

# Information Booklet

Spring Semester 2013

18 February – 31 May 2013



English Department  
University of Berne  
Länggassstrasse 49  
3000 Berne 9  
Tel: 031 631 82 45  
Fax: 031 631 36 36  
[www.ens.unibe.ch](http://www.ens.unibe.ch)



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## INTRODUCTION

Dear students, dear members of staff,

Re-reading the introduction to last term's Information Booklet, which focused on the celebration of Britain 2012, I realise that 2013 can only *be* an anticlimax: Gone is the excitement of the Diamond Jubilee. Gone is the jubilant mood of London 2012 and (for the literature lovers among us) the celebratory spirit of Dickens 2012. Gone, too, albeit for one term, is our Head of Department of two years in whose footsteps I now tread. We all wish him a productive sabbatical and thank him wholeheartedly for skillfully and cheerfully sailing our ship through both calm and stormy waters.

On second thoughts, however, 2012 for the UK was not all roses: 2012 was also a year of scandal – of scandals unveiled too late (most notoriously the hiding of the sex-abuse claims against former pop icon Jimmy Savile) or too early (the BBC broadcasting of unfounded sexual allegations, which led to the sacking of the BBC boss only a few weeks into his job), and a year of increasing revelations of journalists ruthlessly hunting for scandal. As I am writing these lines (still in 2012), David Cameron is being handed the final report of the Leveson Enquiry into the culture, practices and ethics of the press, which was prompted by the *News of the World* phone-hacking scandal. Numerous editors and journalists had unlawfully intercepted the phones of celebrities to quench our thirst for tantalizing and titillating stories, particularly those involving the royals and other 'celebrities'.

Those among you who are interested in our fascination with scandal are strongly encouraged to enrol in the courses within the module "Victorian Literature and Culture". Like us, the Victorians were insatiable in their appetite for scandal and sensation: sex and death were quickly spotted, and the promise of a scandal set people in a frenzy. Divorce cases and other sexual scandals, available through newspapers and pamphlets, made for popular reading. The illustration adorning the cover of this booklet, taken from an 1870 edition of *Fun*, shows a group of (primarily) women revelling in the news about scandal of the kind offered by the revelations in 1869 about the secret love affair of Lord Byron with his half-sister, or of the string of affairs admitted to by Lady Mordaunt in 1870. In the 1860s and 1870s, the need for scandalous stories was also satisfied by the sensation novel, which uncovered hidden secrets next door, such as illegitimacy and bigamous or secret marriages. In 1863, *Punch* parodied the effects of the sensation novel as "Harrowing the mind, [...] giving shocks to the Nervous System, [and] Destroying Conventional Moralities" (cited in Hughes 1980: 3). Those of you who are not inclined to receive shocks to their nervous system have a plethora of other exciting options to choose from: among them a seminar on "Rewriting Shakespeare: North American Hamlets", various courses on language policy and language conflict, a seminar on discourse and tourism, and a seminar on exploring medieval artefacts including a study trip to Canterbury.

On the research front, our department will host a number of exciting conferences. It would be wonderful to see many of you at one or several of the following events:

- International Conference “The Five Senses in Medieval and Early Modern Cultures: Literature and Language” (7-8 June 2013), Haus der Universität, Bern  
Confirmed keynote speakers are:  
Vincent Gillespie, University of Oxford  
Farah Karim-Cooper, King’s College London  
Richard Newhauser, Arizona State University  
Irma Taavitsainen, University of Helsinki  
(See further: [http://www.ens.unibe.ch/content/research/conferences/2013\\_\\_\\_senses/index\\_eng.html](http://www.ens.unibe.ch/content/research/conferences/2013___senses/index_eng.html))

This conference will be preceded by

- a one-day CUSO workshop on the Five Senses in Language and Literature for doctoral students (linguistics AND literature) on 6 June 2013, UniS  
(See further: [http://english.cuso.ch/modules-2012/?tx\\_displaycontroller%5Bmin\\_year%5D=1356908401&tx\\_displaycontroller%5Bmax\\_year%5D=1404165600](http://english.cuso.ch/modules-2012/?tx_displaycontroller%5Bmin_year%5D=1356908401&tx_displaycontroller%5Bmax_year%5D=1404165600))

The department is also hosting the

- Studientag des Englischen Mittelalters (SEM). This is scheduled for 7-9 March 2013. PhD students working in the field of Medieval English Studies are strongly encouraged to attend this workshop and to present their work.  
(See further: [http://www.ens.unibe.ch/content/research/conferences/2013\\_\\_\\_sem/index\\_eng.html](http://www.ens.unibe.ch/content/research/conferences/2013___sem/index_eng.html))

As usual, the new semester brings a series of goodbyes and welcomes. We say thank you and farewell to the following *Lehrbeauftragte*: Dr. Christina Ljungberg, Dr. David Matley, Professor Therese Steffen and Dr. Nicole Studer-Joho, but welcome Bettina Müller and Simon Reber as assistants (previously student assistants), and Livia Gerber and Eveline Gfeller as tutors.

On the next page you find the list of hard-working people who (along with Monika and Hilary in the secretariat) deal with your day-to-day study concerns.

Now it only remains for me to wish you all a productive, exciting and stimulating semester. Enjoy!

Prof. Annette Kern-Stähler  
Head of Department

Reference: Hughes, Winifred. *The Maniac in the Cellar: Sensation Novels of the 1860s*. Princeton, NJ: Princeton U. P., 1980.

## WHOM TO ASK

### **Study Counselling for BA Students**

Students with surname A-M:

Irmtraud Huber  
031 631 33 95 / B 263  
huber@ens.unibe.ch

Students with surname N-Z:

Kathrin Reist  
031 631 36 37 / B 267  
reist@ens.unibe.ch

### **Study Counselling for MA Students**

Dr. Julia Straub  
031 631 83 61 / B 262  
straub@ens.unibe.ch

### **International and Exchange Coordinator**

Dr. Kellie Gonçalves  
031 631 37 56 / B 272  
goncalves@ens.unibe.ch

### **Practical Module Coordinator**

Dr. Kellie Gonçalves  
031 631 37 56 / B 272  
goncalves@ens.unibe.ch

### **Independent Studies Proposals**

Contact any member of teaching staff

### **Independent Studies Coordinator**

N. Nyffenegger  
031 631 36 37 / B 267  
nyffenegger@ens.unibe.ch

### **Assessment of Courses and Information about your Results**

Individual course instructors

### **ePUB Enquiries**

Hilary Sharp  
031 631 82 45 / B 269  
sharp@ens.unibe.ch

### **Diploma Supplements BA / MA ("Prokura")**

Irmtraud Huber  
031 631 33 95 / B 263  
huber@ens.unibe.ch

### **Enrolment for Theses and Exams**

Hilary Sharp  
031 631 82 45 / B 269  
sharp@ens.unibe.ch

### **Library Enquiries**

Verena Breidenbach  
031 631 83 72 / B 271  
verena.breidenbach@ub.unibe.ch



## **STAFF**

### **Directors of Department**

Prof. Dr. Annette Kern-Stähler, Head of Department

Medieval English Studies

Prof. Dr. David Britain

Modern English Linguistics

Prof. Dr. Thomas Claviez

Literary Theory

Prof. Dr. Virginia Richter

Modern English Literature

Prof. Dr. Gabriele Rippl

North American Literature

### **Assistant Professors**

N.N. English Historical Linguistics

N.N. Postcolonial Studies

### **Lecturers**

Dr. Sarah Chevalier

Modern English Linguistics

Dr. des. Juliane Felder

Modern English Literature

Dr. Vally Lytra

Modern English Linguistics

Dr. Jürg Strässler

English Linguistics

### **Teaching Staff**

Dr. Franz Andres Morrissey

Linguistics

Dr. Margaret Mace-Tessler

Literature

### **Senior Assistants**

Dr. Nicole Nyffenegger

Medieval English Studies

Dr. Julia Straub

North American Literature

### **Assistants**

Lic.phil. Annie Cottier

Literary Theory

Nora Anna Escherle, M.A.

Literary Theory

Dr. Kellie Gonçalves

Modern English Linguistics

Irmtraud Huber, M.A.

Modern English Literature

Dr. Ursula Kluwick  
Modern English Literature  
Viola Marchi, M.A.  
Literary Theory  
Bettina Müller, M.A.  
Modern English Linguistics  
Simon Reber, M.A.  
North American Literature  
Kathrin Reist, M.A.  
Medieval English Literature  
Christina Steffen, M.A.  
Modern English Literature

**PhD Students SNF**

Marijke Denger-Kähler, M.A.  
Modern English Literature  
Lukas Etter, M.A.  
North American Literature  
Stephanie Hoppeler, M.A.  
North American Literature  
Lic.phil. Melanie Mettler  
Modern English Literature

**For information about staff consultation times please consult the departmental website.**

**Secretaries**

Hilary Sharp	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

**Librarian**

Verena Breidenbach	Monday-Thursday
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**Information is subject to change. Please consult the notice boards and the departmental website regularly.**

# BACHELOR STUDIES

## Language Foundation Module

<b>Course Type:</b>	Language Course
<b>Title:</b>	Writing Skills II
<b>Instructors:</b>	F. Andres Morrissey / M. Mace-Tessler
<b>Times:</b>	Tuesday 10-12 or Thursday 10-12
<b>First Sessions:</b>	19.02.13, 21.02.13
<b>Credit Points:</b>	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 when formulating and supporting an academic argument. Students should expect to write each week, to rewrite, to work in groups, and to read each other's work critically. In the final weeks of the course, students will choose to write either a literature or a linguistics term paper for submission.

**Texts:** The materials needed for this course have been designed to meet the students' needs and will be made available during the course. They can also be downloaded from [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch).

**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 personal analysis and the evaluation and acknowledgment of the analyses others have carried out in secondary sources.

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

**Grade Requirement:** Evaluation of written work

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

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**Course Type:** Language Course  
**Title:** Modern English Grammar II  
**Instructor:** F. Andres Morrissey  
**Time:** Tuesday 8-10  
**First Session:** 19.02.13  
**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 only in one time slot, 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):** Cumulative course work

**Grade Requirement:** Final module exam (the exam will be held in the first week of the term break).

**Deadline for Submission of Assignment/Evaluation:** End of Spring Semester 2013

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## Focus Module: Language Contact, Language Conflict, Language Policy

<b>Course Type:</b>	Lecture
<b>Title:</b>	Language Policy
<b>Instructor:</b>	S. Chevalier
<b>Time:</b>	Friday 10-12
<b>First Session:</b>	22.02.13
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** From parents telling children not to swear to companies stating that employees are to address each other by their first names to governments deciding on a country's official language(s), any attempt to regulate language use is also an example of language policy. Language policies affect our daily lives: they influence the spellings we use, the languages our children are taught at school, and even whether certain languages survive. In this course, students will be introduced to the major areas of the field of language policy. These include notions of correct language, discriminatory language, language rights, language preservation, language death and language policy in education. Students will learn the terminology of the field, as well as a theoretical framework for the analysis of language policy. The lecture course includes obligatory reading of Spolsky's comprehensive overview, *Language Policy* (2004). Students will be expected to read one chapter of the textbook each week in preparation for the lecture. Important: chapter one must be read BEFORE the first lecture. A copy of this chapter will be placed on ILIAS, as well as on the presence shelf. Accompanying this course is a tutorial, which takes place on Friday 9.15–10 starting in week 2.

