evaluation of written work

**Deadline for Submission of Assignment/Evaluation:** Throughout the term. The final paper must be submitted by 10 June 2016.

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| <b>Focus Module: Performing Language</b> |
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**Course Type:** Focus Module Lecture

**Title:** Language in Performance

**Instructor:** F. Morrissey

**Time:** Tuesday 14-16

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** This lecture uses English-language folk song performance as a means to explore a number of social, sociolinguistic, stylistic and phonological issues related to performance. It sets out from a discussion as to how performance needs to be understood in linguistic terms and how such understanding affects where performances take place, how they play out in sociolinguistic terms, what parameters affect them and what they can or cannot achieve. It then looks at the functions of folk songs and what folk song performances do in terms of creating and perpetuating community or communities. Of particular interest here are aspects like the importance of communal singing, the use of song as social comment or protest and the forms this can take, both in stylistics and phonological terms. Further perspectives include methods of transmission, the notions of de-textualisation, and re-entextualisation in new performance contexts, ways in which the transition from oral tradition to written or recorded format affect the language of the songs and the performance practices over time and as a result of mobility, but it also includes a discussion of dialectal and idiolectic features and their role in audience design, projections of identity, constructions of authenticity/tradition and ultimately the performer's/s' credibility. Some singing will take place...

**Texts:** As far as necessary for a better understanding of the topics discussed in the lecture some seminal papers will be available from [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch)

**Aims:** To gain an understanding of the importance of performance in sociolinguistics and the way in which song as a multimodal form of performance (language, song/music, performer 'personality' context and community of practice) can provide valuable insights into the nature of social interaction.

**Evaluation (pass/fail):** All students have to hand in a list of key insights for each session in their own words

**Grade Requirement:** Key insight lists. The grade for the whole Focus Module (lecture + one seminar) is acquired with the respective seminar paper.

**Resit date:** Not applicable

**Deadline for Submission of Assignment/Evaluation:** 6 June 2016

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**Course Type:** Focus Module Seminar

**Title:** Performing Culture

**Instructor:** Anja Thiel

**Time:** Tuesday 8-10

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** Languages in general, particular varieties of a language, as well as individual stylistic features are often closely connected to the culture(s) of the speakers who use them. Because of this connection, language is often used by speakers to perform those cultures. In this seminar we will explore different ways in which English and its many varieties can become a performance of various cultures related to the English speaking world. We will draw on various theoretical frameworks in order to examine different ways in which culture can be defined, starting with broader concepts such as national and regional cultures (e.g. American and Scottish culture), and gradually move towards narrower ideas of culture (e.g. HipHop and the “surfer dude” lifestyle). Along the way, we will look at sociolinguistic research studies which examine how variation within different levels of the English language (including phonological, grammatical, lexical variation, etc.) can or cannot be used as an act of cultural performance.

**Texts:** Readings will be made available on ILIAS.

**Aims:** Students should gain a good understanding of different conceptualizations of the term “culture” and of how linguistic variation can serve as a tool to perform these cultures. They will also be familiarized with a number of geographic, ethnic and social varieties of English and their specific stylistic features and functions.

**Evaluation (pass/fail):** Regular attendance, active participation, reading quizzes and an in class presentation.

**Grade Requirement:** Regular attendance, active participation, reading quizzes and an in class presentation in combination with a report to be handed in at the end of the semester.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 5 June 2016

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**Course Type:** Focus Module Seminar

**Title:** Performing Gender

**Instructor:** S. Fox

**Time:** Tuesday 12-14

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** In this course we will explore the relationship between language and our ideas about men and women, challenging some of the commonly held views on the subject of language and gender. We will explore how research on language and gender has developed over time, starting with early work on sex differences in language use and stereotypes about women, moving to studies that have worked within the 'dominance-difference' framework. We will then turn our attention to the ways in which talk about men and women can often reveal our beliefs about gender, which in turn has led to increased attention being given to what people do with language and how gender is continually constructed and changed through people's performance of gendered acts, as they project their own gendered identities and as they respond to others' identities. In the final part of the course we move away from 'men' and 'women' categorization to thinking about new kinds of femininities and masculinities.

**Texts:** Readings will be made available via ILIAS.

**Aims:** At the end of this course, students will be able to:

- Demonstrate an understanding of the way in which research on language and gender has developed historically
- Demonstrate an awareness of the different methodological approaches to research on language and gender
- Critically challenge the findings in the research we encounter in the module
- Develop their own research on language and gender by producing a piece of original research on a chosen topic

**Evaluation (pass/fail):** Regular attendance, active participation in class and group project work.

**Grade Requirement:** Regular attendance, active participation in class, group project work and a written paper of approximately 4000 words.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 24 June 2016

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**Course Type:** Focus Module Seminar

**Title:** Storytelling

**Instructor:** F. Morrissey

**Time:** Thursday 10-12

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** This course investigates storytelling of all kinds, from jokes and recounting events in one's past, via popular ballads and folk tales, to the way in which stories are (re-)told in written form. We will examine how such narratives are constructed, how they are introduced into the medium in which they are presented, in conversation / turn-taking, on the one hand, and in written form, the way they are recorded and how they are given varying degrees of authoritative status, which is very often to be seen in terms of their 'fixedness' in writing and also in reproduction, particularly in oral reproduction or 're-entextualisation'. For this we will need to take into consideration the concept of performance, both as a linguistic term as well as a phenomenon of staging language.

**Texts:** The materials for this course will be made available on [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch).

**Aims:** To gain a better understanding how we tell different kinds of stories in different contexts, how the 'floor' is negotiated, what and how much 'text' needs to be in place for a given entextualisation, but also to explore practically how wording, intonation, style choices, but also non-linguistic elements like timing, body language, gesture and facial expression contribute to a successful telling of a story.

**Evaluation (pass/fail):** To experience what it means to tell stories, every participant in this course will be called upon to perform as a story-teller. Furthermore, students' work will also cover the theory to be developed in short introductory presentations and both elements will have to be expressed in the form of multimedial representations.

In order for the course to work, there is a strict limit on the number of participants, allocated on a first-come-first-served basis.

**Grade Requirement:** All students need to tell a story in class and record one, either as an audio or a video file. For a grade this needs to be accompanied by an analysis of what the student did. Furthermore, students need to provide an analysis of a theoretical treatise on one of the topics covered in the course; this can be done in the form of a podcast or as a written paper. Details will be discussed in the first session.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 1 July 2016

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## Focus Module: Economies of Language

**Course Type:** Focus Module Lecture

**Title:** Language and Materiality

**Instructor:** C. Thurlow

**Time:** Monday 10-12

Note: No class on Monday 28 March (Spring break)  
or Monday 16 May (Whitsun holiday)

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

### Course Description:

*Language really does matter. It is not simply a symbolic representation of the material; it is material. It is also bodily. When we speak, it is sound waves that beat against our eardrums; when we write, it is ink that is scratched, struck or pressed onto paper. Language also has material consequence. It is with strings of words, bundles of texts, that we name and distinguish people so as to order and regulate them. We deploy our words and texts also to punish people, to harm them, to exterminate them, even.*

In this lecture series we will consider a range of ways in which language has material consequences for our everyday lives. By the same token, we will also examine how language is itself something material (see quote above) and how it shapes and is shaped by material culture. We will start by thinking through the “hardcore” economies and politics of language/s nowadays, before looking at how language functions multimodally as an spatial, embodied and tangible practice. In this regard, and following an initial introductory lecture, the course will be organized into bi-weekly cycles addressing five major thematics: “commodification”, “global semioscape”, “space/place”, “embodiment” and “objects/things”. Lectures will be organized around a series of framing and case-study readings, and, where possible, we will hear first-hand from some of the case-study authors themselves. Every other week, our class time will involve a short in-class exercise in order to apply some of the ideas covered in the readings.

**Texts:** A series of 11 framing and/or case-study readings will be required for this class; these articles and papers will be posted as PDFs on ILIAS.

**Aims:** The learning goals for this lecture series are:

- to recognize how language has political-economic and material consequences;
- to explore some of the key ways language functions multimodally through processes of embodiment, spatialization and materialization;
- to appreciate some of the different theoretical/critical approaches in the study of “language materiality”.

**Evaluation (pass/fail):** In order to pass this class you will need to do the following: (a) pass the five graded reading quizzes based on the case-study readings; (b) complete the five pre-lecture surveys based on the framing readings, and (c) complete the five in-class exercises.

**Grade Requirement:** If you require a grade for this lecture your grade will be based on the average grade you achieved in the reading quizzes. You will, of course, be expected to complete the work outline above. The grade for the whole Focus Module (lecture + one seminar) is acquired with the respective seminar paper.

**Deadline for Submission of Assignment/Evaluation:** All coursework must be completed by 9 May 2016.

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**Course Type:** Focus Module Seminar

**Title:** Dialect at Work

**Instructor:** D. Britain

**Time:** Tuesday 10-12

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** In this seminar, we look at a range of ways in which dialect is deployed or impacted by work and the marketplace. We will cover, for example, discrimination against non-standard dialect speakers in the workplace; dialect enregisterment and commodification – the way that dialect is used to sell, advertise and persuade; applied dialectology – how dialectology is used in people’s work; the role of dialect in TV, film and other media.

**Texts:** These will be put on ILIAS.

**Aims:** To understand the range of contexts in which dialect is deployed and evaluated at work and in the marketplace and the functions and implications of that deployment and evaluation.

**Evaluation (pass/fail):** All students will give a presentation and participate in a practical fieldwork project related to dialect commodification. Graded students will, in addition, write a paper based on an analysis of the data collected in their fieldwork project.

**Deadline for Submission of Assignment/Evaluation:** 20 June 2016

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**Course Type:** Focus Module Seminar

**Title:** The Rhetorics of Food

**Instructor:** G. Mapes

**Time:** Tuesday 14-16

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:**

*Discourse. Materiality. Power. These are the sinews that connect rhetoric to food. Food is central to humankind. It is a requirement for survival, but also functions as a defining element of human culture and identity. Modes of producing, distributing, consuming, and marketing food have socioecological, socioeconomic, and socio-political motives and consequences.*

Joshua Frye and Michael Bruner (2012)

As the quotation above illustrates, food's importance to culture and social life is without doubt. It is inherently discursive: made meaningful through the way we talk or write about it and the way we communicate in/around our eating. It is precisely because of the scale and influence of food that scholars in fields like anthropology, sociology, history, cultural studies, geography and linguistics/discourse studies have become interested in exploring the cultural practices by which food is organized and experienced. This diverse body of research reveals food's powerful role in shaping and reflecting such things as the performance of identity, ideologies of difference and distinction, the meanings of place (especially re: locality), and the production and consumption of visual-material culture, all of which intersect with relations of power/inequality. Indeed, food practices seldom merely reflect a culture; food practices, and food discourses, can be seen as instrumental in *producing* culture.

From a fully interdisciplinary perspective, this seminar examines food as a “discursive formation” – a way of knowing and ordering the world established through language, communication and other social processes. Throughout the semester we will look at food discourse from various historical, critical, and cultural perspectives. In addition to following a series of independent (but guided) reading, you will be invited to undertake your own applied research on food discourse as a way to experiment with various disciplinary modes of gathering and analyzing data.

**Texts:** The course will rely on a series of articles and chapters made available on ILIAS. You will be expected to pursue this reading material independently, guided by ‘signpost’ assessment exercises and in-class discussions.

**Aims:** The learning goals for this seminar are:

- to have a reasonable understanding of a range of interdisciplinary perspectives on food discourse;
- to have a particular understanding of the role of language and social interaction in the on-going organization, evolution, and reinforcement of food practices;

- to understand how academics from different traditions use certain methods for analyzing different aspects of food in society;
- to be able to apply these methods in your own investigations of food discourse and food practices;
- to have a good critical awareness of the cultural politics of food discourse as a mode of representing the world and as a way of organizing social relations.

**Evaluation (pass/fail):** Your learning and effort for this seminar will be assessed through (a) regular, sustained participation in seminar discussions, (b) satisfactory completion of cumulative coursework, and (c) an in-class presentation.

**Grade Requirement:** In addition to the work outlined above, students wanting a 7-ECTS grade for this seminar will need to complete either a research paper-cum-report or a final test (to be decided by the instructor later).

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** Everything must be completed and submitted one week after the last day of the seminar, i.e. by 7 June 2016.

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**Course Type:** Focus Module Seminar

**Title:** English Language Training and its Contexts

**Instructor:** S. Fox

**Time:** Wednesday 10-12

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** This course aims to explore the global context of ELT as English becomes an increasingly global language and gives rise to the emergence of new 'Englishes'. In addition, it seeks to explore the local contexts of ELT, with particular reference to methodology, curriculum, and testing. The main topics of study will be:

- The global spread of English and the rise of new 'Englishes'
- The political and cultural dimensions of teaching English as an international language
- The concept of appropriate methodology and educational context
- The ELT curriculum, syllabus types, and ELT programme design
- The role of testing (both formal and informal) within the ELT curriculum

**Texts:** Readings will be made available via ILIAS.

**Aims:** At the end of this course, students will be able to:

- demonstrate understanding of the ways in which the global spread of English has led to the rise of new 'Englishes'
- discuss and assess the relevance of the concept of linguistic imperialism within the context of the global spread of English and ELT practices
- demonstrate a theoretical and practical understanding of the principles of language course design and testing
- critically evaluate language course and test design
- argue critically and communicate ideas clearly

**Evaluation (pass/fail):** Regular attendance, active participation, and an oral presentation / class activity.

**Grade Requirement:** Regular attendance, active participation in class, an oral presentation and a written paper of approximately 4000 words.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 24 June 2016

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**Course Type:** Focus Module Seminar

**Title:** Language and the Law

**Instructor:** H. Hedegard

**Time:** Monday 14-16

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** It is widely accepted that language is indispensable to the establishment and maintenance of the law, but there is also a wide scope for the use of linguistic analysis in legal proceedings. Putting aside discussion of law writing and interpretation, this seminar focuses on the interplay of sociolinguistics and criminal cases/legal disputes.

The seminar will be divided into two sections: forensic linguistics, which deals primarily with the language of legal texts and court discourse, and forensic phonetics, the evidential use of phonetic analysis of speech in criminal cases. We will look at the theoretical reasoning for, and the process of undertaking, linguistic analysis for legal purposes. Each week the focus will be on a different application. Topics range from copyright issues (does a certain fast food chain have the commercial right to all products named 'Mc-?'), to speaker comparison (how can phonetic analysis provide clues as to whether someone was involved in a homicide or not?). The seminar will also include case studies that centre on analysis of language/dialects for use in asylum and immigration cases (LADO) and the language of rape victims/perpetrators in court. Discussion of pertinent articles and frameworks, analytical listening tasks and group debates will constitute the classes. Assessment will be in the form of take-home assignments (only one for ungraded students), giving students the opportunity to independently apply, analyse and critique current methodologies in the area.

**Texts:** Readings will be made available via ILIAS

**Aims:** This course seeks to give students a solid understanding of the fundamental concepts of forensic linguistics and forensic sociophonetics. Through practical experience of casework, as well as discussion of existing research and policy, students should become familiar with current practice in the field and the attitudes towards it of both linguists and lawmakers.

**Evaluation (pass/fail):** Regular attendance, active participation, fortnightly reading quizzes, one take-home assignment.