**Texts:** Spolsky, Bernard. 2004. *Language Policy*. Cambridge: Cambridge University Press. Available at BUGENO.

**Aims:** The students will gain an overview of the major areas of language policy and theoretical concepts for its analysis.

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

**Grade Requirement:** Exam. The grade for the whole Focus Module (lecture + one seminar) is acquired in the respective seminar.

**Deadline for Submission of Assignment/Evaluation:** Exam in penultimate week of semester.

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**Course Type:** Seminar  
**Title:** Language Policy in Education  
**Instructors:** S. Chevalier  
**Time:** Friday 14-16  
**First Session:** 22.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:** There are two central concerns with respect to language policy in education. The first is *medium of instruction* and the second is *foreign language instruction*. With regard to medium of instruction, the vital question is: In what variety should children be taught? Should it be the variety they speak natively (e.g. Bernese in Berne, or Akan in southern Ghana)? Or should it be an official language (e.g. Standard German in Switzerland or English in Ghana)? Concerning foreign language instruction, the main questions are: What are the criteria for choosing the foreign languages to be taught, the order in which they are taught, and the age from which children should begin learning them? In this course, we will look at language policies and practices in education in various regions of the world, with a focus on medium of instruction in the English-speaking world (including countries in which English is not the native language of the majority but an official language), and the status of English as a foreign language in the Swiss education system.

**Texts:** tba

**Aims:** Students will gain an overview of types of language policies in education, reasons behind these policies, and the practicalities of their application.

**Evaluation (pass/fail):** Research on a specific topic, short written assignment on that topic and role of expert (significant and pertinent contribution to discussion) in session on that topic.

**Grade Requirement:** Paper

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

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**Course Type:** Seminar  
**Title:** Language Minorities and Minority Languages  
**Instructor:** F. Andres Morrissey  
**Time:** Wednesday 10-12  
**First Session:** 20.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:** This seminar is an extension of the Focus Module lecture on language contact and the Focus Module seminar on basic issues in sociolinguistics. It explores, mainly on the basis of the situation in the British Isles but with reference to other situations where minority languages compete with language majorities, how speakers of both groups relate to each other, what the likely developments of language use in the societies concerned are, whether threatened minority languages can be preserved or even revitalised, what would be needed to achieve this and whether it would be worth the effort. Alongside such considerations based on the insights of sociolinguistics and the sociology of language, we will be exploring the discourse that is used to comment on the decline of minority languages, the attempts to preserve their purity and the justifications that are being mustered in support of preserving declining languages, in terms of ideology, politics/language policies and financial expenditure.

Students are expected to explore aspects of the subject and to present their insights from the literature in class; sessions will be rounded off by group and plenary discussions as well as supplementary material supplied by the instructor.

**Texts:** These will be made available by download from [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch)

**Aims:** To explore aspects of the sociology of language and of sociolinguistics with special regard to the imbalance of power between majority and minority groups.

**Evaluation (pass/fail):** coursework, presentation and active participation

**Grade Requirement:**

Ungraded: cumulative coursework, portfolio consisting of presentation and handouts.

Graded: portfolio consisting of presentation and handouts, position paper on an issue discussed in the seminar (not the one presented), on consultation with instructor also on a subject of the student's own choosing.

**Deadline for Submission of Assignment/Evaluation:** 30 June 2013

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**Course Type:** Seminar  
**Title:** Language and Popular Culture  
**Instructors:** V. Lytra  
**Time:** Friday 12-14  
**First Session:** 22.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:**

This seminar addresses how the study of popular culture can provide a lens to understanding language use, language practices and social processes in a globalised world. We investigate social actors' production and reception of different popular culture texts, such as music, magazines, comics, novels, TV, film, video games, as well as digital and internet-mediated texts, such as websites, Youtube videos and threads, on-line gaming. We attend to the ways social actors combine and juxtapose multiple modalities (e.g. verbal, print, visual imagery, sound) for meaning-making and identity work. We examine popular culture and the insights it can offer to language studies through case studies drawing on a range of approaches (e.g. interactional sociolinguistics, New Literacy Studies, syncretism, multimodal social semiotics) and analytical concepts (e.g. voice, intertextuality, heteroglossia, performance, styling, code-switching, crossing). In so doing, we seek to explore some of the following questions: What language and literacy practices associated with popular culture do social actors (consumers and producers) develop and what linguistic and other semiotic resources do they use to do so in on-line and off-line sites of social interaction? How does the global spread of English interact with processes of localisation/globalisation and popular culture? What tensions, opportunities and challenges for language policy in schools, homes and communities does the examination of the intersection of language and popular culture offer? Can, for instance, popular culture be incorporated into the curriculum? If so, in what ways?

**Texts:** All texts will be uploaded on ILIAS

**Aims:** To present an overview of recent work at the intersection of language and popular culture

**Evaluation (pass/fail) & graded:** Participation in class discussions and weekly readings are essential. Ungraded students are required to do an article presentation and graded students are required to write a 4,000 words assignment (topics tba).

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

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## Focus Module: Discourse

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Discourse and Discourse Analysis</b>
<b>Instructors:</b>	<b>J. Strässler</b>
<b>Time:</b>	Tuesday 12-14
<b>First Session:</b>	19.02.13
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** To discourse analysts, “discourse” usually means actual instances of communication by means of language, mostly spoken or written, although communication can involve other media as well. Discourse can also be defined as language beyond the sentence. Discourse analysis is concerned with the study of language in texts and conversations, rather than the study of language as an abstract system. We want to see how people do things in the world by means of language, such as exchanging information, expressing feelings or entertaining themselves by analysing the structure and function of language in use. In this lecture we will become familiarized with various frameworks and methods within the field of discourse analysis. This entails close examinations of both written discourse (different text types such as literary texts, articles, newspapers, advertisements, etc.) as well as naturally occurring speech in conversations, interviews, public addresses, etc. We will be looking at different forms and functions of language in use to see what their effects on the participants of discourse are and to answer questions such as “What is persuasive discourse like?”, “How do men talk in all-male groups”, “What goes on in classrooms?”, or “How do children learn to get the floor”, among others.

**Texts:** Texts will be available on ILIAS

**Aims:** To familiarize students with various theoretical frameworks and methods within the field of discourse analysis

**Evaluation (pass/fail):** Regular attendance. Cumulative course work. Final test.

**Grade Requirement:** The grade for the whole Focus Module (lecture + one seminar) is acquired in the respective seminar.

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

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**Course Type:** Seminar  
**Title:** Language and Identity  
**Instructor:** K. Gonçalves  
**Time:** Monday 14-16  
**First Session:** 25.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:** Bucholtz and Hall define identity as the "positioning of self and other" (2005: 586). The concept of identity within the social sciences and especially within the field of linguistics has gained prominence within the last few decades. In fact, de Fina et al. claim that "the relationship between language, discourse, and identity has always been a major area of sociolinguistic investigation" (2006). This is not surprising since one of the ways individuals index their identities is through language in social interaction. Any post-modern account of identity considers it to be an intersubjective collaboration of social, cultural, gendered and linguistic practices. And while the approach taken in this course is indeed an interdisciplinary one, a major focus will be analysing linguistic forms individuals employ to socially construct who they "are" in different contexts. Identity construction will be analysed in various contexts ranging from face to face conversation to virtual identities within computer-mediated-communication.

**Texts:** *Discourse and Identity* by Bethan Benwell and Elizabeth Stokoe. 2006. Edinburgh University Press. This book will be available for purchase at the BUGENO. Additional Texts will be uploaded onto ILIAS.

**Aims:** To introduce students to various theories and models, which have attempted to conceptualize the complexity of identity and discourse in order to gain a better understanding of how 'doing' identity work is accomplished.

**Evaluation:** **ALL** Students will be expected to:

- a) Design and conduct a small research project, which entails collecting data & transcription.
- b) Give a presentation on their project.

7 ECTS ('graded') students will be assessed through one oral presentation, a 2,000 word seminar paper and transcription assignment.

4 ECTS ('ungraded') students will be assessed on the basis of one oral presentation and transcription assignment.

**Grade Requirement:** Regular attendance and successful completion of project, oral presentation and transcription assignment.

**Deadline for Submission of Assignment/Evaluation:** 10 June 2013

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**Course Type:** Seminar  
**Title:** Discourse and Tourism  
**Instructor:** K. Gonçalves  
**Time:** Tuesday 10-12  
**First Session:** 26.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:** Tourism is regarded as the biggest industry in the world, generating over \$750 billion worth of international tourism receipts in 2005, which reached approximately \$900 billion in 2010 (Adey 2010: 2). Moreover, Adey claims that the industry is worth some \$8 trillion or 5.2 trillion euros and employs around 240 million people a year (World Travel and Tourism Council) (ibid.). In this course we will be looking at various types of discourses, namely, spoken, written and visual and analyse how these discourses both shape and create tourism as a globalized industry (Thurlow & Jaworski 2010). We will look at discourse and tourism from various perspectives, i.e. semiotics and how tourist spaces and landscapes are experienced as well as how tourism is performed and tourist identities are constructed 'on the move' (O'Reilly 2005). We will do this by analyzing different text types such as guidebooks, postcards, interviews and magazines. An excursion to a local Swiss town is planned for the weekend of April 26-28, 2013.

**Texts:** Reading material will be available on the ILIAS platform.

**Aims:** To familiarise students with the latest research in discourse and tourism studies from an interdisciplinary perspective. Students will be aware of how to collect various kinds of data and analyse these utilizing different theoretical frameworks. In doing so, students are expected to conduct their research projects ethically while simultaneously being critical of the diverse approaches presented in class.

**Evaluation (pass/fail):** Students will be assessed on the quality of their data & transcripts, oral presentations, a 2,000-word paper and excursion participation.

**Grade Requirement:**

7 ECTS – collection of 4 types of data & transcripts, 1 presentation, a 2,000-word essay and excursion participation.

4 ECTS – collection of 4 types of data & transcripts, 1 presentation and excursion participation.

**Deadline for Submission of Assignment/Evaluation:** 18 June 2013

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**Course Type:** Seminar  
**Title:** Discourse, Politics and Discrimination  
**Instructors:** B. Müller  
**Time:** Monday 16-18  
**First Session:** 18.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:**

In this seminar we will explore the interface of discourse, politics and discrimination by critically examining recent research in the field of discourse analysis. Focussing especially on the relatively new fields of critical discourse analysis (CDA) and corpus-assisted discourse analysis (CADS), this seminar provides students with theoretical knowledge and methodological tools for independent research. Together, we will approach the relationship between language (discourse), social life and social change and scrutinise the meaning of theoretical concepts such as politics, power or discrimination.

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

**Aims:** To familiarise students with theoretical and methodological concepts in the field of discourse analysis with special focus on critical discourse analysis and corpus-assisted discourse analysis.

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

7 ECTS graded: short input talks, an approx. 4'000-word paper, regular attendance, active participation and preparation of set texts.

4 ECTS ungraded: short input talks, regular attendance, active participation and preparation of set texts.

**Deadline for Submission of Assignment/Evaluation:** 1 July 2013

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## Focus Module: Medieval Literature and Culture

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Introducing Medieval English Studies – Key Concepts, Topics, Challenges</b>
<b>Instructor:</b>	<b>A. Kern-Stähler / N. Nyffenegger</b>
<b>Time:</b>	Wednesday 10-12
<b>First Session:</b>	20.02.13
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** Twenty-two years ago, the Medieval Academy of America's quarterly journal *Speculum* asked the question whether "medieval studies have become irrelevant" and "whether medievalists speak a (conservative) language of their own, addressing antiquarian concerns of interest to no one but themselves". After attending this lecture course, you will hopefully answer this question with a "no".

In this lecture, we will introduce you to the interdisciplinary field of Medieval English Studies. We will familiarise you with key authors, texts and themes and with current research undertaken in Medieval Studies. We will also consider the impact of postmodern theories on Medieval Studies and the scholarly field of medievalism, which is interested in the ways in which the medieval period has been imagined, used and abused in subsequent periods.

**Texts:** Texts will be uploaded on ILIAS. Students are recommended to purchase their own copy of the *Riverside Chaucer*.

**Aims:** To introduce students to the interdisciplinary field of Medieval English Studies and to familiarise them with some of the key authors, texts and themes.

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

**Grade Requirement:** The grade for the whole Focus Module (lecture + one seminar) is acquired in the respective seminar.

**Deadline for Submission of Assignment/Evaluation:** Quiz in the final session of term.

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**Course Type:** Seminar

**Title:** Exploring Medieval Artefacts  
(with Study Trip to Canterbury)

**Instructor:** A. Kern-Stähler / N. Nyffenegger

**Time:** Wednesday 14-16

**First Session:** 20.02.13

**Study Trip:** 13-17.05.13

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

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

**This seminar is limited to 15 participants due to the mandatory study trip. Please send a sign-up email to N. Nyffenegger (nyffenegger@ens.unibe.ch).**

**Course Description:** This seminar aims at introducing students to the literature and culture of medieval England. Focusing on the Christianisation of the British Isles and on pilgrimage and Chaucer's *Canterbury Tales*, we will, in particular, discuss how literature and material culture can help us understand the past. An integral part of the seminar is a four-day study trip to Canterbury, where each student will present a text and/or topic on site. The study trip will take place from Monday 13 to Friday 17 May. Further details will be published shortly. Please note that participation in the study trip is mandatory.

**Texts:** To be purchased *before* the beginning of term: *The Riverside Chaucer* (paperback) AND *The Canterbury Tales* (Penguin paperback classics), ed. Neville Coghill. Please read the "General Prologue" to the *Canterbury Tales* prior to the first session.

**Aims:** To introduce students to the literature and culture of medieval England.

**Evaluation (pass/fail):** Participation in the seminar sessions and the study trip; oral presentation.

**Grade Requirement:** a 4000-word seminar paper

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

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**Course Type:** Seminar

**Title:** Gendered, Performing, Disabled, Fragmented – The Body in Medieval English Literature and Critical Discourse

**Instructor:** N. Nyffenegger

**Time:** Thursday 14-16

**First Session:** 21.02.13

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

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

**Course Description:** The human body has always been a fascinating topic and has never really gone out of fashion in literary scholarship. Yet time and again there are (re)discoveries of the body: Feminist scholars have drawn attention to the gendered body, Judith Butler famously postulated that gender is performed, also through the body. Disability studies have offered new views on the constructedness of norms. The body was recognised as fragmented which led to body discourses being extended beyond the body proper to, e.g. metaphorical bodies (the community as body, a text corpus etc.). Presently however, bodies are “re-fragmented” in studies focusing, e.g., on hair, heart, blood, inner organs and skin.

In this seminar, we will read and discuss some of the cornerstones of body scholarship as well as very recent work alongside our medieval primary texts. The latter will be from across different periods and genres and will include tales by Chaucer and Gower, religious works both in Old and Middle English, Anglo-Saxon battle poems and excerpts from *Beowulf*.

**Texts:** These will be available on ILIAS. Please read the short article that will be uploaded for the introductory session.

**Aims:** To familiarise students with the ever-fashionable field of body studies, to explore the role and usefulness of critical and theoretical works, to learn to develop well informed yet independent thoughts about any given primary text.

**Evaluation (pass/fail):** Regular attendance, preparation of set texts, active participation and regular short input talks.

**Grade Requirement:** Written paper of approx. 4000 words

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

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## Focus Module: Victorian Literature and Culture

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Victorian Literature</b>
<b>Instructor:</b>	<b>V. Richter</b>
<b>Time:</b>	Tuesday 16-18
<b>First Session:</b>	19.02.13
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** The Victorians are generally viewed as rather prude, prim and stuffy (as a matter of fact, “Victorian” is one of the translations LEO offers for “konventionell”). Already Michel Foucault, however, has pointed out that this might be a misconception of an era that gave rise to modern sexology and evolution theory, among other daring new departures. In the long reign of Queen Victoria (1837-1901), old beliefs were torn down and the foundations for our own social practices and worldview were laid. The lecture aims at giving an insight into the complex and sometimes contradictory features of the Victorian period. We will look at texts from different genres (novels, poetry, non-fiction) and explore important themes such as the Victorians’ relation to nature and passion, industrialisation, colonialism, women’s social position, the rise of modern science, the role of the supernatural and the fantastic.

**Texts:** Please read at least four out of the following seven novels before the beginning of term: Emily Brontë, *Wuthering Heights* (1847), Elizabeth Gaskell, *Mary Barton* (1848), Charles Dickens, *Dombey and Son* (1846-48), Thomas Hardy, *Far From the Madding Crowd* (1874), Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde* (1886), H.G. Wells, *The War of the Worlds* (1898), Arthur Conan Doyle, *The Hound of the Baskervilles* (1901-2). Please immerse yourself into Victorian poetry as well; recommended edition: *Victorian Poetry: An Annotated Anthology*, ed. Francis O’Gorman (Blackwell Annotated Anthologies, 2004).

**Aims:** To give students insights into an important chapter of literary and cultural history; to show how historical periods are constructed; to familiarise students with various critical approaches.

**Evaluation (pass/fail):** Lecture notes.

**Grade Requirement:** The grade for the whole Focus Module (lecture + seminar) is acquired in the chosen seminar.

**Deadline for Submission of Assignment/Evaluation:** 21 May 2013

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**Course Type:** Seminar  
**Title:** Victorians and the Idea of Progress  
**Instructor:** I. Huber  
**Time:** Thursday 12-14  
**First Session:** 21.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:** If one can speak of the 17<sup>th</sup> century as the Age of Enlightenment and the 18<sup>th</sup> century as the Age of Reason then the 19<sup>th</sup> century doubtlessly has to be called the Age of Progress. At that time, Great Britain saw rapid technological and scientific developments which radically changed the nation's society and culture. Innovations like the first railways, better and faster communication systems like the telegram, and the mechanisation of the printing press fundamentally changed the Victorian's relation to time, and the establishment of the natural sciences based on empirical research led to a rapid succession of major scientific breakthroughs. This spurred an ardent technological optimism, which held that all of society's problems would eventually be solved by technological innovation. Progress became the major goal and measuring rod.

At the same time, the inevitability of temporal progression and constant development turned into a dominant figure of thought for Victorian philosophers, economists and scientists. Hegel developed his dialects of history, which posited a teleological development towards an ideal synthesis of a harmonious society. Following up on this idea, Marx posited the inevitability of the revolution and the rise of the proletariat. Charles Lyell published his *Principles of Geology* in which he refuted the common opinion that the features of the earth have remained largely unchanged ever since an original act of creation. Strongly influenced by this, Darwin's Theory of Evolution brought the idea of progress to the biological process itself and was in turn taken up by Social Darwinists like Herbert Spencer. Bringing the idea of progress to bear on society and culture the latter coined the phrase of the "survival of the fittest" and declared with unreserved optimism in 1851: "Progress is not an accident but a necessity. Surely must evil and immorality disappear; surely must man become perfect."

To understand the Victorians, one has to take into consideration the prominence and power the idea of progress had in their imagination, their understanding of history and their hopes for the future. Conversely, in order to even begin to understand the idea of progress as it continues to have central relevance in Western culture today, one has to look into the contexts and conditions under which it came to govern Victorian knowledge and thought.

**Texts:** This seminar will be primarily focused on literary theory and its context. We will read texts by Georg Wilhelm Friedrich Hegel, Charles Darwin, Karl Marx, Herbert Spencer, John Stuart Mill, Friedrich Nietzsche and other philosophers, scientists and thinkers in excerpts. While no preparatory reading will be required before the beginning of term this course will involve a significant reading load during term-time! All reading will be provided on ILIAS.

**Aims:** This course is meant to familiarise students with the discursive, cultural and technological context in which the idea of progress rose to its prominent status in Western culture. A better understanding of these conditions should enable them not only to situate literary examples in a wider cultural and epistemological frame but also to critically reassess the idea of progress itself as well as the currency it still has today.

**Evaluation (pass/fail):** Presentation or session minutes

**Grade Requirement:** Abstract + seminar paper

**Deadline for Submission of Assignment/Evaluation:** 30 April 13 (abstracts) + 30 June 13 (papers)

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**Course Type:** Seminar  
**Title:** The Victorian Gothic  
**Instructor:** C. Steffen  
**Time:** Tuesday 14-16  
**First Session:** 19.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:** During the course of this seminar we will encounter gloomy mansions, rotten brides and uncanny portraits. This comes as no surprise considering that for almost 250 years, Gothic fiction has simultaneously fascinated and terrified its diverse readership. The diversity of topics addressed by the genre, the difficulty of finding a coherent definition as well as the constant negotiation of whether the representative texts can be classified as serious literature opens up a lively field for discussion. In this seminar, we will explore the Gothic in Victorian literature, covering a time period from the beginning of Queen Victoria's reign in 1837 until her death in 1901. Gothic fiction of the nineteenth century confronts its Dorian Grays, Catherine Earnshaws and Philip Pirrips with the threat of physical and psychological dissolution, thus shattering the initially assumed norms that were supposed to govern the (fictional) world. The tendency towards psychological introspection and the intensification of feeling are only two key aspects characterising the Gothic in Victorian literature we will be studying.