**Grade Requirement:** Regular attendance, active participation, fortnightly reading quizzes, two take-home assignments.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 10 June 2016

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| <b>Focus Module: Cultural Studies: Histories and Approaches</b> |
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**Course Type:** Focus Module Lecture

**Title:** Cultural Studies: Key Concepts Then and Now

**Instructor:** N. Gernalzick

**Time:** Tuesday 16-18

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** The lecture introduces students to the transnational and transdisciplinary history of cultural studies since the start of the 20<sup>th</sup> century (The French Hegel Renaissance, Frankfurt School, Birmingham School) and to key concepts in cultural-studies approaches to fiction and non-fiction works (iconology, inter-/multi-/transculturality and -mediality, identity and hybridity, structuralism, deconstruction, the linguistic and cultural turns, modernism and postmodernism, colonialism and postcolonialism, postracialism and planetarity, environmentalism and posthumanism). The key concepts are introduced theoretically, and exemplarily applied in readings of poetry, fiction and non-fiction prose, film, performance, and graphic narrative.

**Texts:** Gloria Anzaldúa, "Cultures" (1987); Ernest Hemingway, "Indian Camp" (1924); Jim Jarmusch, dir., *Dead Man* (1995); Robert Coover, "A Sudden Story" (1986); Zacharias Kunik, dir., *Atanarjuat: The Fast Runner* (2001); Robert Flaherty, dir., *Nanook of the North* (1922); Art Spiegelman, *Maus* (1986, 1991); Ursula LeGuin, "Vaster than Empires and More Slow" (1970) and further selected short fiction and non-fiction works

**Aims:** Orientation in the field of cultural studies and its methodologies; introduction to relation between critical schools and traditions; practice in application of analytical terms to works.

**Evaluation (pass/fail):** Final exam

**Grade Requirement:** Reading and viewing of works for weekly case study according to syllabus; active participation; final exam. The grade for the whole Focus Module (lecture and seminar) is acquired with the respective seminar paper.

**Resit date:** 31 May 2016

**Deadline for Submission of Assignment/Evaluation:** 17 May 2016

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**Course Type:** Focus Module Seminar

**Title:** Literature, Culture and Ideology

**Instructor:** J. Straub

**Time:** Wednesday 16-18

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** This seminar is concerned with aspects of literariness, subjectivity, and ideology. We will discuss a range of literary texts but focus on theoretical works by e.g., Louis Althusser, Frederic Jameson, Viktor Shklovsky, and Raymond Williams. We will approach literature as a cultural practice. The questions we will ask are: what makes a text 'literature'? Which are the political and cultural contexts for the production and reception of literary texts? What is the significance of cultural representations in society, and how do they affect the way in which we think about ourselves?

**Texts:** Course material will be made available on ILIAS by the beginning of February.

**Aims:** The learning goals for this Focus Module Seminar are:

- Students are able to give a reasonably sophisticated, clear, and persuasive account in English of the meaning, structure, and quality of a literary text.
- Students can relate the specific features of literary communication to other signifying practices (e.g. visual arts, film etc.).
- Students can give these accounts in different formats and contexts.
- Students can develop critical analyses independently and in co-operation with other students.

**Evaluation (pass/fail):** Regular attendance, active participation and minutes of three sessions.

**Grade Requirement:** Regular attendance, active participation, and three written assignments.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** For "pass/fail" evaluation, the deadline for submission of the three sets of minutes is **3 June 2016**. To obtain a grade, students will need to submit three 1'000-word assignments: the first two will be due during term time (*tba*), the final one will be due by **15 June 2016**.

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**Course Type:** Focus Module Seminar

**Title:** Radical Politics and the American Novel

**Instructor:** V. Marchi

**Time:** Thursday 12-14

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** The seminar will focus on contemporary U.S. fiction addressing issues of political radicalism and portraying extreme political ideas or acts. The case of the United States – as both a country born out of a revolution and representing itself as the very embodiment of the democratic ideal (that is, of a politics of dialogue and negotiation) - will prove particularly interesting, especially in connection to the problematic relationships between radical theory and its *praxis*, individualism and collective action, processes of democratic consensus and sudden transformations of the existing order. We will employ a two-way approach: we will start by introducing the basic concepts and categories of political philosophy that will guide our close readings and analysis of the novels, before investigating the political imaginary the novels as cultural objects evoke in order to critically revise and modify those same concepts, categories and preliminary assumptions.

**Texts:** Don DeLillo, *Mao II* (1991); Paul Auster, *Leviathan* (1992); Sherman Alexie, *Indian Killer* (1996); Philip Roth, *American Pastoral* (1996); Toni Morrison, *Paradise* (1997). The novels will be made available for purchase at the Bugeno and students are strongly encouraged to start reading before the beginning of the semester. Shorter texts and secondary material will be posted on ILIAS.

**Aims:** Students will acquire background knowledge of basic concepts of political philosophy; they will be able to analyze the interweaving of the political and aesthetic dimensions in a selection of contemporary North American novels stemming from different cultural backgrounds; they will develop their skills of textual and cultural analysis and interpretation.

**Evaluation (pass/fail):** Regular attendance, active participation and oral presentation in the seminar.

**Grade Requirement:** Regular attendance, active participation, oral presentation and final seminar paper.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 16 July 2017

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**Course Type:** Focus Module Seminar

**Title:** Migrant Literature of the United States

**Instructor:** W. Weber

**Time:** Friday 12-14

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** One of the many myths of the United States is that of the ‘melting-pot’, chiefly conceived as the American amalgamation of peoples of different national backgrounds and races into one ‘American’ people. Such conceptions of society tend to efface difference and white-wash the immense struggles disparate peoples in the United States have faced (and still face today) in seeking equality, both culturally and under the law. Through three novels of migrant fiction, as well as various theoretical texts, this course will explore miniscule but rich slices of the immigrant experience in the United States. Common themes will include the tension between assimilation and integration, theories of multiculturalism and cultural pluralism, as well as the broad immigrant experience of merely trying to ‘fit in’ with a society that is not always as welcoming to new arrivals and the cultural Other as it is sometimes advertised to be.

**Texts:** Henry Roth’s *Call It Sleep*, John Okada’s *No-No Boy*, and Dinaw Mengestu’s *The Beautiful Things That Heaven Bears* will be available at Bugeno. All other texts to be provided via ILIAS.

**Aims:** To familiarize students with issues of migration and, more broadly, the immigrant experience in the United States.

**Evaluation (pass/fail):** Regular attendance and an oral presentation

**Grade Requirement:** Seminar paper

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 1 July 2016

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| <b>Focus Module: Antiquity in the Anglophone Imagination</b> |
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| <b>Course Type:</b>   | <b>Focus Module Lecture</b>                              |
| <b>Title:</b>         | <b>Heroic Women in Classical and Medieval Literature</b> |
| <b>Instructor:</b>    | <b>A. Kern-Stähler / G. Huber-Rebenich</b>               |
| <b>Time:</b>          | Wednesday 14-16  |
| <b>Credit Points:</b> | 3 ECTS   |

**Open to students from other departments as Wahlbereich?**    ☒ Yes    ☐ No

**Course Description:** In this lecture, which is aimed at students of English literature and students of classical philology, we will explore representations of heroic women in classical and medieval (English) literature. Focusing on Briseis, Medea, Philomela, Phaedra, Dido and Lucretia, we will study the portrayal of these women in classical antiquity as well as their afterlife in the medieval period, paying special attention to the transformation, or medievalization, of these figures and the stories around them. Half of the lectures will be delivered in German, the other half in English. Texts will be available in the original as well as in modern English translation.

**Texts:** Please buy, or borrow, a copy of the *Riverside Chaucer* (available at the Bugeno). Preliminary reading:

- Geoffrey Chaucer, *Legend of Good Women (Riverside Chaucer)*: please read the Prologue (Text G) and the following legends: Dido, Hypsipyle and Medea, Lucrece, Ariadne, Philomela. Modern English translation:  
<http://ummutility.umm.maine.edu/necastro/chaucer/translation/lgw/lgw.html>
- Geoffrey Chaucer, *Troilus and Criseyde (Riverside Chaucer)*. Modern English Translation:  
<http://ummutility.umm.maine.edu/necastro/chaucer/translation/tr/tr2.html>
- John Gower, *Confessio Amantis*, extracts (will be uploaded on ILIAS)

The following texts will be made available in English translation via ILIAS:

- Homer, *Ilias* 1.1-492 (Briseis)
- Euripides, *Medea & Phaedra*
- Livius, *Ab urbe condita* 1.57.5-60 (Lucretia)
- Vergil, *Aeneis* IV (Dido)
- Ovid, *Metamorphoses* 6.441-670 (Philomela); 7.1-403 (Medea)
- Ovid, *Heroides* 3 (Briseis an Achill), 4 (Phaedra an Hippolyt), 7 (Dido an Aeneas), 12 (Medea an Iason)
- Ovid, *Fasti* 2.721-852 (Lucretia)
- Seneca, *Medea & Phaedra*

It would also be useful if you could read up on these authors in one of the encyclopedias of classical literature, which you will find on the departmental presence shelf.

**Aims:** To familiarize students with a number of female figures that are central for the analysis of literary texts from all periods; to enhance the students' understanding of the reception of classical antiquity in the medieval period.

**Evaluation (pass/fail):** Final exam

**Grade Requirement:** Final exam. The grade for the whole Focus Module (lecture and seminar) is acquired with the respective seminar paper.

**Resit date:** 1 June 2016

**Deadline for Submission of Assignment/Evaluation:** 18 May 2016

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**Course Type:** Focus Module Seminar

**Title:** From Odyssey to Omeros: The Epic Tradition in Modern Literature

**Instructor:** Z. Lehmann Imfeld

**Time:** Friday 14-16

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** We will use Homer's *Odyssey* to identify and examine features of the classical epic tradition, and then trace the epic tradition's reception in modern English literature. We will see how the classical epic re-emerged in the Christian epic, using Dante's *Inferno* and Milton's *Paradise Lost*, and then explore the ways in which the epic has been reclaimed, re-imagined and subverted in Romantic poetry, Modernist poetry, Science Fiction and post-modern literature.

**Texts:** As we will be working with extracts from the texts, these will be made available on ILIAS (well before the start of the course).

Please do not mistake 'extracts' to mean a light reading load. The extracts will be substantial, and thorough reading of them is required.

**Aims:** Students will gain an understanding of the characteristics of the epic tradition, and will be able to recognize and explore the classical inheritance in modern literature and critical theory.

**Evaluation (pass/fail):** Seminar attendance and active participation, including short presentations where applicable. Short written essay outline (ca. 500 words).

**Grade Requirement:** Seminar attendance and active participation, including short presentations where applicable. 4000 word seminar paper.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 7 July 2016

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**Course Type:** Focus Module Seminar

**Title:** Medea

**Instructor:** N. Gernalzick

**Time:** Thursday 10-12

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** In this course we will compare and discuss adaptations in North American literature of the Medea myth after the Greek play of Euripides of the 5<sup>th</sup> century BCE. We will investigate the ancient myth of the mother who kills her sons in Sui Sin Far's/Edith Maude Eaton's "The Wisdom of the New" (1912), Robinson Jeffers' narrative poem *Medea* (1927), Toni Morrison's novel *Beloved* (1987), Cherrie Moraga's play *The Hungry Woman: A Mexican Medea* (1995), and Neil Labute's play *Medea Redux* (1999). As an introduction, we will compare two recent translations of Euripides' play into English. Focus of the readings will be on the themes of migration and gender as well as on the relevance of the change of genre for the transmediality of the myth.

**Texts:** Please read Euripides, *Medea*, trans. Robin Robertson (2008; ISBN 978-1416592259) as well as Euripides, *Medea*, new version by Ben Power (2014; ISBN 978-0571320769) before the start of the course. More information on primary and secondary reading to follow.

**Aims:** Introduction to concept of transmediality and theories of adaptation and translation as well as to cultural and gender studies

**Evaluation (pass/fail):** Reading and viewing of works for weekly case study according to syllabus; active participation; course contributions.

**Grade Requirement:** Reading and viewing of works for weekly case study according to syllabus; active participation; course contributions; research paper of 4500-5000 words

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 31 July 2016

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**Course Type:** Focus Module Seminar

**Title:** “Such Men are Dangerous” – Shakespeare’s Romans

**Instructor:** N. Nyffenegger

**Time:** Friday 10-12

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** The political turmoil following Caesar’s murder due to the unresolved question of his succession resonated with the Early English audiences of Shakespeare’s tragedy: Their childless queen had been refusing to officially name an heir for decades. In this and other respects, ancient Rome provided an essential foil for Elizabethan England against which to discuss power, politics, and the dangerous ambitions of individuals. In this seminar, we will further explore the reception of Roman antiquity (which is at the core of the interdisciplinary FM lecture) in later periods, in this case in Early Modern England and in particular in Shakespeare’s so-called Roman plays. Reading *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*, we will discuss Shakespeare’s representations of powerful and ambitious individuals entangled in the complex workings of the Roman state, of such “dangerous men” (and one woman) struggling between their personal interests and their political roles. Our reading of the plays will be informed by scholarly articles investigating Elizabethan attitudes to ancient Rome and will be supplemented by excerpts from theatre productions and film adaptations.

**Texts:** Inexpensive copies of the *Oxford Shakespeare, Complete Works* will be available at the Bugeno. If you prefer not to buy the complete works, you are also welcome to work with the individual Arden editions.

**Aims:** To explore the reception of Roman antiquity in Shakespeare’s Roman plays and in Elizabethan England; to discuss literary representations of power and ambition, state and individual, and to reflect on these concepts in different historical contexts.

**Evaluation (pass/fail):** Thorough preparation of the set texts and active participation are expected. In addition, one presentation and/or minutes taking (depending on student numbers).

**Grade Requirement:** All of the above plus a written paper of ca. 3000-4000 words.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 1 July 2015

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**Course Type:** Focus Module Seminar

**Title:** The Cultural Legacies of Rome in Anglo-Saxon England

**Instructor:** R. Critten

**Time:** Tuesday 10-12

**Credit Points:** 7 ECTS (ungraded 4 ECTS)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** Rome loomed large in the cultural imagination of the Anglo-Saxons. It was the centre of the Christian world and, as such, left its mark everywhere on medieval English political, social, theological, and artistic life. It was a place with which Anglo-Saxon clerics and rulers were in constant communication and it was a pilgrimage site visited by successive generations of English worshipers. At the same time, Rome was memorialized as the ultimate marker of a ruined pagan empire. This course proposes to examine the contrasting and occasionally contradictory attitudes towards the cultural legacy of Rome and the Romans that are manifested in a selection of Anglo-Saxon primary sources. We will consider archaeological and art historical evidence as well as texts written in Anglo-Saxon England's two principal languages: Latin and Old English. Whereas the Latin texts will be studied in modern English translations, the translation of key Old English texts will allow students to hone the language skills developed earlier in the curriculum.

Basic familiarity with Old English will be assumed from the start of the course. Students who have completed either the Earlier Englishes or the Hands-On Old English courses with Dr. Critten will be covered in this regard. Students with no prior knowledge of Old English are welcome to attend but they may quickly become lost in the material if a minimum of preparatory work is not undertaken (contact Dr. Critten for details).

**Texts:** Texts will be uploaded onto ILIAS.

**Aims:** Increased familiarity with and ability to assess critically some of the following phenomena: Old English and Anglo-Latin textual cultures; translation theory; medieval Christendom; medieval English historiography

**Evaluation (pass/fail):** Students taking this class for 4 credits will give a presentation in the course of the seminar.

**Grade Requirement:** Students taking this class for 7 credits will give a presentation and write a final paper.

**Students who would like to acquire a grade for the Focus Module will also have to pass the lecture.**

**Deadline for Submission of Assignment/Evaluation:** 31 May 2015

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| <b>Other Courses</b> |
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**Course Type:** Workshop

**Title:** Reading Film

**Instructor:** M. Mace-Tessler

**Time:** Thursday 14-16

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** To write and speak about films with authority requires many of the same skills as literary analysis. This course provides the opportunity to exercise those skills of observation and analysis while watching some of the great works of the cinema. In order to learn to “read” films such as *Citizen Kane*, *His Girl Friday*, *Rear Window*, *American Beauty*, *Singin’ in the Rain*, and *Do the Right Thing*, we will study how each film is an interlocking system of techniques. We will use the terminology of film studies, examine how narratives are shaped and presented in films, examine mise-en-scène, cinematography, continuity, and sound in the films. We will consider how genres shape and are shaped by individual films, and we will look at the ways in which each film has its own style. A film will be introduced and shown during class one week, and the following week students will be expected to give oral presentations on an aspect of the film or to report on the critical reception of the film.

**Texts:** The films themselves. Written texts will be supplied in class or on ILIAS.

**Aims:** To develop a working vocabulary of film terminology; to hone skills of close analysis and oral presentation; to develop a sense of the film as a complex work of art.

**Evaluation (pass/fail):** Cumulative course work

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Throughout the term. The journal must be submitted by 10 June 2015.

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**Course Type:** Workshop

**Title:** Reading Postcolonial Fiction

**Instructor:** M. Denger

**Time:** Monday 14-16

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** In this workshop we will focus on classic and contemporary postcolonial texts in order to strengthen our close reading skills. We will analyse sections of different primary texts by moving from sentence to paragraph level and then engaging with the overall structure of the texts under consideration. Thereby, we will not only engage with the stories and discourses of our corpus, but we will also consider wider (theoretical) issues at stake within the field of postcolonial studies. Thus, we will place our literary analyses in the context of the highly topical questions raised and challenges addressed by works of postcolonial literature.

**Texts:** E.M. Forster, *A Passage to India*; Michael Ondaatje, *The English Patient*; Nadeem Aslam, *The Wasted Vigil*. These novels will be available at the Bugeno. Students are strongly advised to have read them by the beginning of the semester. Shorter texts will be made available on ILIAS.

**Aims:** To introduce students to the field of postcolonial literature, to familiarise students with some of the key concepts and concerns of postcolonial theory, to develop different techniques for analysing literary and theoretical texts on a micro- and macro-level.

**Evaluation (pass/fail):** Regular attendance and active participation, group work during the individual sessions, cumulative course work, 1'000 word-analysis of passage of primary literature (to be discussed in advance with instructor).

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** 30 May 2016

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**Course Type:** Workshop

**Title:** Creative Writing

**Instructor:** F. Andres Morrissey

**Time:** Thursday 12-14

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** The workshop is run on two levels. On the one hand, a variety of activities are explored to “get the creative juices flowing” so there will be some *in situ* text production. On the other hand, we will discuss texts written by members of the group and make suggestions for editing and redrafting, which requires being constructively critical of one’s own and each other’s work. Depending on the number of students in the group this will be done in class, e.g. in the form of regular feedback discussions or in post-it sessions. With bigger groups we will also attempt to set up a virtual classroom where texts can be posted and discussed.

Anybody is welcome to attend the workshop. As some participants come to the workshop for more than one semester, there are those whose work may be rather impressive. New participants should not be discouraged by this because with experience, one’s writing changes and often improves as a result of peer group feedback and learning how to edit. This means that all participants must be prepared to rewrite their work repeatedly, taking this into account. Writing is perhaps best summed up by Horace’s “Often you must turn your stylus to erase, if you hope to write anything worth a second reading.”

**Texts:** That’s what you will produce...

**Aims:** To tap the creative potential in students and to explore the ways along which an open mind may lead us; to improve control of language through greater precision in expressing one’s thoughts and feelings; and, finally, greater awareness of the way texts, both written by students and published writers, work (or fail to).

**Evaluation (pass/fail):** Cumulative course work; you will be required to submit a dossier of edited work reflecting the activities covered in the workshop, which needs to be handed in as a hard copy no later than four weeks after the end of the semester.

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** 1 July 2016

**Remarks:** Priority for places in this workshop is given to students of the English Department

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**Course Type:** Workshop

**Title:** Text and Performance

**Instructor:** F. Andres Morrissey

**Time:** Thursday 16-18

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** In this course we will explore various texts, excerpts from plays, both classic and contemporary, poetry, oral literature and, if time allows, some speeches with a view to improving, firstly, the understanding of the textual material, including its translation into performance, and, secondly, to develop our skills in voice control, presentation and performance in public in general.

Participants are expected to engage actively in the course, at times also to supply their own textual inputs and, in some instances at least, to be prepared for spontaneous non-text bound production of speech.

In order to facilitate efficient work in the workshop and in the smaller ensemble groups, participants are expected to be extra conscientious as far as attendance and extracurricular work (individual rehearsal preparations, group work on scenes, etc.) are concerned.

**Texts:** The materials needed for this course will be made available online ([www.morrissey.unibe.ch](http://www.morrissey.unibe.ch)), or students will be asked to bring in their own material.

**Aims:** To develop an understanding for literary texts as oral performance, to develop techniques that will be useful for presentation and/or public speaking, including learning to speak freely and with minimal preparation.

**Evaluation (pass/fail):** Cumulative course work (see Remarks).

**Grade Requirement:** Ungraded.

**Remarks:** Priority for places in this workshop is given to students of the English Department. Please also note that all participants, in order to obtain credits, need to give a performance of a text/texts, which is to be discussed in advance with the instructor.

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**Course Type:** Workshop

**Title:** “Well, Shakespeare, he’s in the alley”: Textual Analysis of the Works of the Beatles and Bob Dylan

**Instructor:** M. Mace-Tessler

**Time:** Monday 12-14

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** In 1966, the Beatles released *Revolver* and Bob Dylan released *Blonde on Blonde*. This 50<sup>th</sup> anniversary provides an opportunity to examine the works of these artists, who were seen as the crucial voices of their generation. Indeed, both albums are still amongst the top ten albums in *Rolling Stone’s* list of the 500 greatest albums of all time, and many have argued the Beatles and Dylan were important catalysts for social change.

While course participants will decide which aspects they would like to concentrate on during most of the term, we will begin with close textual analysis of the lyrics of the songs from their albums from 1963 until 1967, or from when they first became famous to *Sgt. Pepper’s Lonely Hearts Club Band* and *John Wesley Harding*. As the lyrics present views on relationships and politics, course participants may want to use them as a point of departure for the study of historical and cultural developments in the 1960s. We will also examine autobiographical pieces, documentaries, and films featuring these artists. We will look at selected work from their entire careers, and examine what a careful reading of their work can reveal about the events that influenced them and the reactions they provoked. We will also begin to discover how far the study of song lyrics can help us comprehend something of the world of fifty years ago.

**Texts:** The song lyrics will be provided on ILIAS. Copies of Bob Dylan’s *Chronicles, Volume 1* will be available at the Bugeno.

**Aims:** The aim is to practice and extend the skills of close textual analysis.

**Evaluation (pass/fail):** Cumulative course work and a short paper

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** 10 June 2016

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**Course Type:** Lecture / Wahlbereich Lecture

**Title:** Thesauri – Sammlungen und Schätze

**Instructor:** Medievalists of Berne University and guest speakers

**Time:** Thursday 17-19

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**BMZ:** Das Berner Mittelalter Zentrum (BMZ) hat als interdisziplinäres und Synergien stiftendes Forum an der Universität Bern die Aufgabe, Forschung und Lehre sowie Öffentlichkeitsarbeit auf dem Gesamtgebiet der mittelalterlichen Geschichte und Kultur zu fördern und zu koordinieren. Dies geschieht durch gemeinsame Lehrveranstaltungen, Forschungsprojekte, Publikationen, Sprachkurse, Tagungen und Exkursionen sowie durch Gastvorträge von in- und ausländischen Gelehrten.

**Course Description:** to follow

**Programme:**

- 25.02.2016 **Dr. Roland Zingg, Zürich**  
Briefsammlungen als Panoptikum geistiger Schatzhortung.  
Von der Heterogenität einer Quellengattung im früheren Mittelalter
- 03.03.2016 **Prof. Dr. Klaus Düwel, Göttingen**  
Runen und Runeninschriften von der Römischen Kaiserzeit  
bis ins Spätmittelalter
- 10.03.2016 **Prof. Dr. Cristina Urchueguía, Bern**  
Musikalische Kostbarkeiten in edlem Gewand
- 17.03.2016 **Dr. Susan Marti, Bern**  
Ein Schatz im Wandel – Aufbau, Inventarisierung, Monetarisierung  
und Musealisierung des Klosterschatzes von Königsfelden
- 24.03.2016 **Gründonnerstag**
- 31.03.2016 **Osterferien**
- 07.04.2016 **Prof. Dr. Michael Stolz, Bern**  
Preisgabe und Handgreiflichkeit. Die Manuskriptsammlung  
des Frühhumanisten Sigmund Gossembrot
- 14.04.2016 **Samuel Blapp MA, Cambridge**  
Der verborgene Schatz aus Alt-Kairo. Von einer Papiersammlung  
zur ausführlichsten Quelle für das mittelalterliche jüdische Leben



(BMZ-f)

- 21.04.2016 **Dr. Rory Critten, Bern**  
Some Early Treasuries of English Verse in their Household Contexts
- 28.04.2016 **Prof. Dr. André Schnyder, Bern**  
Eine Knochensammlung als jenseitiger Kraftort. Die heilige Ursula, ihre elftausend Jungfrauen und die Goldene Kammer
- 05.05.2016 **Auffahrt**
- 12.05.2016 **Dr. Claudia Engler, Bern**  
Handschriften im Krieg. Zum Umgang mit Handschriftensammlungen zur Zeit des Dreissigjährigen Krieges
- 19.05.2016 **Prof. Dr. Barbara Schellewald, Basel**  
John Ruskin - auf den Spuren eines Mittelalters  
Bindschedler-Gastvorlesung
- 26.05.2016 **Dr. Veit Probst, Heidelberg**  
Bibliotheca Laureshamensis - digital.  
Die Bibliothek des Klosters Lorsch und ihre virtuelle Rekonstruktion  
(Boehlen-Lecture)

**Ort:** Hauptgebäude, Hochschulstrasse 4, Raum 220

**Evaluation (pass/fail):**

- **As BA and MA lecture (graded or ungraded):** Regular presence, three follow-up sessions (dates *tba*). Please contact Dr Nicole Nyffenegger (nyffenegger@ens.unibe.ch) in the first week of term for details on these sessions and on the paper that will have to be submitted by the end of the term.
  - **As Wahlbereich lecture (graded):** Under the supervision of BMZ director Prof. Dr. Christian Hesse. Please check: [http://www.bmz.unibe.ch/pdf/Anforderungen\\_Wahlbereich.pdf](http://www.bmz.unibe.ch/pdf/Anforderungen_Wahlbereich.pdf)
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**Course Type:** Wahlbereich Lecture

**Title:** In Aller Munde – Essen und Ernährung

**Instructors:** Collegium Generale

**Time:** Wednesday 18-20

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Collegium Generale:** Das Collegium generale der Universität Bern ist die älteste eigenständige interdisziplinäre Institution der Universität. Es hat die Aufgabe, den fächerübergreifenden Dialog und die inter- und transdisziplinäre Vernetzung innerhalb der Universität durch Veranstaltungen für Lehrende, Nachwuchsforschende und Studierende aller Fakultäten zu fördern. In Veröffentlichungen und allgemeinbildenden Veranstaltungen vermittelt das Collegium generale Beispiele dieser Arbeit einer breiteren Öffentlichkeit.

**Course Description:** Ein Mensch muss essen, um am Leben zu bleiben. Essen ist aber mehr als nur reine Nahrungsaufnahme. Rund um das Essen und die Nahrung haben Menschen im Verlaufe der Zeit eine Reihe von Techniken, kulturellen Gewohnheiten, Sitten, Geboten und Verboten entwickelt. Die universelle Bedeutung des Essens und ihre Relevanz für verschiedene Wissenschaftsbereiche werden in der Ringvorlesung aus verschiedenen Perspektiven beleuchtet.

Forschende aus dem In- und Ausland referieren über eine Vielfalt von Themen, vom Welternährungssystem und der Körperwahrnehmung über die Sportlerernährung und den Vegetarismus bis zur molekularen Küche und die Nutrigenetik.

**Ort:** Hauptgebäude, Hochschulstrasse 4, Raum 110

**Programme:**

- 24.02.2016 **Prof. Dr. Eva Barlösius, Institut für Soziologie, Leibniz Universität Hannover**  
Warum ist das Natürlichste – Essen! – sozial und kulturell kompliziert?
- 02.03.2016 **Prof. Dr. Christine Göttler, Institut für Kunstgeschichte, Universität Bern**  
Kunst der Diätetik / Diätetik der Kunst um 1600
- 09.03.2016 **PD Dr. Detlef Briesen, Historisches Institut, Universität Giessen**  
Eine kurze Geschichte des gesunden Lebens
- 16.03.2016 **Prof. em. Dr. Hans Hoppeler, Institut für Anatomie, Universität Bern**  
Ernährung und Leistungsfähigkeit im Sport
- Simone Niggli, Weltmeisterin Orientierungslauf, Münsingen**  
**Eigene Erfahrungen aus dem Spitzensport**

- 23.03.2016 **Prof. Dr. Nina Buchmann, World Food System Center, ETH Zürich**  
Das Welternährungssystem: Lebensmittel für die Schweiz aus aller Welt
- 06.04.2016 **Dr. Christine Römer-Lüthi, Institut für Biochemie und Molekulare Medizin, Universität Bern**  
Ernährungsempfehlungen im Wandel der Zeit: Die Rolle der Lebensmittelpyramide
- 13.04.2016 **Prof. Dr. med. Zeno Stanga, Leitender Arzt, Universitätsspital Bern**  
Die Pandemie Adipositas - Untergehen trotz Rettungsring
- Dr. med. Reinhard Imoberdorf, Chefarzt Innere Medizin, Kantonsspital Winterthur**  
Macht Fett wirklich Fett?
- Dr. phil. Nadine Messerli-Bürgy, Departement für Psychologie, Universität Freiburg**  
Spieglein, Spieglein an der Wand... – Selbstwahrnehmung und Adipositas
- 20.04.2016 **Dr. med. Bettina Isenschmid, M.M.E. Chefärztin, Kompetenzzentrum für Essverhalten, Adipositas und Psyche, Spital Zofingen**  
Seelenhunger – Vom Sinn der Essstörungen
- Prof. Dr. Julia Gelshorn, Kunstgeschichte, Universität Freiburg**  
Natürlicher Körper und Wahrhafter Ausdruck im Späten 18. Jahrhundert
- 27.04.2016 **Prof. Dr. Thomas A. Vilgis, Max-Planck-Institut für Polymerforschung, Mainz**  
Molekulare Küche: Gastronomische Gags oder Chancen für die Geriatriische Ernährung
- Rolf Caviezel, Freestyle Cooking, Grenchen**

**Evaluation (pass/fail):** Der Besuch der Vorlesungsreihe wird Studierenden, deren Studienplan dies zulässt, nach bestandenem Leistungsnachweis mit 3 Kreditpunkten als freie Leistung angerechnet. Please contact your study counsellor for further information.