**Texts:** This is a reading intensive course and the following texts need to be purchased at the BUGENO and read before the beginning of term: Charles Dickens *Great Expectations*, Emily Brontë *Wuthering Heights* and Oscar Wilde *The Picture of Dorian Gray*. Other primary material will be made available on ILIAS.

**Aims:** To familiarise students with the diverse manifestation of the Gothic in Victorian literature as well as acquiring a more profound understanding of the historical background.

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

**Grade Requirement:** tba

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

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**Course Type:** Seminar

**Title:** "I ... Strangled Her" - Love, Murder, and the Many Other Faces of Victorian Poetry

**Instructor:** J. Felder (Langenbach)

**Time:** Wednesday 12-14

**First Session:** 20.02.13

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

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

**Course Description:** The Victorian period is a fascinating one, not least for its poetry. During the reign of Queen Victoria (1837-1901), Britain saw radical changes, chief among them the Industrial Revolution, which brought about great economic and social changes with more and more people moving into the cities; advances in scientific knowledge, resulting in challenges to religious faith ("seeing is believing"), as well as advances in visual technologies, allowing for new (and exciting) ways of seeing; and changes in the role of women. These changes are reflected in Victorian poetry, which often gave voice to these issues. At the same time, Victorian poets were still influenced by their Romantic predecessors. According to Isobel Armstrong, Victorian poetry is thus "seen in terms of transition ... on the way from Romantic poetry ... to modernism" (*Victorian Poetry*, 1). In this seminar, we will explore the many faces of Victorian poetry by analysing a variety of great texts by well-known poets including Tennyson, the Brownings, and Dante Gabriel and Christina Rossetti, to name but a few.

**Texts:** A variety of Victorian poems, which will be made available on ILIAS.

**Aims:** To provide an overview and develop an understanding of Victorian poetry within its historical context while at the same time strengthening the skills necessary for the close reading and analysis of poetic texts.

**Evaluation (pass/fail):** Thorough preparation of set texts, presence and active participation as well as preparation of a secondary text and discussion questions on one of the texts discussed in the seminar.

**Grade Requirement:** Paper, which will provide the grade for the whole Focus Module (lecture + seminar); presentation (submission of hand-out/PowerPoint required); in addition, thorough preparation of set texts, presence, and active participation.

**Deadline for Submission of Assignment/Evaluation:** 1 July 2013

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**Course Type:** Seminar  
**Title:** Dante and the Victorians  
**Instructor:** J. Straub  
**Time:** Wednesday 16-18  
**First Session:** 20.02.13  
**Credit Points:** 7 ECTS (ungraded 4 ECTS)

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

**Course Description:** For the Victorians, the Italian poet Dante Alighieri was a major source of inspiration: uncountable poems, novels and plays were based on his writings or alluded to them, particularly *The Divine Comedy*, his great poem about his journey to Hell, Purgatory and Paradise, and the *Vita Nuova*, his famous sonnet cycle. The most eminent Victorian authors, such as Alfred Lord Tennyson, John Ruskin, Dante Gabriel Rossetti, Christina Rossetti and George Eliot were enamoured of Dante's medieval world and his poetry. On the visual arts, too, he had a very strong impact. The Pre-Raphaelites, for example, drew heavily on Dante's poetry for their artwork and their medievalism. In this course we will explore a variety of ways in which Dante became the "central man" (as John Ruskin called him) for the Victorians. We will look at various forms of intertextuality, but also consider the broader cultural context in which Dante (and Italian culture more generally) figured prominently in the nineteenth century. Why did a medieval Catholic author have such a strong appeal on a Protestant culture? What was it in particular about these great works of the Western imagination that spoke to the Victorians?

**Texts:** Students will need to familiarize themselves with Dante Alighieri's works. All students need to have read Dante's *Vita Nuova* and *The Inferno* from *The Divine Comedy* BEFORE the beginning of the semester.

Recommended editions are: Dante. *Vita Nuova (Poems of Youth)*. Ed. Barbara Reynolds. London: Penguin, 2011. ISBN: 978-0140449471. Dante. *Divine Comedy*. Ed. Allen Mandelbaum. London: Everyman's Library, 1995. ISBN: 978-1857151831.

Poems, along with other shorter texts, will be made available on ILIAS at the beginning of the semester. We will also read a novel together, *Romola* by George Eliot, copies of which will be available from the BUGENO book shop as of mid-December.

The recommended edition is: George Eliot. *Romola*. Ed. Dorothea Barrett. London: Penguin, 2011. ISBN: 978-0140434705.

**Aims:** Students will be introduced to aspects of the historical and cultural context of Victorian Britain. They will learn about and apply theories of intertextuality to a diverse corpus of literary texts.

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

**Grade Requirement:** Presentation and essay

**Deadline for Submission of Assignment/Evaluation:** 1 July 2013

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## Other Courses

<b>Course Type:</b>	<b>Workshop</b>
<b>Title:</b>	<b>“Don’t Think Twice, It’s Alright” - Textual Analysis of the Words of the Beatles &amp; Bob Dylan</b>
<b>Instructor:</b>	<b>M. Mace-Tessler</b>
<b>Time:</b>	Monday 10-12
<b>First Session:</b>	18.02.13
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** 1963 was the year both the Beatles and Bob Dylan became famous. The albums *Please Please Me*, *With the Beatles* and *The Freewheelin’ Bob Dylan* were released, and the songs for *The Times They Are A Changin’* were recorded. 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, some have argued they were important catalysts for 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 of 1963. 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:** To practice and extend the skills of close textual analysis

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

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Throughout the term

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**Course Type:** Workshop  
**Title:** Reading Film  
**Instructor:** M. Mace-Tessler  
**Time:** Thursday 14-16  
**First Session:** 21.02.13  
**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

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**Course Type:** Workshop  
**Title:** Creative Writing  
**Instructor:** F. Andres Morrissey  
**Time:** Thursday 12-14  
**First Session:** 21.02.13  
**Credit Points:** 3 ECTS

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

**Course Description:** The theme of this workshop is “Formal Poetry”. We will explore a variety of traditional poetry forms and the constraints they impose on writers and the freedom(s) this creates.

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:** tba

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

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**Course Type:** Workshop  
**Title:** Text in Performance  
**Instructor:** F. Andres Morrissey  
**Time:** Thursday 16-18  
**First Session:** 21.02.13  
**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

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

**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:** Exploring Writing Processes: The Poetics of Imagery, Narrative and Drama in Practice

**Instructor:** F. Andres Morrissey / I. Huber

**Time:** 19.-21.04.13

**Credit Points:** 3 ECTS

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

**Course Description:** The aim of this residential block workshop is to explore the interface between text production and the performance of texts. Students will spend two days and two evenings at the Kulturmühle Lützelflüh ([www.kulturmuehle.ch](http://www.kulturmuehle.ch)) engaging in productive and creative work that is intended to yield insights into how texts are produced and how they are refined as a result of the interaction between the participants in processes that involve oral presentation, writing and enactment/performance. We will be looking at the development of characterisation, at the impact of figurative language, at performance technique and how it can shape texts, but also at the mutual interdependence of performer, text and audience and how this impacts on narratives or dramatic text material. Participants must be prepared to produce, present and discuss their own creative work. The approximate costs for travel and accommodation (2 nights) will be 50 CHF per person.

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

**Grade Requirement:** Ungraded

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

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**Course Type:** Workshop  
**Title:** Framing the Postcolonial  
**Instructor:** S. Reber  
**Time:** Tuesday 12-14  
**First Session:** 19.02.13  
**Credit Points:** 3 ECTS

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

**Course Description:** This workshop aims at introducing students to so-called ‘post-colonial film.’ Throughout the semester, we will closely ‘read’ and discuss a broad range of films from diverse national backgrounds and examine in what way film has reacted and responded to the discourse of post-colonialism.

**Films:** We will analyse Michael Powell and Emeric Pressburger’s *Black Narcissus* (1947), Akira Kurosawa’s *Throne of Blood* (1957), Gilles Pontecorvo’s *The Battle of Algiers* (1966), Glauber Rocha’s *Antonio das Mortes* (1969), Alejandro Jodorowsky’s *The Holy Mountain* (1973), Francis Ford Coppola’s *Apocalypse Now* (1979), Hayao Miyazaki’s *Princess Mononoke* (1997), Deepa Mehta’s *Water* (2005), Ray Lawrence’s *Jindabyne* (2006), and Julie Taymor’s *The Tempest* (2010).

**Aims:** This workshop introduces students to the application of major concepts of post-colonialism. Moreover, this course intends to aid students in honing the skills necessary for the discussion and analysis of cinematic texts.

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

**Grade Requirement:** Ungraded

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

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**Course Type:** BA Lecture/Wahlbereich Lecture  
**Title:** BMZ Ringvorlesung: „Innenräume und Innenwelten im Mittelalter / Interior Spaces“  
**Instructors:** Medievalists of Berne University and guest speakers  
**Time:** Thursday 17.15-18.45  
**First Session:** 21.02.13  
**Credit Points:** 3 ECTS

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

**Course Description:** Vorlesung: Prof. Dr. Christian Hesse, Prof. Dr. Michael Stolz u.a.  
BMZ-Ringvorlesung: „Innenräume und Innenwelten im Mittelalter“: „Interior Spaces“

Diese Ringvorlesung wird gemeinsam mit anderen Mitgliedern des Berner Mittelalterzentrums (BMZ) durchgeführt.

Die kulturwissenschaftliche Neuausrichtung der Geschichtswissenschaften der letzten Jahrzehnte führte zu einem verstärkten Interesse an den politischen, sozialen und repräsentativen Funktionen von Innenräumen, wie die Forschung sich im Zuge des "spacial turn" auch generell Fragen nach Räumen und Räumlichkeit öffnete. Zugleich beförderte die interdisziplinäre Zusammenarbeit mit den Theologien und den Literaturwissenschaften die Hinwendung zum "inneren Menschen", zu Emotionen und Empfindungen als Forschungsgegenstand auch der Historie. Unsere interdisziplinäre Vorlesungsreihe wird die Dichotomie von "Innen" und "Außen" aus den verschiedensten Perspektiven auffächern und einen vielgestaltigen Überblick über das breite und heterogene Forschungsfeld bieten. Fragestellungen nach der repräsentativen Gestaltung von Interieurs, den Funktionen von Raum und Räumen sollen ebenso ihren Platz haben, wie Untersuchungen zu religiöser Kontemplation und literarischer Innenschau sowie zum "forum internum". Auch wird unter dem Aspekt von Fremdheit und sozialer Zugehörigkeit die Frage nach gesellschaftlicher Inklusion und Exklusion zu stellen sein. Hiesige und externe Spezialisten werden uns ihre jeweiligen Konzepte und Überlegungen zum Thema präsentieren.