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**Course Type:** Bachelor Colloquium

**Title:** Linguistics

**Instructor:** D. Britain / C. Thurlow

**Time:** Monday 16-18

NOTE: The first session of the semester will begin at 16.15 but subsequent sessions may need to begin at 16.00 and run right up until 18.00. Please ensure, if choosing this Colloquium, that you are able to stay for the \*entire\* session.

**Sessions:** 22.2. / 2.5. / 9.5. / 23.5.

**Credit Points:** 1 ECTS (first attendance), 2 ECTS (second attendance)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** The Research Colloquium will give students who are either planning to write or are already in the process of writing their BA theses the chance to present their work and to get feedback on their ideas both from professors and from peers. In addition, key theoretical and methodological approaches will be discussed where they prove relevant for students' work.

**Evaluation (pass/fail):** Students will present, in conference format, their BA research to the rest of the group at a Forum conference towards the end of the semester. The award of ECTS points for the Colloquium is linked to the presentation at this conference, as well as participation through the semester.

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Forum conference towards end of semester.

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**Course Type:** Bachelor Colloquium

**Title:** Literature

**Instructors:** T. Claviez / G. Rippl

**Time:** Thursday 10-12 (fortnightly)

**Sessions:** 25.2. / 10.3. / 24.3. / 14.4. / 21.4. / 28.4.

**Credit Points:** 1 ECTS (first attendance), 2 ECTS (second attendance)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** The BA Colloquium will give students who are either planning to write or are already in the process of writing their BA theses the chance to present their work and to get feedback on their ideas both from professors and from peers. In addition, key theoretical and methodological approaches will be discussed where they prove relevant for students' work. **Students should attend the colloquium with the professor they are writing their thesis with.**

**Evaluation (pass/fail):** Cumulative course work

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Throughout semester

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**Course Type:** Bachelor Colloquium

**Title:** Literature

**Instructors:** A. Kern-Stähler / V. Richter

**Time:** Thursday 10-12 (fortnightly)

**First Session/Sessions:** 25 February

**Credit Points:** 1 ECTS (first attendance), 2 ECTS (second attendance)

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Course Description:** The Research Colloquium will give students who are in the process of writing their BA thesis the chance to present their work and to get feedback on their ideas both from professors and from peers. In addition, key theoretical and methodological approaches will be discussed where they prove relevant for students' work. **Students should attend the colloquium with the professor they are writing their thesis with.**

**Evaluation (pass/fail):** Cumulative course work

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Throughout semester

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**Course Type:** ARL Oral Exam

**Title:** Advanced Readings in Linguistics and Literature

**Supervisor:** N. Gernalzick

**Time:** Penultimate week of the term, 23 May - 27 May

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☐ Yes ☒ No

**Exam Description:**

The Advanced Reading List exam will cover a core list and one other specialist list chosen by the student. Students must pass the exam before registering for their BA theses. The oral exam is offered twice a year in the penultimate week of the semester. It is advisable to take the ARL Exam at the end of the fourth semester of study.

The exam is ten minutes long, with two examiners, one from linguistics and one from literary studies.

**Texts:**

The core reading list will have three parts:

1. Four texts from North American Studies (one novel, one play, one short story, one set of poetry)
2. Four texts from Medieval and Modern English Literature (one novel, one play, one piece of short fiction, one set of poetry)
3. Four texts from Linguistics

The student will also choose a specialist list from one of the three domains above with an additional 8 texts.

Please consult the Reading List on the Department Webpage.

**Aims:** Students shall demonstrate their general knowledge and comprehension of the texts.

**Evaluation (pass/fail):** pass/fail

**Required for English Majors Beginning Their Studies in or after Autumn 2014**

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# MASTER STUDIES

|                                   |
|-----------------------------------|
| <b>Specialisation Linguistics</b> |
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|-----------------------|--------------------------------|
| <b>Course Type:</b>   | <b>MA Lecture</b>              |
| <b>Title:</b>         | <b>Language in Performance</b> |
| <b>Instructor:</b>    | <b>F. Morrissey</b>            |
| <b>Time:</b>          | <b>Tuesday 14-16</b>           |
| <b>Credit Points:</b> | <b>3 ECTS</b>                  |

**Course Description:** This lecture uses English-language folk song performance as a means to explore a number of social, sociolinguistic, stylistic and phonological issues related to performance. It sets out from a discussion as to how performance needs to be understood in linguistic terms and how such understanding affects where performances take place, how they play out in sociolinguistic terms, what parameters affect them and what they can or cannot achieve. It then looks at the functions of folk songs and what folk song performances do in terms of creating and perpetuating community or communities. Of particular interest here are aspects like the importance of communal singing, the use of song as social comment or protest and the forms this can take, both in stylistics and phonological terms. Further perspectives include methods of transmission, the notions of de-textualisation, and re-entextualisation in new performance contexts, ways in which the transition from oral tradition to written or recorded format affect the language of the songs and the performance practices over time and as a result of mobility, but it also includes a discussion of dialectal and idiolectic features and their role in audience design, projections of identity, constructions of authenticity/tradition and ultimately the performer's/s' credibility. Some singing will take place...

**Texts:** As far as necessary for a better understanding of the topics discussed in the lecture some seminal papers will be available from [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch)

**Aims:** To gain an understanding of the importance of performance in sociolinguistics and the way in which song as a multimodal form of performance (language, song/music, performer 'personality' context and community of practice) can provide valuable insights into the nature of social interaction.

**Evaluation (pass/fail):** All students have to hand in a list of key insights for each session in their own words

**Grade Requirement:** Key insight lists.

**Resit date:** Not applicable

**Deadline for Submission of Assignment/Evaluation:** 6 June 2016

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**Course Type:** MA Lecture

**Title:** Language and Materiality

**Instructor:** C. Thurlow

**Time:** Monday 10-12

Note: No class on Monday 28 March (Spring break)  
or Monday 16 May (Whitsun holiday)

**Credit Points:** 3 ECTS

**Course Description:**

*Language really does matter. It is not simply a symbolic representation of the material; it is material. It is also bodily. When we speak, it is sound waves that beat against our eardrums; when we write, it is ink that is scratched, struck or pressed onto paper. Language also has material consequence. It is with strings of words, bundles of texts, that we name and distinguish people so as to order and regulate them. We deploy our words and texts also to punish people, to harm them, to exterminate them, even.*

In this lecture series we will consider a range of ways in which language has material consequences for our everyday lives. By the same token, we will also examine how language is itself something material (see quote above) and how it shapes and is shaped by material culture. We will start by thinking through the “hardcore” economies and politics of language/s nowadays, before looking at how language functions multimodally as an spatial, embodied and tangible practice. In this regard, and following an initial introductory lecture, the course will be organized into bi-weekly cycles addressing five major thematics: “commodification”, “global semioscape”, “space/place”, “embodiment” and “objects/things”. Lectures will be organized around a series of framing and case-study readings, and, where possible, we will hear first-hand from some of the case-study authors themselves. Every other week, our class time will involve a short in-class exercise in order to apply some of the ideas covered in the readings.

**Texts:** A series of 11 framing and/or case-study readings will be required for this class; these articles and papers will be posted as PDFs on ILIAS.

**Aims:** The learning goals for this lecture series are:

- to recognize how language has political-economic and material consequences;
- to explore some of the key ways language functions multimodally through processes of embodiment, spatialization and materialization;
- to appreciate some of the different theoretical/critical approaches in the study of “language materiality”.

**Evaluation (pass/fail):** In order to pass this class you will need to do the following: (a) pass the five graded reading quizzes based on the case-study readings; (b) complete the five pre-lecture surveys based on the framing readings, and (c) complete the five in-class exercises.

**Grade Requirement:** If you require a grade for this lecture your grade will be based on the average grade you achieved in the reading quizzes. You will, of course, be expected to complete the work outline above. The grade for the whole Focus Module (lecture + one seminar) is acquired with the respective seminar paper.

**Deadline for Submission of Assignment/Evaluation:** All coursework must be completed by 9 May 2016.

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|-----------------------|--|
| <b>Course Type:</b>   | <b>Lecture (Ringvorlesung, bilingual English and German)</b>                         |
| <b>Title:</b>         | <b>Doing Sociolinguistics: Methods in Research on Language in Society</b>            |
| <b>Instructor:</b>    | <b>D. Britain, Y. Bürki, C. Thurlow, F. Andres Morrissey, H. Hedegard and others</b> |
| <b>Time:</b>          | <b>Thursday 14-16</b>  |
| <b>Credit Points:</b> | <b>3 ECTS</b>  |

**Course Description:** Sociolinguistics embraces an extremely diverse range of theoretical traditions, research goals, and, of course, methodological approaches. Some sociolinguistic research relies on sociological or anthropological methods, conducting ethnographic fieldwork, and adopting qualitative analytical techniques. Other research is more experimental and/or quantitative, using statistical methods or other computationally-driven forms of analysis. Some research relies on micro-analyses of individual sound segments, other research works with grammar, with discourse, with text, with image. Some is largely descriptive and structural, other focussed on the often hidden ideologies that underlie our words, texts and images. What is more, some sociolinguistic research sets out with practical, applied goals, with specific methods to suit. This lecture series aims to introduce students to the diversity of methods in sociolinguistics, but in doing so to assess the commonalities that this largely empirical discipline shares. The lectures outline how sociolinguists go about their research, and why, exploring therefore not only their techniques of analysis, but also the rationale for their methodological decisions. Each lecture will be presented by a different scholar with considerable practical expertise in the method being outlined. The series will culminate in an exam in the final week of the semester.

#### **Texts:**

Holmes, J. and Hazen, K. (eds.) (2013). *Research Methods in Sociolinguistics*. Oxford: Wiley.  
 Johnstone, B. (2000). *Qualitative Methods in Sociolinguistics*. New York: Oxford University Press.  
 Mallinson, J, Childs, B and Van Herk, G. (eds.), (2013). *Data Collection in Sociolinguistics: Methods and Applications*. London: Routledge.  
 Meyerhoff, M., Schlee, E. and MacKenzie, L. (2015). *Doing Sociolinguistics: a practical guide to data collection and analysis*. London: Routledge.  
 Milroy, L and Gordon, M. (2003). *Sociolinguistics: Method and Interpretation*. Oxford: Blackwell.  
 Rasinger, S. (2013). *Quantitative Research in Linguistics*. London: Bloomsbury Academic.  
 Silverman, D. (2013). *Doing qualitative research*. 4th edition. London / New York / New Delhi: Sage.  
 Schilling, N. (2013). *Sociolinguistic Fieldwork*. Cambridge: Cambridge University Press.

#### **Dates:**

| <b>Date</b> | <b>Instructor</b>           | <b>Topic</b>  |
|-------------|-----------------------------|---|
| 25.02.2016  | Dave Britain / Yvette Bürki | Introduction  |
| 03.03.2016  | Franz Andres Morrissey      | Song in sociolinguistics: two analytical case studies |
| 10.03.2016  | Dave Britain                | Variationist sociolinguistic analysis: why and how    |
| 17.03.2016  | Hanna Hedegard              | Forensic Linguistics: Where Sherlock                  |

|                   |                                    |  |
|-------------------|------------------------------------|--|
|                   |                                    | Holmes Meets Henry Higgins   |
| 24.03.2016        | Christa Schneider                  | Soziolinguistische Datenerhebung - Von Labov bis Leemann   |
| <b>31.03.2016</b> | <b>Easter</b>                      |  |
| 07.04.2016        | Nadine Chariatte                   | Doing sociolinguistics online  |
| 14.04.2016        | Martin Reisgl                      | Forschungsmethoden der interaktionalen Soziolinguistik   |
| 21.04.2016        | Daniel Rellstab                    | Soziolinguistische Forschung zur interkulturellen Kommunikation  |
| 28.04.2016        | Crispin Thurlow                    | Language and Globalization: Discourse methodologies  |
| <b>05.05.2016</b> | <b>Withsun</b>                     |  |
| 12.05.2016        | Yvette Bürki                       | Warum eine qualitative Analyse?  |
| 19.05.2016        | Erna Krankenberger / Silvia Natale | Aus der Werkstatt eines Projekts zum Brain-Drain: Der Online-Fragebogen mit seinen Vor- und Nachteilen |
| 26.05.2016        | Exam                               |  |

**Evaluation (pass/fail):** Cumulative course work, lecture notes

**Grade Requirement:** Written Exam

**Deadline for Submission of Assignment/Evaluation:** 26 May 2016

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| <b>Course Type:</b>   | <b>MA Seminar</b>                                 |
| <b>Title:</b>         | <b>Dialects in Contact, Dialects in Isolation</b> |
| <b>Instructor:</b>    | <b>D. Britain</b>                                 |
| <b>Time:</b>          | Monday 14-16                                      |
| <b>Credit Points:</b> | 7 ECTS (ungraded 4 ECTS)                          |

**Course Description:** This seminar examines the linguistic outcomes of dialect contact - when different varieties of the same language are brought together as a result of migration (forced or otherwise), colonialism, urbanisation, land reclamation, or because of more mundane mobilities such as fleeting contacts, moving home and commuting. What sorts of linguistic processes take place in these contexts? Are there similarities in the linguistic outcomes of colonialism on the one hand, and commuting on the other? What sorts of changes take place when there is no or little contact with other varieties? Topics explored will include linguistic accommodation, second dialect acquisition, new dialect formation, supralocalisation, dialect levelling and dialect complexification. We will look both at theoretical texts as well as some extensive case-studies from different kinds of dialect contact setting.

**Texts:** Relevant texts will be placed on ILIAS. A flavour of the topics to be covered can be gleaned from two books written by Peter Trudgill, *Dialects in Contact* (1986, Oxford, Blackwell) and *Socio-linguistic Typology: Social Determinants of Linguistic Complexity* (2011, Oxford, OUP).

**Aims:** To investigate the linguistic changes triggered by dialect contact and isolation.

**Evaluation (pass/fail):** Presentation and participation (ungraded); presentation, participation, seminar paper (graded).

**Deadline for Submission of Assignment/Evaluation:** 20 June 2016

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| <b>Course Type:</b>   | <b>MA Seminar</b>                       |
| <b>Title:</b>         | <b>Discourse Studies</b>                |
| <b>Instructor:</b>    | <b>C. Thurlow</b>                       |
| <b>Time:</b>          | Tuesday 10-12                           |
|                       | Reading week: Week 8 (Tuesday 19 April) |
| <b>Credit Points:</b> | 7 ECTS (ungraded 4 ECTS)                |

**Course Description:** From gossip to globalization! This hands-on, survey seminar is designed to introduce students to the study/analysis of everyday spoken and written discourse. We are all of us dependent on language not just to describe the world, but also to represent (or misrepresent) it and to justify our place in it. Even more importantly, however, we use language to *do* things: specifically, to construct our identities, to establish and maintain our relationships, and, unavoidably, to exert power and control over others. This is language as social action and as social institution; and both are the focus of *discourse studies*. In this eclectic field we might examine people gossiping with friends while sitting in front of the TV or we might examine the way TV news-reports represent major social issues like globalization. In fact, this seminar will cover a diverse range of everyday “micro” and “macro” contexts while exploring a number of key approaches and methodologies in discourse studies. In the first half of the semester, we will focus on spoken discourse (e.g. pragmatics, conversation analysis and interactional sociolinguistics) before turning to written discourse (e.g. computer-mediation, multimodality and corpus analysis) in the second part of the semester.

**Texts:** Students taking this seminar are expected to get hold of copies of these two textbooks:

Cameron, D. (2001). *Working with Spoken Discourse*. London: Sage.

Cameron, D. & Panović, I. (2014). *Working with Written Discourse*. London: Sage.

We will be working quite extensively with these two texts, but students may prefer to purchase cheaper Kindle editions or perhaps even to share copies between two or three people. (Unfortunately, second-hand copies do not appear to that much cheaper.)

**Aims:** The learning goals for this seminar are:

- raising awareness of the way language is used in everyday contexts;
- introducing the theoretical principles of discourse and ‘language as social action’;
- introducing key scholars and different discourse analytic approaches;
- giving a hands-on experience of discourse analysis;
- exploring how identities and relationships are achieved discursively;
- examining how language, technology and other modes interact in discourse;
- increasing understanding of how power is exercised through language.

**Evaluation (pass/fail):** In order to satisfy the basic (4 ECTS) academic requirements for this seminar, students will be expected to follow a schedule of independent reading each week (i.e. selected chapters from the two textbooks) which will be discussed and elaborated in class. In order to

help structure these discussions, students will be required to submit focused reflection comments ahead of each meeting. Every week, students must undertake a “mini-project” to enable them to practise/apply key methods and concepts covered in class.

**Grade Requirement:** In order to satisfy the additional workload for earning 7 ECTS, students will be expected to complete weekly case-study readings (with short open-book quizzes); they may also be asked to present these readings to the rest of the class. These students must complete two review tests based on the core textbook readings: one in Week 7 (Tuesday 12 April) and one in Week 14 (Tuesday 31 May).

**Deadline for Submission of Assignment/Evaluation:** This seminar is designed around cumulative (i.e. week-by-week) coursework which must all be completed by the last day of the seminar (i.e. Tuesday 31 May).

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| <b>Course Type:</b>   | <b>MA Seminar</b>                 |
| <b>Title:</b>         | <b>Introduction to Stylistics</b> |
| <b>Instructor:</b>    | <b>F. Morrissey</b>               |
| <b>Time:</b>          | Wednesday 10-12                   |
| <b>Credit Points:</b> | 7 ECTS (ungraded 4 ECTS)          |

**Course Description:** In this course we will explore the linguistic field of Stylistics, which, somewhat simply put, employs linguistic techniques on all levels of language analysis, from the microlinguistic areas of phonology, morphology, semantics and syntax to macrolinguistic approaches in terms of pragmatics, critical discourse analysis, conversation analysis, communication studies and text linguistics. The seminar will begin with a number of sessions approaching basic concepts and techniques of stylistics, which will require some preparatory reading of a number of seminal texts. These will be made available for download together with some study questions aimed at laying the groundwork for the course. In the main part of the seminar students will apply them in practice to a variety of texts, literary and non-literary, oral and written. Although the focus will be on practical exploration and the application of the topics introduced earlier, we also aim to delve further into a variety of stylistic approaches and techniques.

**Texts:** These will be made available on [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch) before the respective sessions.

**Aims:** To understand and apply the methods of stylistics to a variety of texts, non-literary and literary and to supplement the technique of close reading for text analysis with linguistically rigorous and reproducible tools for analysis

**Evaluation (pass/fail):** All students are expected in small groups to conduct an interactive class through a text of their choice using stylistics as their tool of analysis.

**Grade Requirement:** A video, a podcast or a teaching pack of a text, literary or non-literary, factual or fictional, illustrating the use of a stylistic technique or set of techniques.

**Deadline for Submission of Assignment/Evaluation:** 1 July 2016

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| <b>Specialisation Literature</b> |
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| <b>Course Type:</b>   | <b>Lecture</b>  |
| <b>Title:</b>         | <b>Conceptualizing Cosmopolitanism and World Literature</b> |
| <b>Instructor:</b>    | <b>T. Claviez</b>   |
| <b>Time:</b>          | Tuesday 14-16   |
| <b>Credit Points:</b> | 3 ECTS  |

**Course Description:** The lecture will cover theoretical approaches to cosmopolitanism and world literature from Erich Auerbach, Martha Nussbaum, Jacques Derrida, David Damrosch, Franco Moretti, Pascale Casanova, Homi Bhabha, Pheng Cheah, and others, in order to sketch the trajectory of these two concepts from their inception to the most recent approaches. It will ask how the function of literature changes according to different conceptualizations of “the world,” and will address closely connected questions of canonization, imperialism and universalism.

**Texts:** The texts will be collected in a reader that can be obtained at the Copy Shop.

**Aims:** The aim of the lecture is to provide an overview of the highly heterogeneous approaches to the concepts, to gauge their explanatory and analytical potentials, and to familiarize students critically with the normative and aesthetic implications of these terms.

**Evaluation:** Cumulative coursework, lecture notes

**Grade Requirement:** Written exam

**Deadline for Submission of Assignment/Evaluation:** tba

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| <b>Course Type:</b>   | <b>MA Lecture</b>                                  |
| <b>Title:</b>         | <b>Cultural Studies: Key Concepts Then and Now</b> |
| <b>Instructor:</b>    | <b>N. Gernalzick</b>                               |
| <b>Time:</b>          | Tuesday 16-18                                      |
| <b>Credit Points:</b> | 3 ECTS   |

**Course Description:** The lecture introduces students to the transnational and transdisciplinary history of cultural studies since the start of the 20<sup>th</sup> century (The French Hegel Renaissance, Frankfurt School, Birmingham School) and to key concepts in cultural-studies approaches to fiction and non-fiction works (iconology, inter-/multi-/transculturality and -mediality, identity and hybridity, structuralism, deconstruction, the linguistic and cultural turns, modernism and postmodernism, colonialism and postcolonialism, postracialism and planetarity, environmentalism and posthumanism). The key concepts are introduced theoretically, and exemplarily applied in readings of poetry, fiction and non-fiction prose, film, performance, and graphic narrative.

**Texts:** Gloria Anzaldúa, “Cultures” (1987); Ernest Hemingway, “Indian Camp” (1924); Jim Jarmusch, dir., *Dead Man* (1995); Robert Coover, “A Sudden Story” (1986); Zacharias Kunik, dir., *Atanarjuat: The Fast Runner* (2001); Robert Flaherty, dir., *Nanook of the North* (1922); Art Spiegelman, *Maus* (1986, 1991); Ursula LeGuin, “Vaster than Empires and More Slow” (1970) and further selected short fiction and non-fiction works

**Aims:** Orientation in the field of cultural studies and its methodologies; introduction to relation between critical schools and traditions; practice in application of analytical terms to works.

**Evaluation (pass/fail):** Final exam

**Grade Requirement:** Reading and viewing of works for weekly case study according to syllabus; active participation; final exam. The grade for the whole Focus Module (lecture and seminar) is acquired with the respective seminar paper.

**Resit date:** 31 May 2016

**Deadline for Submission of Assignment/Evaluation:** 17 May 2016

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**Course Type:** MA Lecture

**Title:** Heroic Women in Classical and Medieval Literature

**Instructor:** A. Kern-Stähler / G. Huber-Rebenich

**Time:** Wednesday 14-16

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**Course Description:** In this lecture, which is aimed at students of English literature and students of classical philology, we will explore representations of heroic women in classical and medieval (English) literature. Focusing on Briseis, Medea, Philomela, Phaedra, Dido and Lucretia, we will study the portrayal of these women in classical antiquity as well as their afterlife in the medieval period, paying special attention to the transformation, or medievalization, of these figures and the stories around them. Half of the lectures will be delivered in German, the other half in English. Texts will be available in the original as well as in modern English translation.

**Texts:** Please buy, or borrow, a copy of the *Riverside Chaucer* (available at the Bugeno). Preliminary reading:

- Geoffrey Chaucer, *Legend of Good Women (Riverside Chaucer)*: please read the Prologue (Text G) and the following legends: Dido, Hypsipyle and Medea, Lucrece, Ariadne, Philomela. Modern English translation: <http://ummutility.umm.maine.edu/necastro/chaucer/translation/lgw/lgw.html>
- Geoffrey Chaucer, *Troilus and Criseyde (Riverside Chaucer)*. Modern English Translation: <http://ummutility.umm.maine.edu/necastro/chaucer/translation/tr/tr2.html>
- John Gower, *Confessio Amantis*, extracts (will be uploaded on ILIAS)

The following texts will be made available in English translation via ILIAS:

- Homer, *Ilias* 1.1-492 (Briseis)
- Euripides, *Medea & Phaedra*
- Livius, *Ab urbe condita* 1.57.5-60 (Lucretia)
- Vergil, *Aeneis* IV (Dido)
- Ovid, *Metamorphoses* 6.441-670 (Philomela); 7.1-403 (Medea)
- Ovid, *Heroides* 3 (Briseis an Achill), 4 (Phaedra an Hippolyt), 7 (Dido an Aeneas), 12 (Medea an Iason)
- Ovid, *Fasti* 2.721-852 (Lucretia)
- Seneca, *Medea & Phaedra*

It would also be useful if you could read up on these authors in one of the encyclopedias of classical literature, which you will find on the departmental presence shelf.

**Aims:** To familiarize students with a number of female figures that are central for the analysis of literary texts from all periods; to enhance the students' understanding of the reception of classical antiquity in the medieval period.

**Evaluation (pass/fail):** Final exam

**Grade Requirement:** Final exam. The grade for the whole Focus Module (lecture and seminar) is acquired with the respective seminar paper.

**Resit date:** 1 June 2016

**Deadline for Submission of Assignment/Evaluation:** 18 May 2016

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| <b>Course Type:</b>   | <b>Seminar</b>   |
| <b>Title:</b>         | <b>Cultural Sustainability – Literary Ecology – Normative Structures – Religious Imagery</b> |
| <b>Instructor:</b>    | <b>G. Rippl / T. Meireis</b>   |
| <b>Time:</b>          | Thursday 14-16<br><br>Tuesday 15 March, 14-18;<br>Thursday 17 March, 12–17                   |
| <b>Note:</b>          | Preliminary meeting: Thursday 18 February 14:00<br>English Department Meeting Room (B283)    |
| <b>Credit Points:</b> | 7 ECTS (ungraded 4 ECTS)   |

**Course Description:** You have probably heard of ‘cultural sustainability,’ ‘ecocriticism,’ ‘climate fiction’ (‘cli-fi’) and ‘literary ecology’ which have become central concepts and topics in literary and cultural studies. The terms are often used in connection with movies such as *Avatar* or *Noah* and literary works such as Aldous Huxley’s *Island* or Margaret Atwood’s *The Year of the Flood*. Since many of these movies and novels use religious and spiritual imagery, this seminar is co-taught with a colleague from the theology department, Prof. Torsten Meireis. Please note that due to this collaboration some of the seminar’s discussions will require fluency in German.

In current efforts to promote sustainable development, increasingly more attention is given to ‘cultural sustainability.’ However, in political as well as academic debates, the concept has been narrowed down to contemporary policy development, thus omitting the wide array of literary, cultural and religious motifs pertaining to the ecological, social and economic questions bound up with the issue of sustainability. Our seminar will put a focus on literary texts and films that propel a discussion of questions of cultural sustainability and the religious or spiritual imagery they employ. What are the reasons for this and how do such works contribute to cultural sustainability? Our guiding question will be how novels and movies influence our understanding and framing of sustainability. It is our aim to study the way religious and spiritual imagery and thinking is employed. Methodologically, we will make use of three theoretical concepts originating in literary studies, social philosophy and ethics respectively. After having come to terms with the concepts of literary ecology, the social imaginary and narrative ethics, we will apply the analytical instruments acquired to novels and films of the last six decades.

**Texts:** Aldous Huxley, *Island* (1962); Ernest Callenbach, *Ecotopia. The Notebooks and Reports of William Weston* (1975); Doris Lessing, *Shikasta. Re: Colonised Planet 5. Personal, Psychological, Historical Documents Relating to Visit by Johor (George Sherban): Emissary (grade 9), 87th of the Period of the Last Days* (Canopus in Argos 1; 1979); Daniel Quinn, *Ishmael* (1992); Margaret Atwood, *The Year of the Flood (MaddAdam 2; 2009)*.

These novels will be ordered at the Bugeno for students to purchase there. Additional theoretical material will be uploaded on the ILIAS platform at the beginning of February 2016.

**Films:** James Cameron, *Avatar* (USA 2009); Darren Aronovsky, *Noah* (USA 2014).

**Aims:** Students taking this course will be able to familiarize themselves with the concepts of liter-

ary ecology, the social imaginary and narrative ethics. They will learn how to apply those concepts to works of narrative fiction and film and how to elaborate on the significance of exemplary works for cultural sustainability.

**Evaluation (pass/fail):** Regular attendance, active participation and oral presentation for 4 ETCS.

**Grade Requirement:** Regular attendance, active participation, oral presentation plus written paper of approximately 5'000 words for 7 ECTS

**Deadline for Submission of Assignment/Evaluation:** 17 July 2016

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| <b>Course Type:</b>   | <b>Seminar</b>                                  |
| <b>Title:</b>         | <b>American Modernisms: Page, Stage, Screen</b> |
| <b>Instructor:</b>    | <b>G. Rippl / J. Straub</b>                     |
| <b>Time:</b>          | <b>Monday 12-14</b>                             |
| <b>First Session:</b> | <b>22 February</b>                              |
| <b>Credit Points:</b> | <b>7 ECTS (ungraded 4 ECTS)</b>                 |

**Course Description:** ‘Modernism’ is a semantically mobile term which has been used to cover a wide variety of movements subversive of the realist or the romantic impulse and disposed towards abstraction. It is thus more correct to speak of a whole range of ‘modernisms,’ such as Expressionism, Cubism, Imagism, Vorticism etc. which in many respects differ drastically from each other. What they share, however, is an aesthetic of non-representationalism, discontinuity, and shock. The plural form also underlines the international dimension of modernism: while in this seminar we will focus on works by American writers, the various kinds of modernisms affected writers and artists in different parts of the world.

In this seminar we will read and discuss works by American authors such as H.D., Gertrude Stein, Ezra Pound, Amy Lowell, William Carlos Williams, Nora Zeale Hurston, John Dos Passos, and Eugene O’Neill. We will explore the important backdrops of their works, i.e., the destruction of civilization in World War I, industrial and technical acceleration, as well as Freud’s psychoanalytical discoveries. We will also consider modernism’s intermedial dimension, looking at interactions between literature, the visual arts and early film.