Das Vortragsprogramm ist ab Januar 2013 online verfügbar ([www.bmz.unibe.ch/ringvorlesung.htm](http://www.bmz.unibe.ch/ringvorlesung.htm)).

**Room:** Hauptgebäude Raum 220

**Evaluation (pass/fail) and Grade Requirement:**

**As BA lecture (ungraded):** Contact Dr. Nicole Nyffenegger ([nyffenegger@ens.unibe.ch](mailto:nyffenegger@ens.unibe.ch)) in the FIRST WEEK of term for details about the preliminary meeting. Requirements for this lecture are participation in the preliminary meeting, the lecture series, as well as three follow-up sessions (dates to be announced), essay of 2800 words to be handed in to Nicole Nyffenegger by the end of 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:** Albert Schweitzer  
1913-2013 – Hundert Jahre Lambarene

**Instructors:** Collegium Generale

**Time and Place:** Wednesday 18-20, HG 110

**First Session:** 20.02.13

**Credit Points:** 3 ECTS

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

**Course Description:** Interdisziplinäre Vorlesungsreihe des Collegium generale im Frühjahrssemester 2013 für Hörerinnen und Hörer aller Fakultäten und ein weiteres Publikum. Die Veranstaltungen des Collegium generale sind öffentlich. Der Eintritt ist frei. Programmänderungen bleiben vorbehalten. Der Besuch der Vorlesungsreihe (Vorlesungen mit anschließender Diskussion) wird Studierenden, deren Studienplan dies zulässt, nach bestandenem Leistungsnachweis mit 3 Kreditpunkten als freie Leistung angerechnet. Veranstaltungsnummer: 102737-FS2013

2013 jährt sich Albert Schweitzers Gründung des Spitals in Lambarene zum hundertsten Mal. Aus diesem Anlass widmet sich die interdisziplinäre Vorlesungsreihe des Collegium generale dem Schaffen Albert Schweitzers aus unterschiedlichen Perspektiven: Sie will einen vertieften Einblick ermöglichen in seine theologischen und ethischen Konzepte und diese aus heutiger Sicht auch kritisch beleuchten. Das vielfältige praktische Wirken Albert Schweitzers soll in Beiträgen aus dem Bereich der Medizingeschichte, der Musikologie und der Politologie beleuchtet werden. Ausgehend von Albert Schweitzers Status als „Megapromi“ des 20. Jahrhunderts und „Supergutmensch“ wird zudem der Frage nach der Vergleichbarkeit Albert Schweitzers mit aktuellen Vorbildern und Übervätern nachgegangen. Ein Konzert im Berner Münster wird die Reihe abschliessen

**Grade:** Bitte melden Sie sich in ILIAS für den Kurs an. Bitte für die Abfassung der Texte die dafür vorgesehenen Formulare verwenden, sie sind auf der Lernplattform ILIAS beim entsprechenden Kurs abrufbar.

**Abgabefrist für die Texte:** Abgabefrist für die Texte ist der 15. Juni 2012. Sie können die Texte auch laufend während der Vorlesungsreihe einreichen. Korrigiert werden sie erst am Schluss. Die Zusammenfassungen und der Kommentar sind in Einzelarbeit abzufassen (Kopieren/Abschreiben gilt nicht) und im WORD-Format einzureichen (keine PDF-Dateien).

**Prüfende:** tba

Allfällige Nachfragen zur Leistungskontrolle (während und nach der Durchführung der Vorlesungsreihe) sind zu richten an Frau Sara Zwahlen (zwahlen@cg.unibe.ch).

## Lecture Program:

20.02.2013	“Wer kennt Schweitzer nicht?” Albert Schweitzer als Megapromi des 20. Jh.s – Rückblicke und Einblicke	Prof. Dr. Jochen Hörisch, Seminar für Deutsche Philologie, Universität Mannheim
27.02.2013	Albert Schweitzer als Theologe	Prof. Em. Dr. Ulrich Luz, Neues Testament, Laupen
06.03.2013	Albert Schweitzer als praktischer Philosoph	Prof. Dr. Stephan Grätzel, Leiter des Arbeitsbereiches Praktische Philosophie, Universität Mainz
13.03.2013	„Ehrfurcht vor dem Leben“ – Zur Stellung der Ethik Albert Schweitzers in der ethischen Diskussion der Gegenwart	Prof. Dr. Dr. h.c. Ulrich Körtner, Institut für Ethik und Recht in der Medizin, Universität Wien
20.03.2013	Von Vorbildern und Übervätern“ – Albert Schweitzer als „Supergutmensch“	Prof. Dr. Friedrich Schweitzer, Lehrstuhl für Religionspädagogik/Praktische Theologie, Eberhard Karls Universität Tübingen
27.03.2013	Albert Schweitzer als Musikforscher: Johann Sebastian Bach	Prof. Dr. Hans-Joachim Hinrichsen, Institut für Musikwissenschaft, Universität Zürich
03.04.2013	Keine Vorlesung	
10.04.2013	Albert Schweitzers Konzept von „Hilfe“ - Albert Schweitzers Ansatz für Hilfe in Afrika und die Kritik daran	Prof. em. Dr. Franz Nuscheler, Politikwissenschaft, Duisburg-Essen
17.04.2013	Spuren der Liebe – Schweitzer im Film	Prof. Dr. Susanne Marschall, Institut für Medienwissenschaft, Eberhard Karls Universität Tübingen
24.04.2013	Theorie und Praxis: Albert Schweitzer als Arzt	Prof. Dr. med. Dr. phil. Hubert Steinke, Institut für Medizingeschichte, Universität Bern
01.05.2013	Das politische Wirken Albert Schweitzers	Prof. Dr. Ulrich Sarcinelli, Abteilung Politikwissenschaft, Universität Koblenz-Landau
08.05.2013	Keine Vorlesung	
15.05.2013	Das Albert Schweitzer-Spital in Lambarene	Dr. Hines Mabika, Institut Universitaire d’Histoire de la Médecine et de la Santé Publique de Lausanne und Institut für Medizingeschichte, Universität Bern
22.05.2013	Helene Schweitzer Bresslau, ein Leben für Lambarene	Dr. med. Verena Mühlstein, München
29.05.2013	„Albert Schweitzer als Organist“ Konzert im Münster	Der Münsterorganist Prof. Dr. h.c. Daniel Glaus gibt eine Einführung und interpretiert Werke von Johann Sebastian Bach, die Albert Schweitzer in seinen Konzerten aufgeführt hat.

## Bachelor Colloquia

<b>Course Type:</b>	<b>Colloquium</b>
<b>Title:</b>	<b>Linguistics Colloquium</b>
<b>Instructor:</b>	<b>S. Chevalier</b>
<b>Time:</b>	Wednesday 14-16
<b>First Session:</b>	20.02.13
<b>Following Sessions:</b>	27.03.13 15.05.13 22.05.13
<b>Credit Points:</b>	2 ECTS

**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.

**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:** A Forum conference towards the end of the semester.

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**Course Type:** Colloquium  
**Title:** Literature Colloquium  
**Instructors:** A. Kern-Stähler / V. Richter / G. Rippl  
**Time:** Thursday 10-12  
**First Session:** 21.02.13  
**Credit Points:** 2 ECTS

**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.

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

**Grade Requirement:** Ungraded

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

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# MASTER STUDIES

## Specialisation Linguistics

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Language Policy</b>
<b>Instructor:</b>	<b>S. Chevalier</b>
<b>Time:</b>	Friday 10-12
<b>First Session:</b>	22.02.13
<b>Credit Points:</b>	3 ECTS

**Course Description:** From parents telling children not to swear to companies stating that employees are to address each other by their first names to governments deciding on a country's official language(s), any attempt to regulate language use is also an example of language policy. Language policies affect our daily lives: they influence the spellings we use, the languages our children are taught at school, and even whether certain languages survive. In this course, students will be introduced to the major areas of the field of language policy. These include notions of correct language, discriminatory language, language rights, language preservation, language death and language policy in education. Students will learn the terminology of the field, as well as a theoretical framework for the analysis of language policy. The lecture course includes obligatory reading of Spolsky's comprehensive overview, *Language Policy* (2004). Students will be expected to read one chapter of the textbook each week in preparation for the lecture. Important: chapter one must be read BEFORE the first lecture. A copy of this chapter will be placed on ILIAS, as well as on the presence shelf. Accompanying this course is a tutorial, which takes place on Friday 9.15–10 starting in week 2.

**Texts:** Spolsky, Bernard. 2004. *Language Policy*. Cambridge: Cambridge University Press. Available at BUGENO.

**Aims:** The students will gain an overview of the major areas of language policy and theoretical concepts for its analysis.

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

**Grade Requirement:** Exam.

**Deadline for Submission of Assignment/Evaluation:** Exam in penultimate week of semester.

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Discourse and Discourse Analysis</b>
<b>Instructor:</b>	<b>J. Strässler</b>
<b>Time:</b>	Tuesday 12-14
<b>First Session:</b>	19.02.13
<b>Credit Points:</b>	3 ECTS

**Course Description:** To discourse analysts, “discourse” usually means actual instances of communication by means of language, mostly spoken or written, although communication can involve other media as well. Discourse can also be defined as language beyond the sentence. Discourse analysis is concerned with the study of language in texts and conversations, rather than the study of language as an abstract system. We want to see how people do things in the world by means of language, such as exchanging information, expressing feelings or entertaining themselves by analysing the structure and function of language in use. In this lecture we will become familiarized with various frameworks and methods within the field of discourse analysis. This entails close examinations of both written discourse (different text types such as literary texts, articles, newspapers, advertisements, etc.) as well as naturally occurring speech in conversations, interviews, public addresses, etc. We will be looking at different forms and functions of language in use to see what their effects on the participants of discourse are and to answer questions such as “What is persuasive discourse like?”, “How do men talk in all-male groups”, “What goes on in classrooms?”, or “How do children learn to get the floor”, among others.