**Texts:** A complete reading list will be made available on ILIAS by the middle of January. Shorter texts will also be made available via ILIAS. Students are advised to buy the following primary texts at the Bugeno, where we have ordered them, and read them before spring term starts:

H. D. *Hermione*. Ed. Perdita Schaffner. New York: New Directions, 2000. ISBN: 978-0811208178  
 Zora Neale Hurston. *Their Eyes Were Watching God*. London: Virago, 1986. ISBN: 978-0811208178  
 John Dos Passos. *Manhattan Transfer*. London: Penguin, 2000. ISBN: 978-0141184487  
 William Faulkner. *The Sound and the Fury*. London: Vintage, 1995. ISBN: 978-0099475019  
 Eugene O’Neill. *The Iceman Cometh*. Ed. Harold Bloom. New Haven: Yale UP, 2008. ISBN: 978-0300117431

Recommended preparatory background reading (will be made available on ILIAS by the middle of January):

David Frisby. *Fragments of Modernity: Theories of Modernity in the Work of Simmel, Kracauer and Benjamin*. Cambridge, MA 1986.

Malcolm Bradbury, and James McFarlane, eds. *Modernism 1890-1930*. Harmondsworth, 1976. Especially Chapter 1 “The Name and Nature of Modernism”, pp. 19-55.

**Aims:** The learning goals for this seminar are:

- Students develop a solid grasp of the conceptual and theoretical tools necessary to analyse and interpret literary texts and other cultural artefacts counted towards modernism.
- Students are able to give persuasive accounts of different facets of modernism both in writing and in oral form.

- Students are able to interpret hybrid works of literature, i.e., intermedial forms of representation.

**Evaluation (pass/fail):** Regular attendance, active participation, presentation.

**Grade Requirement:** Regular attendance, active participation, presentation, seminar paper.

**Deadline for Submission of Assignment/Evaluation:** 15 July 2016

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| <b>Course Type:</b>   | <b>MA Seminar</b>  |
| <b>Title:</b>         | <b>Postmodernity as a Cultural Paradigm: Theory, Literature, Film, Architecture, Music</b> |
| <b>Instructor:</b>    | <b>T. Claviez</b>  |
| <b>Time:</b>          | Wednesday 12-14  |
| <b>First Session:</b> | 24 February  |
| <b>Credit Points:</b> | 7 ECTS (ungraded 4 ECTS)   |

**Course Description:** The seminar will inquire into philosophical approaches, theoretical definitions and artistic manifestations of postmodernity and postmodernism in different spheres of culture, such as architecture, literature, film, music, and video. Starting off with attempts to capture and investigate the decisive differences of modernism/postmodernism and postmodernity/postmodernity, we will try to trace these definitions in philosophical texts as well as a variety of artistic productions, media, and genres.

The main theoretical texts, as well as some of the primary texts and examples will be provided in a reader.

**Texts:** Paul Auster, *The New York Trilogy*.

**Aims:** The aim of the seminar is to familiarize the students with the main aspects of the phenomenon of postmodernism, and to enable them to apply semiotic readings to a host of different representative strategies and media.

**Evaluation (pass/fail):** One presentation in the seminar

**Grade Requirement:** Presentation and term paper

**Deadline for Submission of Assignment/Evaluation:** Term paper is due 15 July.

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| <b>Course Type:</b>   | <b>MA Seminar</b>                               |
| <b>Title:</b>         | <b>Animals between Humanism and Materialism</b> |
| <b>Instructor:</b>    | <b>V. Richter and N. Nyffenegger</b>            |
| <b>Time:</b>          | Wednesday 10-12                                 |
| <b>First Session:</b> | 24 February 2016                                |
| <b>Credit Points:</b> | 7 ECTS (ungraded 4 ECTS)                        |

**Course Description:** Donkeys, dogs, doves, and lions are the animals that the characters of Shakespeare's *Midsummer Night's Dream* turn into, are compared to, and disguise as. As such, the play is a case in point: Most of the literature that contains animals is not about animals. Instead, animals serve as mirrors reflecting humans and as screens onto which human desires are projected. They are, as Claude Lévi-Strauss claimed, "good to think (with)." The Early Modern Period saw the rise of new regimes of knowledge, an expansion of exploratory travels and the beginnings of colonisation, processes that contributed to a transformation of European attitudes toward Nature. In this course, we will consider changing human-animal relations across a broad range of genres – drama, fiction and poetry – which explore the questions of domination and otherness within different formal patterns and modes. For example, in Cavendish's early feminist science fiction *The Blazing World*, a lady traveller encounters hybrid animal-human creatures such as bear-men, fish-men and lice-men, who can give her first-hand information about the inner workings of nature. In Defoe's and Swift's fictional travel narratives *Robinson Crusoe* and *Gulliver's Travels*, early modern colonial and scientific discourses are represented, while the precarious position of the supposedly superior European traveller is highlighted. Our reading of these four works will be supplemented by shorter 17<sup>th</sup> and 18<sup>th</sup> century animal poems as well as influential philosophical texts from the period.

**Texts:** Please purchase and read the longer texts before the beginning of term, using the following editions: William Shakespeare, *A Midsummer Night's Dream*, Oxford Shakespeare, eds. Stanley Wells and Gary Taylor (the Complete Works, 2<sup>nd</sup> edition, 2005) or, alternatively, *Midsummer Night's Dream*, ed. Harold F. Brooks (Arden Shakespeare, 1979); Margaret Cavendish, *The Blazing World and Other Writings*, ed. Kate Lilley (Penguin Classics, 2012); Daniel Defoe, *Robinson Crusoe*, ed. John Richetti (Penguin Classics, 2012); Jonathan Swift, *Gulliver's Travels*, ed. Robert DeMaria (Penguin Classics, rev. ed., 2003). Shorter texts and secondary materials will be available on Ilias as of the beginning of term.

**Learning outcomes:** To introduce students to the field of Animal-Human Studies and its specific concerns and methods and to study some major early modern works from this specific angle.

**Evaluation (pass/fail):** Regular attendance and active participation in class, as well as a thorough preparation of the set texts for discussion are expected. In addition, one oral presentation, one problem framing session.

**Grade Requirement:** See pass/fail requirement; in addition, a written paper of 5000-6000 words.

**Deadline for Submission of Assignment/Evaluation:** 1 July 2016

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| <b>Course Type:</b>   | <b>MA Seminar</b>   |
| <b>Title:</b>         | <b>Fighter and Warrior: Visual Cultures of Violent Profession</b> |
| <b>Instructor:</b>    | <b>N. Gernalzick</b>  |
| <b>Time:</b>          | Wednesday 16-18   |
| <b>Credit Points:</b> | 7 ECTS (ungraded 4 ECTS)  |

**Course Description:** This course addresses the construction and legitimation of violently occupied characters in U.S. films. Of interest is the relation of violent occupational self-identification to politics, religion, ethnicity and gender as well as to traditional descriptions of soldier and mercenary. We will watch and discuss how the figures of fighter and warrior are constituted for the viewer as legitimate agents, between the individual and the communal and between organized power and anarchy, in specific historic and cultural settings and in scenarios of violent conflict resolution. We will search for recurring motifs and motivations in the construction of characters identifying themselves and their occupation by violence and for the ethics and value systems correlated with the violent roles. In terms of approaches to film as a medium, we will study the rhetorical visualization of violence through filmic means and the aesthetic facture of the films in relation to the design of violence.

**Texts:** Stanley Kubrick, dir., *Spartacus* (1960); Tony Scott, dir., *Crimson Tide* (1995); Jim Jarmusch, dir., *Ghost Dog: The Way of the Samurai* (1999); David Fincher, dir., *Fight Club* (1999); Zack Snyder, dir., *300* (2006); Gavin O'Connor, dir., *Warrior* (2011). Selected secondary and theoretical texts will be made available on ILIAS.

**Aims:** Development of methodological and theoretical competence in cultural studies and film studies, practice of critical analysis of film

**Evaluation (pass/fail):** Reading and viewing of works for weekly case study according to syllabus; active participation; course contributions

**Grade Requirement:** Reading and viewing of works for weekly case study according to syllabus; active participation; course contributions; research paper of 4500-5000 words

**Deadline for Submission of Assignment/Evaluation:** 31 July 2016

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| <b>Course Type:</b>   | <b>MA Seminar</b>                                       |
| <b>Title:</b>         | <b>Literature and Science in the Early 19th Century</b> |
| <b>Instructor:</b>    | <b>M. King</b>  |
| <b>Time:</b>          | Thursday 12-14  |
| <b>First Session:</b> | 22 February   |
| <b>Credit Points:</b> | 7 ECTS (ungraded 4 ECTS)                                |

**Course Description:** The early decades of the 19<sup>th</sup> century are a period of fundamental epistemological, aesthetic and political change: The traditional systems of scientific knowledge – natural philosophy and natural history – are gradually replaced by newly emerging scientific disciplines such as biology, physiology, geology, palaeontology, comparative anatomy. In contrast to the classical polymath, the natural scientist gains insight in nature not by philosophical speculation but by travelling, collecting and classifying empirical data. This major shift in intellectual history from speculation to empiricism is anticipated by various creative writers in the English, German and French speaking world: they either turn from romanticism to realism, to the state of the poor, to political satire and travel accounts; or they use scientific motifs, metaphors and narratives for creating fantastic, utopian worlds that synthesize romantic and scientific writing. We will investigate these phenomena by taking a closer look at three distinct subjects: travelling, microscopical worlds and contagious diseases. We will read a variety of factual and fictional texts, such as Thomas Peacock's *Crotchet Castle* (1831), Edgar Allan Poe's *The Mask of the Red Death* (1842), sections from Mary Shelley's *The Last Man* (1826) and Charles Dicken's *Sketches by Boz* (1836), from Charles Lyell's *Travels in North America* (1845) and Philip Louis Gosse's *Evenings at the Microscope* (1859); finally two famous German novels that can equally be read in English translation: E.T.A. Hoffmanns *Meister Floh* (1822, *Master Flea*) und Adelbert von Chamisso's *Peter Schlemhils wundersame Geschichte* (1814, *Peter Schlemhil's Miraculous Story*).

**Texts:** Thomas Love Peacock: *Nightmare Abbey*; *Crotchet Castle* (Penguin Classics); Edgar Allan Poe: *The Masque of the Red Death* (BookSurge Classics); Mary Shelley: *The Last Man* (Wordsworth Classics); Charles Dickens: *Sketches by Boz* (Penguin Classics); E.T.A. Hoffmann: *Meister Floh* (Reclam); Adelbert von Chamisso: *Peter Schlemhils wundersame Geschichte* (Reclam); Charles Lyell: *Travels in North America*, Vol. I [https://archive.org/details/travelsinnortham01lyel\\_2](https://archive.org/details/travelsinnortham01lyel_2); Philip Henry Gosse: *Evenings at the Microscope* <https://archive.org/details/eveningsatmicros01gossrich>

**Aims:** Students can identify, understand and interpret elements of scientific knowledge within fictional and factual literary texts of the early 19<sup>th</sup> century; they will have the ability to place these elements within their scientific context and to understand mechanisms of poetic transformation. They will also be able to use narratological categories for interpreting scientific travel accounts.

**Evaluation (pass/fail):** Regular attendance and oral presentation

**Grade Requirement:** Regular attendance; oral presentation; paper of approx. 4000-5000 words

**Deadline for Submission of Assignment/Evaluation:** 15 July 2016

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**Course Type:** Lecture / Wahlbereich Lecture

**Title:** Thesauri – Sammlungen und Schätze

**Instructor:** Medievalists of Berne University and guest speakers

**Time:** Thursday 17-19

**Credit Points:** 3 ECTS

**Open to students from other departments as Wahlbereich?** ☒ Yes ☐ No

**BMZ:** Das Berner Mittelalter Zentrum (BMZ) hat als interdisziplinäres und Synergien stiftendes Forum an der Universität Bern die Aufgabe, Forschung und Lehre sowie Öffentlichkeitsarbeit auf dem Gesamtgebiet der mittelalterlichen Geschichte und Kultur zu fördern und zu koordinieren. Dies geschieht durch gemeinsame Lehrveranstaltungen, Forschungsprojekte, Publikationen, Sprachkurse, Tagungen und Exkursionen sowie durch Gastvorträge von in- und ausländischen Gelehrten.

**Course Description:** to follow

**Programme:**

- 25.02.2016 **Dr. Roland Zingg, Zürich**  
Briefsammlungen als Panoptikum geistiger Schatzhortung.  
Von der Heterogenität einer Quellengattung im früheren Mittelalter
- 03.03.2016 **Prof. Dr. Klaus Düwel, Göttingen**  
Runen und Runeninschriften von der Römischen Kaiserzeit  
bis ins Spätmittelalter
- 10.03.2016 **Prof. Dr. Cristina Urchueguía, Bern**  
Musikalische Kostbarkeiten in edlem Gewand
- 17.03.2016 **Dr. Susan Marti, Bern**  
Ein Schatz im Wandel – Aufbau, Inventarisierung, Monetarisierung  
und Musealisierung des Klosterschatzes von Königsfelden
- 24.03.2016 **Gründonnerstag**
- 31.03.2016 **Osterferien**
- 07.04.2016 **Prof. Dr. Michael Stolz, Bern**  
Preisgabe und Handgreiflichkeit. Die Manuskriptsammlung  
des Frühhumanisten Sigmund Gossembrot
- 14.04.2016 **Samuel Blapp MA, Cambridge**  
Der verborgene Schatz aus Alt-Kairo. Von einer Papiersammlung  
zur ausführlichsten Quelle für das mittelalterliche jüdische Leben

(BMZ-f)

- 21.04.2016 **Dr. Rory Critten, Bern**  
Some Early Treasuries of English Verse in their Household Contexts
- 28.04.2016 **Prof. Dr. André Schnyder, Bern**  
Eine Knochensammlung als jenseitiger Kraftort. Die heilige Ursula, ihre elftausend Jungfrauen und die Goldene Kammer
- 05.05.2016 **Auffahrt**
- 12.05.2016 **Dr. Claudia Engler, Bern**  
Handschriften im Krieg. Zum Umgang mit Handschriftensammlungen zur Zeit des Dreissigjährigen Krieges
- 19.05.2016 **Prof. Dr. Barbara Schellewald, Basel**  
John Ruskin - auf den Spuren eines Mittelalters  
Bindschedler-Gastvorlesung
- 26.05.2016 **Dr. Veit Probst, Heidelberg**  
Bibliotheca Laureshamensis - digital.  
Die Bibliothek des Klosters Lorsch und ihre virtuelle Rekonstruktion (Boehlen-Lecture)

**Ort:** Hauptgebäude, Hochschulstrasse 4, Raum 220

**Evaluation (pass/fail):**

- **As BA and MA lecture (graded or ungraded):** Regular presence, three follow-up sessions (dates *tba*). Please contact Dr Nicole Nyffenegger (nyffenegger@ens.unibe.ch) in the first week of term for details on these sessions and on the paper that will have to be submitted by the end of the term.
  - **As Wahlbereich lecture (graded):** Under the supervision of BMZ director Prof. Dr. Christian Hesse. Please check: [http://www.bmz.unibe.ch/pdf/Anforderungen\\_Wahlbereich.pdf](http://www.bmz.unibe.ch/pdf/Anforderungen_Wahlbereich.pdf)
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## Other Courses

|  |   |
|--|---|
| Course Type/Kursart:   | MA Workshop (bilingual)   |
| Title/Titel:   | "I'm like, it's all about the local dialect and that / U när i so, es geit ume Dialäkt hie u so"        |
| Instructors/Dozierende:  | D. Britain / D. Bürki / S. Fox / T. Leonhardt / C. Schneider  |
| Time/Zeit:   | Friday 9-12 / Freitag 9-12  |
| Dates/Daten:   | 26 February, 4 March, 11 March, 18 March, 20 May /<br>26. Februar, 4. März, 11. März, 18. März, 20. Mai |
| Credit Points:   | 3 ECTS  |
| Open to students from other departments as Wahlbereich?<br>Kann als freie Leistung bezogen werden? | <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No                                     |

**Course Description:** In the past decade in sociolinguistic dialectology – especially in the UK, the Netherlands and the Nordic countries – much variationist research has been conducted both on so-called urban multiethnolects – variably focussed dialects, shared by locals and non-locals alike, spoken in cities that have experienced high levels of immigration from a wide range of source countries - and on discourse-pragmatic (as opposed to phonological or syntactic) variation – such as quotatives as in (1) and (2), tag questions as in (3) and (4), and general extenders as in (5) and (6):

- (1): And I dished up an omelette, and he's like 'Is that all you're giving me?'
- (2): He kept on and on and on talking, and after a while she went 'Stop!'
- (3): I'm really fed up with him, innit?
- (4): and they're actually really good performers, eh?
- (5): I just popped into Migros to get some veg and stuff
- (6): I went with Bob and Mary and them.