**Texts:** Texts will be available on ILIAS

**Aims:** To familiarize students with various theoretical frameworks and methods within the field of discourse analysis

**Evaluation (pass/fail):** Regular attendance. Cumulative course work. Final test.

**Grade Requirement:** Final test (tba)

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

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<b>Course Type:</b>	<b>Seminar</b>
<b>Title:</b>	<b>The Linguistics Consequences of Globalization</b>
<b>Instructor:</b>	<b>K. Gonçalves</b>
<b>Time:</b>	Tuesday 14-16
<b>First Session:</b>	26.02.13
<b>Credit Points:</b>	7 ECTS (ungraded 4 ECTS)

**Course Description:** According to Held et al. 1999 globalization has been referred to as “a process (or set of processes), which embodies a transformation in the spatial organisation of social relations and transactions [...] generating transcontinental or interregional flows and networks of activity, interaction, and the exercise of power”. Tomlinson (1999) describes globalization as a “complex connectivity [...] the rapidly developing and ever-densening network of interconnections and interdependencies that characterize modern social life”. In this course we will be looking at various flows such as goods and money as well as powerful international networks and agencies (i.e. government) that influence the mobility of diverse individuals (i.e. migrants and tourists) and the effect this has on language use and change. In the course of study, we will be exploring notions such as super-diversity within the 21<sup>st</sup> century and the effects of globalization on multilingualism and communication in general. This will be done against the backdrop of contemporary media and diverse forms of technology, genres and repertoires (Blommaert 2010). An excursion to a local Swiss town is planned for the weekend of May 17-19, 2013.

**Texts:** *The Sociolinguistics of Globalization*. By Jan Blommaert. 2010. Cambridge University Press. This book will be available for purchase at the Unitobler Book Shop. Additional texts will be uploaded onto ILIAS.

**Aims:** To introduce students to different modes of thought and theoretical frameworks from a historical perspective, which have arisen over the course of time to account for the impact and influence of globalization, discourse and multilingualism within the 21<sup>st</sup> century.

**Evaluation:**

7 ECTS – collection of 3 types of data & transcripts, 2 presentations, a 2,000-word essay and excursion participation.

4 ECTS – collection of 3 types of data & transcripts, 1 presentation and excursion participation.

**Grade Requirement:** Regular attendance, successful completion of data collection, transcriptions, essay and excursion participation.

**Deadline for Submission of Assignment/Evaluation:** 10 June 2013

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<b>Course Type:</b>	<b>Seminar</b>
<b>Title:</b>	<b>Terms of Address</b>
<b>Instructor:</b>	<b>S. Chevalier</b>
<b>Time:</b>	Wednesday 12-14
<b>First Session:</b>	20.02.12
<b>Credit Points:</b>	7 ECTS (ungraded 4 ECTS)

**Course Description:**

Demetrius: I love thee not, therefore pursue me not [...].

Helena: You draw me, you hard-hearted adamant.

*A Midsummer Night's Dream* Act II, Scene 1

How we address each other both reflects and influences our social relations. Whether a character in a Shakespeare play chooses *thou/thee* or *you*, or whether today we address another person by their first name (*Flavia*), a title and surname (*Ms Canetti/Dr Canetti*) or a nickname (*Flavie*), such choices express aspects of the relationship between addresser and addressee both over time, as well as at a particular moment in time. Further, address is one of the areas of language which can be considered to express not only interpersonal relations but also cultural values (Wierzbicka 1986). In this course, we will explore the language of address both historically and comparatively. We will look at changes in the English-speaking world as well as compare terms of address in other languages students are familiar with.

**Texts:** Clyne, Michael, Catrin Norrby and Jane Warren. 2009. *Language and Human Relations: Styles of Address in Contemporary Language*. Cambridge: Cambridge University Press. Available at BUGENO. Further texts on ILIAS.

**Aims:** Familiarisation with the theoretical concepts of the field. Application of these concepts in the analysis of how terms of address express human relations.

**Evaluation (pass/fail):** Data collection, analysis and presentation of research.

**Grade Requirement:** Data collection, analysis and paper on research.

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

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## Specialisation Literature

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Introducing Medieval English Studies – Key Concepts, Topics, Challenges</b>
<b>Instructor:</b>	<b>A. Kern-Stähler / N. Nyffenegger</b>
<b>Time:</b>	Wednesday 10-12
<b>First Session:</b>	20.02.13
<b>Credit Points:</b>	3 ECTS

**Course Description:** Twenty-two years ago, the Medieval Academy of America's quarterly journal *Speculum* asked the question whether "medieval studies have become irrelevant" and "whether medievalists speak a (conservative) language of their own, addressing antiquarian concerns of interest to no one but themselves". After attending this lecture course, you will hopefully answer this question with a "no".

In this lecture, we will introduce you to the interdisciplinary field of Medieval English Studies. We will familiarize you with key authors, texts and themes and with current research undertaken in Medieval Studies. We will also consider the impact of postmodern theories on Medieval Studies and the scholarly field of medievalism, which is interested in the ways in which the medieval period has been imagined, used and abused in subsequent periods.

**Texts:** Texts will be uploaded on ILIAS. Students are recommended to purchase their own copy of the *Riverside Chaucer*.

**Aims:** To introduce students to the interdisciplinary field of Medieval English Studies and to familiarise them with some of the key authors, texts and themes.

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

**Grade Requirement:** Quiz in the final session of term

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

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<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Cosmopolitanism and World Literature</b>
<b>Instructor:</b>	<b>T. Claviez</b>
<b>Time:</b>	Tuesday 10-12
<b>First Session:</b>	19.02.13
<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 course work, lecture notes

**Grade Requirement:** Written Exam

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

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<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Victorian Literature</b>
<b>Instructors:</b>	<b>V. Richter</b>
<b>Time:</b>	Tuesday 16-18
<b>First Session:</b>	19.02.13
<b>Credit Points:</b>	3 ECTS

**Course Description:** The Victorians are generally viewed as rather prude, prim and stuffy (as a matter of fact, “Victorian” is one of the translations LEO offers for “konventionell”). Already Michel Foucault, however, has pointed out that this might be a misconception of an era that gave rise to modern sexology and evolution theory, among other daring new departures. In the long reign of Queen Victoria (1837-1901), old beliefs were torn down and the foundations for our own social practices and worldview were laid. The lecture aims at giving an insight into the complex and sometimes contradictory features of the Victorian period. We will look at texts from different genres (novels, poetry, non-fiction) and explore important themes such as the Victorians’ relation to nature and passion, industrialisation, colonialism, women’s social position, the rise of modern science, the role of the supernatural and the fantastic.

**Texts:** Please read at least four out of the following seven novels before the beginning of term: Emily Brontë, *Wuthering Heights* (1847), Elizabeth Gaskell, *Mary Barton* (1848), Charles Dickens, *Dombey and Son* (1846-48), Thomas Hardy, *Far From the Madding Crowd* (1874), Robert Louis Stevenson, *Strange Case of Dr Jekyll and Mr Hyde* (1886), H.G. Wells, *The War of the Worlds* (1898), Arthur Conan Doyle, *The Hound of the Baskervilles* (1901-2). Please immerse yourself into Victorian poetry as well; recommended edition: *Victorian Poetry: An Annotated Anthology*, ed. Francis O’Gorman (Blackwell Annotated Anthologies, 2004).

**Aims:** To give students insights into an important chapter of literary and cultural history; to show how historical periods are constructed; to familiarise students with various critical approaches.

**Evaluation (pass/fail):** Lecture notes.

**Grade Requirement:** Lecture notes (tba).

**Deadline for Submission of Assignment/Evaluation:** 21 May 2013

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<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>BMZ Ringvorlesung: „Innenräume und Innenwelten im Mittelalter / Interior Spaces“</b>
<b>Instructors:</b>	<b>Medievalists of Berne University and guest speakers</b>
<b>Time:</b>	Thursday 17.15-18.45
<b>First Session:</b>	21.02.13
<b>Credit Points:</b>	3 ECTS

**Course Description:** Vorlesung: Prof. Dr. Christian Hesse, Prof. Dr. Michael Stolz u.a. BMZ-Ringvorlesung: „Innenräume und Innenwelten im Mittelalter“: „Interior Spaces“

Diese Ringvorlesung wird gemeinsam mit anderen Mitgliedern des Berner Mittelalterzentrums (BMZ) durchgeführt.

Die kulturwissenschaftliche Neuausrichtung der Geschichtswissenschaften der letzten Jahrzehnte führte zu einem verstärkten Interesse an den politischen, sozialen und repräsentativen Funktionen von Innenräumen, wie die Forschung sich im Zuge des "spacial turn" auch generell Fragen nach Räumen und Räumlichkeit öffnete. Zugleich beförderte die interdisziplinäre Zusammenarbeit mit den Theologien und den Literaturwissenschaften die Hinwendung zum "inneren Menschen", zu Emotionen und Empfindungen als Forschungsgegenstand auch der Historie. Unsere interdisziplinäre Vorlesungsreihe wird die Dichotomie von "Innen" und "Außen" aus den verschiedensten Perspektiven auffächern und einen vielgestaltigen Überblick über das breite und heterogene Forschungsfeld bieten. Fragestellungen nach der repräsentativen Gestaltung von Interieurs, den Funktionen von Raum und Räumen sollen ebenso ihren Platz haben, wie Untersuchungen zu religiöser Kontemplation und literarischer Innenschau sowie zum "forum internum". Auch wird unter dem Aspekt von Fremdheit und sozialer Zugehörigkeit die Frage nach gesellschaftlicher Inklusion und Exklusion zu stellen sein. Hiesige und externe Spezialisten werden uns ihre jeweiligen Konzepte und Überlegungen zum Thema präsentieren.

Das Vortragsprogramm ist ab Januar 2013 online verfügbar ([www.bmz.unibe.ch/ringvorlesung.htm](http://www.bmz.unibe.ch/ringvorlesung.htm)).

**Room:** Hauptgebäude Raum 220

**Evaluation (pass/fail) and Grade Requirement:** 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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<b>Course Type:</b>	<b>Seminar</b>
<b>Title:</b>	<b>Ethics and Justice in American Literature and Film</b>
<b>Instructor:</b>	<b>T. Claviez</b>
<b>Time:</b>	Wednesday 14-16
<b>First Session:</b>	20.02.13
<b>Credit Points:</b>	7 ECTS (ungraded 4 ECTS)

**Course Description:** The seminar will cover central, theoretical and moral-philosophical texts about ethics and justice, as well as analyse important novelistic and filmic negotiations of these topics in US Literature and Hollywood movies, as well as serials. The most important concepts to be addressed are alterity, difference, and empathy, as they constitute the main "bones of contention" within the debate around ethics. The seminar will also include screenings of the most important movies, which spells extra time.

**Texts:** Among the literary texts we will read are Herman Melville's *Billy Budd*, Richard Wright's *Native Son*, and Harper Lee's *To Kill a Mockingbird*. For those interested in sneak-peeking the movies: We will watch, among others, "To Kill a Mockingbird," "Twelve Angry Men," "A Time to Kill," and "A Perfect Plan."