Investigations of what has come to be known as Kiezdeutsch in the Federal Republic of Germany, however, have been relatively few and almost entirely qualitative, and there has been little research on multiethnolects in the Deutschschweiz. Furthermore, although there have been some qualitative analyses of discourse-pragmatic features in the German-speaking area, the lack of quantitative variationist analyses means that we do not understand well the structural linguistic contexts which help determine the choice of discourse-pragmatic variant and which help us track the gradual spread of new variants through the language.

This workshop sets out to explore discourse-pragmatic variation in multicultural neighbourhoods of Bern. Following an introduction, the workshop will involve sessions on the following topics: the principles of variationist dialectological methods – why can/should we study dialect in this way?; fieldwork – how to collect relevant data in a multicultural neighbourhood – each student will collect a recording from such a neighbourhood; discourse-pragmatic variation (we will focus on quotatives and general extenders); how to extract, analyse, and statistically process examples of the relevant linguistic features - this will include an introduction to the variationist statistical package

RBrul. Students therefore get experience of both fieldwork and analysis, engaging in innovative research.

**Note: The workshop will be taught in both English and German, but because the required tasks involve the collection of Swiss German dialect data, all participants must be able to freely interact with speakers using Swiss German.**

**Kursbeschreibung:** In den letzten Jahren wurden in Grossbritannien, den Niederlanden und den skandinavischen Staaten innerhalb der soziolinguistischen Dialektologie einerseits sogenannte urbane Multiethnolekte - also unterschiedlich konkrete Dialekte, die von der lokalen und der non-lokalen Bevölkerung gleichermaßen gesprochen werden - in vielen verschiedenen variationslinguistischen Projekten erfasst und beschrieben. Solche Untersuchungen wurden typischerweise in Städten durchgeführt, die eine hohe Zahl an Immigranten aus einer breiten Palette verschiedener Ursprungsländern aufweisen. Andererseits wurde auch vermehrt Forschung im Bereich der diskurspragmatischen Variation (im Gegensatz zur phonologischen oder zur syntaktischen Variation), wie zum Beispiel zu Quotativen (siehe (1) und (2)), zu Rückversicherungsfragen (siehe (3) und (4)) oder zu Etcetera-Formeln (siehe (5) und (6)) durchgeführt:

- (1): And I dished up an omelette, and he's like 'Is that all you're giving me?'
- (2): He kept on and on and on talking, and after a while she went 'Stop!'
- (3): I'm really fed up with him, *innit*?
- (4): and they're actually really good performers, eh?
- (5): I just popped into Migros to get some veg and stuff
- (6): I went with Bob and Mary and them.

Untersuchungen zu Multiethnolekten, wie beispielsweise zum Kiezdeutsch in Deutschland, sind relativ selten und in den meisten Fällen von quantitativer Art. In der Deutschschweiz wurde bis heute nur sehr wenig zu Multiethnolekten geforscht. Noch immer verstehen wir den strukturell linguistischen Kontext, in welchem die Wahl einer diskurspragmatischen Variante geschieht und uns damit Aufschluss über die kontinuierliche Verbreitung neuer Varianten innerhalb der schweizerdeutschen Dialekte gibt, nur in einigen Grundzügen, auch wenn hier bereits Forschung zu qualitativen Analysen von diskurspragmatischen Merkmalen im deutschsprachigen Teil der Schweiz besteht.

Dieser Workshop macht sich daran diskurspragmatische Variation in der multikulturellen Nachbarschaft von Bern zu erkunden. Nach einer Einführung wird der Workshop Sitzungen zu den folgenden Themen beinhalten:

- *Prinzipien variationslinguistischer/dialektologischer Methoden:* Warum sollten wir Dialekte gerade auf diese Weise erforschen?
- *Feldforschung:* Wie sammelt man relevante Daten innerhalb einer multikulturellen Nachbarschaft? Jede Studentin/jeder Student wird Aufnahmen in einer solchen Nachbarschaft sammeln.
- *Diskurspragmatische Variation (wir werden uns auf Quotatives und Etcetera-Formeln konzentrieren):* Wie extrahiert und analysiert man die relevanten Daten? Wie verarbeite ich relevante linguistische Merkmale statistisch? Dieser Teil des Workshops wird ausserdem eine Einführung in das variationslinguistische Statistikprogramm RBrul enthalten.

In diesem Kurs werden die Studierenden einerseits Erfahrungen in der Feldforschung, aber auch in der dazugehörigen Datenanalyse sammeln können.



**Bemerkung:** Dieser Workshop wird zweisprachig, in Englisch und Deutsch, unterrichtet. Da eine Anforderung des Kurses die Sammlung schweizerdeutscher Dialektdaten beinhaltet, müssen alle Teilnehmer in der Lage sein, frei mit Dialektsprechern aus der Schweiz zu interagieren.

**Literatur(e):** Will be provided on ILIAS/wird auf ILIAS bereitgestellt.

**Aims:** To give students the chance, in an informal workshop setting, to collect dialect data and analyse it using variationist methods.

**Ziele:** Studierende sollen die Chance erhalten, in einer informellen Workshop-Umgebung Dialektdaten zu sammeln und diese mit variationslinguistischen Methoden zu analysieren.

**Evaluation (pass/fail):** To get the ECTS credits for the workshop, students need to attend the five sessions of the workshop, collect a recording from a multicultural neighbourhood of Bern as determined in the workshop, extract the examples of the two linguistic variables under discussion and attempt an analysis of them using RBrul.

**Evaluation (pass/fail):** Um die ECTS-Punkte für den Workshop zu erhalten, müssen die Studierenden an den fünf Daten am Workshop anwesend sein und eine Aufnahme (wie im Workshop angeleitet) in einer multikulturellen Nachbarschaft von Bern machen. Ausserdem müssen die Studierenden die Beispiele der beiden linguistischen Variablen aus den Aufnahmen extrahieren und versuchen, diese mittels RBrul zu analysieren.

**Deadline for Submission of Assignment/Evaluation:** End of the Spring Semester 2016

**Abgabe-Deadline der Evaluation:** Ende Frühlingssemester 2016

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| <b>Course Type:</b>   | <b>MA Workshop</b>  |
| <b>Title:</b>         | <b>Americans in Paris</b>                                       |
| <b>Instructor:</b>    | <b>G. Rippl / J. Straub</b>                                     |
| <b>Time:</b>          | Study trip to Paris: 20-24 April 2016; two preparatory meetings |
| <b>Meetings:</b>      | 3 March, 16-18; 24 March, 16-18                                 |
| <b>Credit Points:</b> | 3 ECTS  |

**Course Description:** Benjamin Franklin, Gertrude Stein and F. Scott Fitzgerald – these are only three of the many Americans who, for centuries, have been magnetically drawn to Paris. Paris is a site of yearning and Old World nostalgia, resonating with the promise of romance for some, with that of artistic innovation for others. Woody Allen’s 2011 film *Midnight in Paris* gives a colourful impression of the lingering presence especially of modernist and African-American writers and artists in its busy little streets and quiet corners. The “Rive Gauche” is shorthand for the many illustrious writers, artists, musicians and intellectuals that peopled the Quartier Latin in the twentieth century, such as H.D., Henry Miller, Djuna Barnes, Ernest Hemingway, Josephine Baker, and James Baldwin.

This workshop is already fully booked. Students who wish to be put on the waiting list should contact Julia Straub as soon as possible.

**Texts:** Material will be made available on ILIAS by the beginning of February.

**Aims:** The learning goals for this workshop are:

- Students have a conceptual and historical understanding of modernist aesthetics and the international dimension of modernist culture.
- Students are able to contextualize literary texts within their cultural context.
- Students are able to independently elaborate and present a research project.

**Evaluation (pass/fail):** Students will be assigned individual tasks related to the organization and coordination of activities.

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** *tba*

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| <b>Course Type:</b>   | <b>MA Workshop</b>  |
| <b>Title:</b>         | <b>In the Footsteps of Chaucer and Gower: Medieval London</b>                             |
| <b>Instructor:</b>    | <b>A. Kern-Stähler / N. Nyffenegger</b>   |
| <b>Time:</b>          | Study trip to London: 16-19 May 2016; preparatory and concluding meetings to be announced |
| <b>First Session:</b> | 24 February, 16-18  |
| <b>Credit Points:</b> | 3 ECTS  |

**Course Description:** We will trace the footsteps of Geoffrey Chaucer and John Gower through medieval London by visiting the places where they lived and worked (Tower, Guildhall, Westminster Abbey, Southwark) and the locations they wrote into their literary works. We will explore the fragmentary remains of the medieval town and approach medieval London, its inhabitants, and its culture through objects preserved at the Victoria and Albert museum. Our visit will be informed by two recent publications, Paul Strohm's *Chaucer's Tale*, and Bruce Holsinger's *A Burnable Book*.

**Texts:** Please read Paul Strohm's *Chaucer's Tale* and Bruce Holsinger's *A Burnable Book* before the first session. Copies will be available at the Bugeno soon. Extracts from the works of Chaucer and Gower will be uploaded on ILIAS.

**Aims:** To explore London with a focus on the Middle Ages and to introduce students to, and practice the analysis of, cultural artifacts that supplement the fragmentary remains of any medieval town.

**Evaluation (pass/fail):** Presence in all preparatory meetings, on excursion (please note that there are no options to join late or leave early!), oral presentation on site.

**Deadline for Submission of Assignment/Evaluation:** End of semester

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| <b>Master Forums</b> |
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**Course Type:** Master Forum

**Title:** Linguistics

**Instructor:** D. Britain / C. Thurlow

**Times:** Monday 16-18

NOTE: The first session of the semester will begin at 16.15 but subsequent sessions may need to begin at 16.00 and run right up until 18.00. Please ensure, if choosing this Forum, that you are able to stay for the \*entire\* session

**Sessions:** 22.2. / 14.3. / 4.4. / 25.4. / 30.5.

**Credit Points:** 4 ECTS

**Course Description:** The Master Forum is a problem-oriented research colloquium in which students will have the chance to talk about their work and their problems and discuss theories and methodologies. We will meet regularly to discuss the structure and writing of a thesis as well as to hear students' presentations of their own research work.

**Evaluation (pass/fail):** Students in first semester of Master Forum: class participation; students not in the first semester of the Forum will be required to give a presentation of their MA research, in whatever stage of development, to the rest of the group.

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Presentations will take place throughout the semester

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| <b>Course Type:</b>   | <b>Master Forum</b>                         |
| <b>Title:</b>         | <b>Literature</b>                           |
| <b>Instructors:</b>   | <b>T. Claviez / G. Rippl</b>                |
| <b>Time:</b>          | Thursday 10-12 (fortnightly)                |
| <b>Sessions:</b>      | 3.3. / 17.3. / 7.4. / 12.5. / 19.5. / 26.5. |
| <b>Credit Points:</b> | 4 ECTS                                      |

**Course Description:** The Master Forum is a continual course over the duration of three semesters. Students can choose in which semester to attend the forum; it is recommended that they take the opportunity to present their MA thesis in their final term. The forum is a problem-oriented research colloquium in which students will have the chance to talk about their work, discuss theories and methodologies and peer-review their written work and presentation skills. **Students should attend the colloquium with the professor with whom they are writing their theses.**

**Evaluation (pass/fail):** Cumulative coursework

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Throughout semester

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| <b>Course Type:</b>            | <b>Master Forum</b>                 |
| <b>Title:</b>                  | <b>Literature</b>                   |
| <b>Instructors:</b>            | <b>A. Kern-Stähler / V. Richter</b> |
| <b>Time:</b>                   | Thursday 10-12 (fortnightly)        |
| <b>First Session/Sessions:</b> | 3 March                             |
| <b>Credit Points:</b>          | 4 ECTS                              |

**Course Description:** The Master Forum is a continual course over the duration of three semesters. Students can choose in which semester to attend the forum; it is recommended that they take the opportunity to present their MA thesis in their final term. The forum is a problem-oriented research colloquium in which students will have the chance to talk about their work, discuss theories and methodologies and peer-review their written work and presentation skills. **Students should attend the colloquium with the professor with whom they are writing their theses.**

**Evaluation (pass/fail):** Cumulative coursework

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Throughout semester

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## PHD

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| PhD Colloquia |
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**Course Type:** PhD and Research Colloquium

**Title:** Language and Communication

**Instructor:** C. Thurlow

**Time:** Monday 12-14

**Course Description:** This colloquium is for students working on their doctoral research in Language and Communication. We meet weekly to discuss core theoretical readings and each person's current work-in-progress. From time to time our discussions centre around core methodologies and other foundational academic discourse practices.

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**Course Type:** PhD and Research Colloquium

**Title:** Modern English Linguistics

**Instructor:** D. Britain

**Time:** Tuesday 14-18

**Course Description:** This colloquium is for students preparing for and/or writing a PhD thesis in Modern English Linguistics. We will discuss our own work-in-progress as well as important recent theoretical publications. The workshop is also open to advanced MA scholars intending to work on a PhD related to a currently running project. Contact Prof. Britain for further details.

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**Course Type:** PhD and Research Colloquium

**Title:** Literary Theory

**Instructor:** T. Claviez

**Course Description:** This colloquium is for PhD students, post-doc researchers and other advanced students and researchers who are working on a paper, a PhD thesis, their second book (Habilitation), etc. We will discuss our own work-in-progress as well as recent theoretical publications.

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**Course Type:** PhD and Research Colloquium

**Title:** Medieval Studies

**Instructor:** A. Kern-Stähler

**Course Description:** This colloquium is for PhD students, post-doc researchers and other advanced students and researchers who are working on a paper, a PhD thesis, their second book (Habilitation), etc. We will discuss our own work-in-progress as well as recent theoretical publications.

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**Course Type:** PhD and Research Colloquium

**Title:** Key Issues in American Studies

**Instructor:** G. Rippl

**Time:** Monday 14-16

**Course Description:** This colloquium is for PhD students, post-doc researchers and other advanced students and researchers who are working on a paper, a PhD thesis, their second book (Habilitation), etc. We will discuss our own work-in-progress as well as recent theoretical publications.