**Aims:** The aim of the seminar is to familiarise students with central, theoretical and moral-philosophical texts, as well as to help them apply the concepts developed in these texts to the changing tides that the concept of ethics has gone through in US-American culture.

**Evaluation (graded):** Presentation in the seminar (1/3); seminar paper (2/3).

**Evaluation ungraded (pass/fail):** Presentation in the seminar

**Grade Requirement:** Presentation + seminar paper

**Deadline for Submission of Assignment/Evaluation:** 31 July 2013

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<b>Course Type:</b>	<b>Seminar</b>
<b>Title:</b>	<b>“What is an Author?” Medieval Notions of Authorship</b>
<b>Instructor:</b>	<b>A. Kern-Stähler</b>
<b>Time:</b>	Thursday 12-14
<b>First Session:</b>	21.02.13
<b>Credit Points:</b>	7 ECTS (ungraded 4 ECTS)

**Content:** Authorship currently ranks as one of the most hotly debated issues in literary theory. The medieval period offers rich and exciting material on notions of authorship. While medievalists have recently traced the incipient emergence of the modern conceptions of authorship to the late Middle Ages, medieval ideas of authorship were in many ways different from our own. In this seminar, we will explore images and self-images of authors in the medieval period, manifestations of the author function in medieval texts, the relationship between author and reader and author and scribe, the transmission (and malleability) of texts in a manuscript culture, the connection between author and authority, questions of originality, and gender and authorship. We shall discuss medieval authorship in the context of contemporary theories of authorship and theoretical approaches to authorship.

Most readings will be in Middle English but no previous knowledge of medieval literature or Middle English is required.

**Texts:** Students should own their own copy of the *Riverside Chaucer*. Other texts will be made available on ILIAS.

**Aims:** Upon successfully completing this seminar, students will be familiar with theoretical approaches to authorship and with notions of medieval authorship.

**Evaluation (pass/fail):** Regular attendance and active participation in class, a very short exam (15 minutes, pass or fail) and a short oral presentation.

**Grade Requirement:** A 45-minute written exam and a short paper; an oral presentation.

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

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<b>Course Type:</b>	<b>Seminar</b>
<b>Title:</b>	<b>Victorian Poetry</b>
<b>Instructor:</b>	<b>V. Richter</b>
<b>Time:</b>	Wednesday 16-18
<b>First Session:</b>	20.02.13
<b>Credit Points:</b>	7 ECTS (ungraded 4 ECTS)

**Content:** The seminar is designed as a companion piece to the lecture on Victorian Literature and Culture but can be attended independently. The focus will be on the close reading of a wide variety of poetical works across the Victorian period, including as diverse poets as Lord Tennyson, Elizabeth Barrett Browning, Robert Browning, Christina Rossetti, Thomas Hardy and Gerald Manley Hopkins. Students will have a say in the selection of texts to be discussed in the seminar.

**Texts:** *Victorian Poetry: An Annotated Anthology*, ed. Francis O’Gorman (Blackwell Annotated Anthologies, 2004).

**Aims:** To practise various methods of analysing poetical texts

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

**Grade Requirement:** Seminar paper

**Deadline for Submission of Assignment/Evaluation:** 12 August 2013

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<b>Course Type:</b>	<b>Seminar</b>
<b>Title:</b>	<b>Literature and Anthropology</b>
<b>Instructor:</b>	<b>G. Rippl</b>
<b>Time:</b>	Thursday 14-16
<b>First Session:</b>	21.02.13
<b>Credit Points:</b>	7 ECTS (ungraded 4 ECTS)

**Content:** This seminar will investigate some of the many links that exist between literature and anthropology. From its very beginning literature has been an important means of exploring human nature and cultural otherness. The term “literary anthropology” refers to this rich tradition. We will discuss a range of literary texts (plays, short stories, folk tales, poems and novels) which will help us to study the history of literature as well as different stages and developments in anthropology since the beginning of the 20<sup>th</sup> century.

**Texts:** Euripides: *The Bacchae*; Edgar Allen Poe: “The Facts in the Case of M. Valdemar”; Walter Pater: “Denys l’Auxerrois”; poems by Edward Sapir, Ruth Fulton Benedict, and Margaret Mead; Zora Neale Hurston: *Mules and Men*; and Will Self: *The Butt*.

Self’s *The Butt*, Hurston’s *Mules and Men* and Euripides’s *The Bacchae* will have to be purchased, all other texts will be uploaded on the ILIAS platform by the end of January 2013. All primary texts should be read during term break.

Preparatory secondary reading: René Girard, *Violence and the Sacred*, Baltimore 1979.

**Aims:** To familiarise students with the many links between literature and anthropology as well as the academic field of literary anthropology.

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

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

**Deadline for Submission of Assignment/Evaluation:** Oral presentations throughout term; written papers 31 July 2013.

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## Other Courses

<b>Course Type:</b>	<b>Workshop</b>
<b>Title:</b>	<b>Rewriting Shakespeare: North American Hamlets</b>
<b>Instructors:</b>	<b>G. Rippl</b>
<b>Time:</b>	Preparatory Session: Wednesday 27 March, 10-12 Block Session: Friday, 12 April, 9-18
<b>First Session:</b>	27.03.13
<b>Credit Points:</b>	3 ECTS

**Content:** Contemporary culture has often been labeled a culture of recycling. This MA workshop is dedicated to just such a recycling phenomenon, namely the rich literary reception of Shakespeare's tragedy *Hamlet* in 20<sup>th</sup> and 21<sup>st</sup> century US-American and Canadian fiction. Hence it comes as no surprise that processes of rewriting have also attracted the attention of many literary scholars, who have developed theories of adaptation and a terminology which help us to analyse professionally the many short stories and novels retelling the story of *Hamlet*. We will focus on the application of theories of adaptation required when working with rewritings of canonical texts such as Shakespeare's *Hamlet*.

**Texts:** William Shakespeare's *Hamlet* (Arden or OUP edition); Zora Neale Hurston's short story "Spunk" (1925); Margaret Atwood's short stories "Gertrude Talks Back" (1992) and "Horatio's Version" (2006) as well as John Updike's novel *Gertrude and Claudius* (2000) and David Wroblewski's *The Story of Edgar Sawtelle* (2008). Students need to buy the novels; the short stories and secondary material will be provided on the ILIAS platform by the end of January 2013. Secondary reading: Linda Hutcheon, *A Theory of Adaptation* (2006).

Students are expected to read Shakespeare's play and all the rewritings mentioned above by 27 March 2013. During the preparatory session on 27 March Shakespeare's *Hamlet* will be discussed in depth. In addition we will negotiate the assignments students will present at our extended plenary session on 12 April. We will also discuss dates for additional meetings. Please make sure that you do not have any presentations in other courses between 27 March and 12 April: you will need the time to prepare your presentation for the workshop.

**Aims:** To introduce students to applications of theories of rewriting and adaptation in connection with our primary material and to familiarise them with the rich reception of *Hamlet* in US-American and Canadian short stories and novels.

**Evaluation (pass/fail):** Attendance of plenary sessions (27 March 10-12 and 12 April 9-18) and active participation; group work and presentation.

**Grade Requirement:** Attendance of plenary sessions (27 March 10-12 and 12 April 9-18) and active participation; group work and presentation and written assignment.

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<b>Course Type:</b>	<b>Workshop</b>
<b>Title:</b>	<b>Working with Periodicals: American Literature and the Magazine</b>
<b>Instructor:</b>	<b>J. Straub</b>
<b>Time:</b>	Wednesday 12-14
<b>First Session:</b>	21.02.13
<b>Credit Points:</b>	3 ECTS

**Content:** Periodical publishing, i.e. newspapers and magazines, had a formative impact on the formation of American literature. In this workshop we will look at the historical development of newspapers and magazines in America and their contribution to American literary culture in the eighteenth and nineteenth centuries - and beyond. Following the introductory sessions we will focus on the application of research methods required when working with periodicals. How do we deal with texts whose format is so specific? How do we interpret literary texts which were first published in a magazine? Which are the medial properties of newspapers and magazines, then and now? How have certain features changed over time? Making use of digitized corpora of historical American literary magazines we will do group work that will allow students to follow up their own interests in specific authors, genres or subjects.

Please note: The three introductory sessions (on a weekly basis) will take place on Wednesday 12-14, beginning on 20 February. We will then have a one-day event (10 am – 6 pm) for group presentations which will take place on Friday, 24 May 2013.

**Texts:** We will work mainly with the University's databases such as "American Periodicals Online". Other relevant material will be made available via ILIAS.

**Aims:** Train research skills with digitized resources. Promote independent study skills. Introduce students to the format of periodical publishing and writing as well as historical journalism.

**Evaluation (pass/fail):** Group work and presentation.

**Grade Requirement:** Group work, presentation and written assignment.

**Deadline for Submission of Assignment/Evaluation:** 1 July 2013

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## Master Forums

<b>Course Type:</b>	<b>Master Forum</b>
<b>Title:</b>	<b>Linguistics</b>
<b>Instructor:</b>	<b>S. Chevalier</b>
<b>Time:</b>	Wednesday 14-16
<b>First Session:</b>	27.02.13
<b>Following Sessions:</b>	10.04.13 17.04.13 24.04.13 01.05.13 08.05.13 29.05.13
<b>Credit Points:</b>	4 ECTS

**Course Description:** The Master Forum is a continual course over the duration of three semesters. Students stay in the same Forum for the three semesters. The Forum is a problem-oriented research colloquium in which students will have the chance to talk about their work and their problems, discuss theories and methodologies and have their written work and presentation skills peer-reviewed.

**Evaluation (pass/fail):** Students in first semester of the MA 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:** Presentation in the second half of the 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 / G. Rippl</b>
<b>Time:</b>	Thursday 10-12
<b>First Session:</b>	28.02.13
<b>Credit Points:</b>	4 ECTS

**Course Description:** The Master Forum is a continual course over the duration of three semesters. Students stay in the same Forum for three semesters. 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. In this semester, we will focus on key theoretical texts from literary and cultural studies.

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

**Grade Requirement:** Ungraded

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

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## PhD Colloquium Literature

<b>Course Type:</b>	<b>Colloquium</b>
<b>Title:</b>	<b>PhD &amp; Research Colloquium, North American Literature</b>
<b>Instructor:</b>	<b>G. Rippl</b>
<b>Time:</b>	Monday 14-16
<b>First Session:</b>	18.02.13

**Course Description:** This colloquium is for PhD students and post-doc researchers of North American Literature and Culture who are working on a PhD thesis or their second book (Habilitation). We will discuss our own work-in-progress as well as interesting 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.