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**Course Type:** PhD and Research Colloquium

**Title:** Modern English Literature

**Instructor:** V. Richter

**Course Description:** This colloquium is for PhD students, post-doc researchers and other advanced students and researchers who are working on a paper, a PhD thesis, their second book (Habilitation), etc. We will discuss our own work-in-progress as well as recent theoretical publications.

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## Staff Research Interests and Professional Activities

**F. Andres Morrissey:** Creative writing, performing poetry, dialects in rock vocals, minority languages; Member of NAWA (National Association of Writers in Education) and EFL consultant for Cambridge University Press.

**M. Berger:** Medieval English literature, medievalism, adaptation, film and representations of the past, cultural memory, national identity constructions, ideology critique.

**D. Britain:** Language variation and change, English dialectology (esp. of Southern England, East Anglia and the Anglophone Southern Hemisphere), sociophonology, dialect contact, new dialect formation and second dialect acquisition, language and dialect obsolescence, the emergent dialects of diaspora communities, and the interface between dialectology and human geography; Associate Editor of the *Journal of Sociolinguistics*.

**C. Cavedon:** Literary theory, American culture/ literature before and after 9/11, melancholia studies, trauma theory, cultural studies, American exceptionalism, American religious fundamentalism.

**D. Bürki:** Language variation and change, grammaticalisation, corpus linguistics and studies of contact languages, especially English as a lingua franca.

**T. Claviez:** Literary theory, aesthetics and ethics, 19th and 20th century American literature, American film, ecocriticism, native American literature, American history of ideas, postcolonial theory, representations of cosmopolitanism, hospitality and otherness.

**J. Comer:** Sociolinguistics of globalisation; global studies; language ideologies; language policy and planning; participatory and community development, discourses of the global periphery and global South; language documentation and revitalisation; intercultural communication; language and sexuality, and language, culture and cognition.

**R. Critten:** Late Medieval Literature in English and French, translation studies, manuscript studies, history of reading, autobiography.

**M. Denger:** Contemporary postcolonial literatures, postcolonial theory, ritual, hauntology, concepts of time, concepts of space, concepts of community, concepts of identity (construction), postmodern narrative strategies.

**S. Fox:** Language variation and change, urban multicultural dialectology and linguistic change, the language of adolescents from a variationist perspective, some areas of second language learning and teaching. Preferred methods: analysis of spoken corpora (pre-existing or self-collected) within the variationist paradigm or analysis of self-collected data (for second language learning and teaching).

**N. Gernalzick:** autobiography and automediality, transmediality and transculturality, history of cultural theory with special focus on transnational Hegel-reception, media philosophy, documentary film, genre theory, literary economies, planetarity, material and food cultures

**K. Gonçalves:** Sociolinguistics, discourse analysis, English as a Lingua Franca, the history of English, historical linguistics, language change, language and gender, discourse and identity construction, narrative studies.

**H. Hedegard:** Forensic phonetics and sociolinguistics, Socio-Phonetics, Second Language Acquisition, World Englishes, Language, mobility and globalisation.

**I. Huber:** Fantastic literature, literary anthropology, gender studies, postcolonial studies, narratology, literary theory, comparative perspectives.

**A. Kern-Stähler:** Medieval literature and culture; concepts of space; concepts of authorship; text and image; gender studies; interrelations between science and literature and between bioethics and literature; fundamentalism and literature; Victorian literature; postmodern literature; British-German relations.

**M. King:** Literatur und Naturwissenschaften / Medizin; Literatursoziologie, Feldtheorie Pierre Bourdieu; Theorie und Erscheinungsformen von Autorschaft; Theorie und Geschichte des Briefes; Mediengeschichte, Zeitschriftenforschung, Intermedialität; Literaturtheorie: Theorien des Kontextualismus, Theorien der Interdiskursivität, postklassische Narratologie; Literatur des Realismus, Novellentheorie(n); Literatur der Klassischen Moderne (Rilke, Thomas Mann, Schnitzler, Naturalismus, Expressionismus); Geschichte der Medizin und der Lebenswissenschaften vom 18. bis 20. Jahrhundert

**R. Kopaitich:** Literary theory, analytic/continental philosophy, philosophy of language, contemporary literature, Anglophone and continental (post)modernism, narratology.

**Z. Lehmann:** literature and theology, Victorian literature, the long nineteenth century and literature and philosophy.

**T. Leonhardt:** Articulatory, acoustic and auditory phonetics; phonology; language variation and change; second language acquisition

**S. Lynch:** Socio-pragmatics; politeness; second language acquisition; second language teaching and learning, Global Englishes; lesser known varieties of English, Irish English, language variation and change.

**M. Mace-Tessler:** Twentieth century literature written in English, comparative literature, narrative structure, film and film adaptations, ethics in literature.

**G. Mapes:** Media discourse; language ideology; class and elitist discourse; food studies; consumption studies; preferred method: critical discourse analysis of written and/or spoken language.

**V. Marchi:** Literary theory, contemporary American literature, native American literature, ethics and literature, postmodern fiction and aesthetics.

**C. Neuenschwander:** Language contact, Pidgins and Creoles, language ideologies, standardisation and prescriptivism, intercultural communication studies, cultural linguistics.

**N. Nyffenegger:** Medieval literature and history, especially questions of (authorial) identity, cultural contacts (e.g. travel and migration narratives), founding myths, representations of “self and other”, historiography.

**V. Richter:** British literature and culture in the Restoration and the Long Eighteenth Century; Victorianism; modernity; contemporary literature and film; literary and cultural theory; gender studies; postcolonial studies/cosmopolitanism; literature and science, especially Darwinism; literary representations of animals; literature and the environment, in particular the beach as an in-between space.

**G. Rippl:** Intermediality (text-image relations, ekphrasis in particular), graphic novels, cultural studies, literary theory, interculturality and postcolonialism, cosmopolitanism, transculturalism, history and anthropology of the media, literature and anthropology, early modernity (frühe Neuzeit), 19th and 20th century women writers in English, semiotics, autobiography research, feminist literary theory, transculturalism.

**K. Scheuchzer:** Medieval and early modern literature, especially Reformation and post-Reformation literature, Protestant martyrology, hagiography, early modern print culture, concepts of author and readership, gender studies.

**J. Straub:** Victorian literature, literature and photography, literature and philosophy, autobiography, contemporary British and American fiction.

**A. Thiel:** Sociophonetics, acoustic phonetics, English in the United States, and L2 varieties of English

**C. Thurlow:** Critical discourse studies, critical intercultural studies, sociolinguistics, linguistic anthropology, meta-language, language ideology, multimodality (e.g. visibility, space/place, material culture), language and globalization, language and new media, youth and adolescent communication, sex/uality, class inequality.

**L. Tresch:** Language ideologies, language and the media, language variation and change, English dialectology (New Zealand English and 'Estuary English'), dialect contact, new dialect formation and legitimisation, multilingualism, code-switching.

**W. Weber:** Law and literature, philosophy of law, and literary theory.

## **Students' Committee**

Website: [www.facebook.com/Studentscommittee](http://www.facebook.com/Studentscommittee) (no Facebook account required)

E-mail: [fsanglistik@sub.unibe.ch](mailto:fsanglistik@sub.unibe.ch)

The Students' Committee is a group of students within the English Department acting as the students' representatives at a departmental level. We maintain regular contact with the staff and professors, as well as other university departments and the SUB, communicating the voice of the student body to the department.

Among other things, we call General Assemblies once each semester. This is when all the students of English are asked to meet and discuss topics of general concern, and to provide feedback about past activities and other matters.

It is our responsibility to assist you in study matters and, therefore, we organize information meetings about various topics – such as your stay abroad – to give you the opportunity to gather information. Check the notice boards as well as our website for announcements. However, you can always contact us if you need any kind of assistance concerning your English studies.

We meet regularly to keep up to date with what is going on. If you have any suggestions or complaints, talk to one of us or feel free to e-mail us.

Feel free to join the Committee, or if you are interested in finding out what the Students' Committee is all about, contact one of the current members and/or join in at one of our meetings.

|   |
|---|
| <b>Check our Facebook page regularly!</b> |
|---|

## Staff Address List Spring Semester 2015

Office and telephone numbers are subject to change. Please consult the notice-boards and departmental website regularly.

| Name                         | Office       | Telephone #          | Email Address                                  |
|------------------------------|--------------|----------------------|--|
| <b>Secretary's Office</b>    | <b>D 201</b> | <b>031 631 82 45</b> | <b>iseli@ens.unibe.ch / sharp@ens.unibe.ch</b> |
| Ali Khan, Fayaz              | D 206        | 031 631 82 62        | fayaz.alikhan@ens.unibe.ch                     |
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| Berger, Matthias             | B 267        | 031 631 55 15        | matthias.berger@ens.unibe.ch                   |
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| Huber, Irmtraud              | B 263        | 031 631 33 95        | irmtraud.huber@ens.unibe.ch                    |
| Iseli-Felder, Monika         | D 201        | 031 631 82 45        | monika.iseli@ens.unibe.ch                      |
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| <b>Richter, Virginia</b>     | <b>B 264</b> | <b>031 631 83 68</b> | <b>virginia.richter@ens.unibe.ch</b>           |
| <b>Rippl, Gabriele</b>       | <b>B 261</b> | <b>031 631 83 66</b> | <b>gabriele.rippl@ens.unibe.ch</b>             |
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| Students' Committee          | -            | -                    | fsanglistik@sub.unibe.ch                       |
| Thiel, Anja                  | B 266        | 031 631 37 57        | anja.thiel@ens.unibe.ch                        |
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| Tresch, Laura                | -            | -                    | laura.tresch@ens.unibe.ch                      |
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| Zürcher, Sarah               | D 201        | 031 631 82 45        | sarah.zuercher@ens.unibe.ch                    |

# TIMETABLE SPRING SEMESTER 2016

| TIME  | MONDAY  | TUESDAY   | WEDNESDAY  | THURSDAY   | FRIDAY   |
|-------|---|---|--|--|--|
| 08-10 |   | Morrissey: Modern English Grammar II (Language Foundation Module)<br><br>Thiel: Performing Culture (FM Performing Language Seminar)   | 9-12: Britain: Language Variation (PhD and Research Colloquium)  |  | 9-12: Britain/Fox/Schneider: "I'm like, it's all about the local dialect and that / U nār i so, es geit ume Dialäkt hie u so" (MA Workshop)* |
| 10-12 | Thurlow: Language and Materiality (FM Economies of Language Lecture and MA Lecture)   | Writing Skills II (Language Foundation Module)<br><br>Britain: Dialect at Work (FM Economies of Language Seminar)<br><br>Critten: The Cultural Legacies of Rome in Anglo-Saxon England (FM Antiquity in the Anglophone Imagination Seminar)<br><br>Thurlow: Discourse Studies (MA Seminar)  | Fox: English Language Teaching and its Contexts (FM Economies of Language Seminar)<br><br>Richter/Nyffenegger: Animals between Humanism and Materialism (MA Seminar)<br><br>Morrissey: Introduction to Stylistics (MA Seminar) | Writing Skills II (Language Foundation Module)<br><br>Writing Skills II (Language Foundation Module)<br><br>Morrissey: Storytelling (FM Performing Language Seminar)<br><br>Gernalzick: Medea (FM Antiquity in the Anglophone Imagination Seminar)<br><br>Kern-Stähler/Richter: Bachelor Colloquium Literature<br>Claviez/Rippl: Bachelor Colloquium Literature<br><br>Kern-Stähler/Richter: Master Forum Literature<br>Claviez/Rippl: Master Forum Literature | Nyffenegger: "Such Men are Dangerous" – Shakespeare's Roman Plays (FM Antiquity in the Anglophone Imagination Seminar)                       |
| 12-14 | Mace-Tessler: "Well, Shakespeare, he's in the alley": Textual Analysis of the Works of the Beatles and Bob Dylan (BA Workshop)<br><br>Thurlow: Language and Communication (PhD and Research Colloquium)<br><br>Rippl/Straub: American Modernisms: Page, Stage, Screen (MA Seminar)  | Fox: Performing Gender (FM Performing Language Seminar)   | Claviez: Postmodernity as a Cultural Paradigm: Theory, Literature, Film, Architecture, Music (MA Seminar)  | Morrissey: Creative Writing (BA Workshop)<br><br>Marchi: Radical Politics and the American Novel (FM Cultural Studies: Histories and Approaches Seminar)<br><br>King: Literature and Science in the Early 19th Century (MA Seminar)  | Weber: Migrant Literature of the United States (FM Cultural Studies: Histories and Approaches Seminar)                                       |
| 14-16 | Hedegard: Language and the Law (FM Economies of Language Seminar)<br><br>Denger: Reading Postcolonial Fiction (BA Workshop)<br><br>Britain: Dialects in Contact, Dialects in Isolation (MA Seminar)<br><br>Rippl: Key Issues in American Studies (PhD and Research Colloquium)<br><br>Claviez: Literature (PhD and Research Colloquium) | Writing Skills II (Language Foundation Module)<br><br>Mapes: The Rhetorics of Food (FM Economies of Language Seminar)<br><br>Morrissey: Language in Performance (FM Performing Language Lecture and MA Lecture)<br><br>Claviez: Cosmopolitanism and World Literature (MA Lecture)<br><br>14-18: Britain: Language Variation (PhD and Research Colloquium) | Writing Skills II (Language Foundation Module)<br><br>Kern-Stähler/Huber-Rebenich: Heroic Women in Classical and Medieval Literature (FM Antiquity in the Anglophone Imagination Lecture and MA Lecture)                       | Mace-Tessler: Reading Film (BA Workshop)<br><br>Rippl/Meireis: Cultural Sustainability – Literary Ecology – Normative Structures (MA Seminar)  | Lehmann: From Odyssey to Omeros: The Epic Tradition in Modern Literature (FM Antiquity in the Anglophone Imagination Seminar)                |
| 16-18 | Britain/Thurlow: Bachelor Colloquium Linguistics<br><br>Britain/Thurlow: Master Forum Linguistics   | Gernalzick: Cultural Studies: Key Concepts Then and Now (FM Cultural Studies: Histories and Approaches Lecture and MA Lecture)  | Straub: Literature, Culture and Ideology (FM Cultural Studies: Histories and Approaches Seminar)<br><br>Gernalzick: Fighter and Warrior: Visual Cultures of Violent Profession (MA Seminar)                                    | 17-19: BMZ (BA Wahlbereich Lecture and MA Lecture)<br><br>Morrissey: Text and Performance (BA Workshop)<br><br>Rippl/Straub: Americans in Paris (MA Workshop)  |  |
| 18-20 |   |   | Collegium Generale (BA Wahlbereich Lecture)  |  |  |

**Key:**

Classes in **Bold** are for Master Students

Classes in *Italics* are for Doctoral Students

**Language Foundation Modules:**

Writing Skills & Modern English Grammar

**Focus Modules:**

Linguistics FM: Performing Language

Linguistics FM: Economies of Language

Literature FM: Cultural Studies: Histories and Approaches

Literature FM: Antiquity in the Anglophone Imagination

**Block Workshops, Seminars and Study Trips (see Course Booklet for more Information):**

\* Britain/Fox/Schneider: MA Workshop

26 February (9-10), 4 March (9-12), 11 March (9-12), 18 March (9-12), 20 May (9-12)