**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*.

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

**S. Chevalier:** Social and regional varieties of English, onomastics, bi- and multilingualism, language acquisition.

**A. Cottier:** Postcolonial literatures, contemporary British and North American literatures, historiography, history and politics, autobiography, narratology, gender studies, literary theory.

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

**N. A. Escherle:** South Asian anglophone literatures and cultures, religion and/in literature, conceptions and the staging of the other/alterity in literature, postcolonial literature and theory, cosmopolitanism, fictional and meta-fictional biography, intermediality, utopian and dystopian literature, satire.

**L. Etter:** Intermediality, comics and graphic novels, classical and postclassical narratology, interrelations of literature and contemporary fine arts.

**J. Felder:** Gothic literature and art, Gothic and horror cinema, film studies (film history and theory), visuality and visual culture, American literature and culture, American drama.

**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.

**S. Hoppeler:** Contemporary American and Canadian literature, comics and graphic novels, intermediality, narratology, gender studies.

**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.

**V. Lytra:** Language and social interaction in multilingual urban contexts; language ideologies and discourses on multilingualism and the role of English; English as global language; multimodality and language learning/use; language, popular culture and new media; language and faith; qualitative and distance learning methodologies; team ethnography.

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

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

**M. Mettler:** Cosmopolitanism, second generation South Asian diaspora, the transcultural family, hermeneutics, narrators and storytelling, identity creation, gender studies, the (post)modern and the contemporary novel.

**B. Müller:** Language and politics, especially political and public discourse. Language and social change. Questions of knowledge, ideology and social identity and their expressions in language. Discourse analysis, critical discourse analysis and corpus-assisted discourse analysis.

**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.

**S. Reber:** Intermediality, Film Studies, Narratology, Literature and Anthropology, Literature and Music

**K. Reist:** 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.

**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.

**C. Steffen:** Victorian literature, gothic and fantastic literature (especially ghosts and vampires), literary theory (gender studies), medicine and literature, art and literature.

**J. Strässler:** Syntax, especially lexically-driven parsing, generative grammar, computer linguistics, phonetics and phonology, forensic linguistics, time-tense relationships.

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

## STUDENTS' COMMITTEE

Website: <http://www.englishstudents.ch>

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.

### Members of the Students' Committee

Annalea Decurtins	<a href="mailto:annalea_d@students.unibe.ch">annalea_d@students.unibe.ch</a>
Annina Heini	<a href="mailto:annina.heini@students.unibe.ch">annina.heini@students.unibe.ch</a>
Christina von Grünigen	<a href="mailto:christina.vongruenigen@students.unibe.ch">christina.vongruenigen@students.unibe.ch</a>
Cris Schenk	<a href="mailto:cesche@students.unibe.ch">cesche@students.unibe.ch</a>
David Jost	<a href="mailto:jooscht@gmx.ch">jooscht@gmx.ch</a>
Eva Witschi	<a href="mailto:evawitschi@bluemail.ch">evawitschi@bluemail.ch</a>
Jérôme Strübi	<a href="mailto:jerome.struebi@gmail.com">jerome.struebi@gmail.com</a>
Lilli Kruth	<a href="mailto:lilli.kruth@gmail.com">lilli.kruth@gmail.com</a>
Livia Gerber	<a href="mailto:livia_gerber@students.unibe.ch">livia_gerber@students.unibe.ch</a>
Martin Ritzmann	<a href="mailto:m.ritzmann@students.unibe.ch">m.ritzmann@students.unibe.ch</a>
Susi Scheurer	<a href="mailto:susi.scheurer@students.unibe.ch">susi.scheurer@students.unibe.ch</a>

**Check our website regularly!**



## UNIVERSITY OF BERNE, ENGLISH DEPARTMENT: ADDRESS LIST 2013

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

<b>NAME</b>	<b>EMAIL</b>	<b>TEL. DEPT.</b>	<b>OFFICE</b>
<b>Secretaries' Office</b>	<b>iseli@ens.unibe.ch/sharp@ens.unibe.ch</b>	<b>031 631 82 45</b>	<b>B 269</b>
Andres Morrissey, Franz	fandres@ens.unibe.ch	031 631 37 59	VW 10
Breidenbach, Verena	verena.breidenbach@ub.unibe.ch	031 631 83 72	B 271
Britain, David	britain@ens.unibe.ch	031 631 83 81	B 265
Chevalier, Sarah	chevalier@ens.unibe.ch	031 631 37 56	B 272
Claviez, Thomas	claviez@ens.unibe.ch	031 631 83 67	B 274
Cottier, Annie	cottier@ens.unibe.ch	031 631 56 43	B 268
Denger-Kähler, Marijke	kaehler@ens.unibe.ch	031 631 33 95	B 263
Escherle, Nora	escherle@ens.unibe.ch	031 631 56 43	B 268
Etter, Lukas	etter@ens.unibe.ch	031 631 54 81	Falkenplatz 16
Felder, Juliane	felder@ens.unibe.ch	031 631 37 59	VW 10
Gonçalves, Kellie	goncalves@ens.unibe.ch	031 631 37 57	B 266
Hoppeler, Stephanie	hoppeler@ens.unibe.ch	031 631 83 18	B 262
Huber, Irmtraud	huber@ens.unibe.ch	031 631 33 95	B 263
Iseli-Felder, Monika	iseli@ens.unibe.ch	031 631 82 45	B 269
Kern-Stähler, Annette	kern-staehler@ens.unibe.ch	031 631 82 47	B 285
Kluwick, Ursula	kluwick@ens.unibe.ch	031 631 36 60	B 263
Lytra, Vally	lytra@ens.unibe.ch	031 631 37 59	VW 10
Mace-Tessler, Margaret	mace-tessler@ens.unibe.ch	031 631 37 59	VW 10
Marchi, Viola	marchi@ens.unibe.ch	031 631 56 43	B 268
Mettler, Melanie	mettler@ens.unibe.ch	031 631 56 43	B 268
Müller, Bettina	mueller@ens.unibe.ch	031 631 82 46	B 273
Nyffenegger, Nicole	nyffenegger@ens.unibe.ch	031 631 36 37	B 267
Reber, Simon	reber@ens.unibe.ch	031 631 82 46	B 273
Reist, Kathrin	reist@ens.unibe.ch	031 631 36 37	B 267
Richter, Virginia	richter@ens.unibe.ch	031 631 83 68	B 264
Rippl, Gabriele	rippl@ens.unibe.ch	031 631 83 66	B 261
Sharp, Hilary	sharp@ens.unibe.ch	031 631 82 45	B 269
Steffen, Christina	steffen@ens.unibe.ch	031 631 33 95	B 263
Strässler, Jürg	strassler@ens.unibe.ch	031 631 37 59	VW 10
Straub, Julia	straub@ens.unibe.ch	031 631 83 61	B 262

B: Offices in the Länggasstrasse 49

VW: Offices in the Vereinsweg 2

## TIMETABLE SPRING SEMESTER 2013

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8-10		Morrissey: Modern English Grammar II			
10-12	Mace-Tessler: "Don't Think Twice, It's Alright" - Textual Analysis of the Words of the Beatles & Bob Dylan ( <i>BA Workshop</i> )	Mace-Tessler/Morrissey: Writing Skills II Gonçalves: Discourse and Tourism ( <i>FM Seminar</i> ) Claviez: Cosmopolitanism and World Literature ( <i>MA Lecture</i> )	Morrissey: Language Minorities and Minority Languages ( <i>FM Seminar</i> ) Kern-Stähler/Nyffenegger: Introducing Medieval English Studies – Key Concepts, Topics, Challenges ( <i>FM and MA lecture</i> )	Mace-Tessler/Morrissey: Writing Skills II Kern-Stähler/Richter/Rippl: Bachelor Colloquium Literature Kern-Stähler/Richter/Rippl: Master Forum	Chevalier: Language Policy ( <i>FM and MA lecture</i> )
12-14		Strässler: Discourse and Discourse Analysis ( <i>FM and MA lecture</i> ) Reber: Framing the Postcolonial ( <i>BA Workshop</i> )	Felder: Love, Murder, and the many other Faces of Victorian Poetry ( <i>FM Seminar</i> ) Chevalier: Terms of Address ( <i>MA Seminar</i> )	Huber: Victorians and the Idea of Progress ( <i>FM Seminar</i> ) Morrissey: Creative Writing ( <i>BA Workshop</i> ) Kern-Stähler: "What is an Author?" Medieval Notions of Authorship ( <i>MA Seminar</i> )	Lytra: Language and Popular Culture ( <i>FM Seminar</i> )
14-16	Rippl: PhD & Research Colloquium, North American Literature Gonçalves: Language and Identity ( <i>FM Seminar</i> )	Gonçalves: The Linguistic Consequences of Globalization ( <i>MA Seminar</i> ) Steffen: The Victorian Gothic ( <i>FM Seminar</i> )	Kern-Stähler/Nyffenegger: Exploring Medieval Artefacts (with Study Trip to Canterbury) ( <i>FM Seminar</i> ) Claviez: Ethics and Justice in American Literature and Film ( <i>MA Seminar</i> ) Chevalier: Bachelor Colloquium Linguistics Chevalier: Master Forum	Nyffenegger: The Body in Medieval English Literature and Critical Discourse ( <i>FM Seminar</i> ) Mace-Tessler: Reading Film ( <i>BA Workshop</i> ) Rippl: Literature and Anthropology ( <i>MA Seminar</i> )	Chevalier: Language Policy in Education ( <i>FM Seminar</i> )
16-18	Müller: Discourse, Politics and Discrimination ( <i>FM Seminar</i> )	Richter: Victorian Literature ( <i>BA and MA Lecture</i> )	Richter: Victorian Poetry ( <i>MA Seminar</i> ) Straub: Dante and the Victorians ( <i>FM Seminar</i> )	Morrissey: Text in Performance ( <i>Workshop</i> ) 17.15-18.45: BMZ: „Innenräume und Innenwelten im Mittelalter / Interior Spaces“ ( <i>BA Lecture/Wahlbereich Lecture and MA Lecture</i> )	
18-20			Collegium Generale: Albert Schweitzer ( <i>BA Wahlbereich Lecture</i> )		

### Key:

Classes in **bold** are for master students

Language Foundation Module

### Focus Modules (FM):

Linguistics FM: Discourse

Linguistics FM: Language Contact, Language Conflict, Language Policy

Literature FM: Medieval Literature and Culture

Literature FM: Victorian Literature and Culture

### Single events and block sessions:

#### Rippl: Rewriting Shakspeare: North American Hamlets (*MA Workshop*)

Preparatory Session: Wednesday, 27 March, 10-12

Block Session: Friday, 12 April, 9-18

#### Straub: Working with Periodicals: American Literature and the Magazine (*MA Workshop*)

Preparatory sessions: Wednesday 20.2., 27.2., 6.3. (12-14)

Block session: Friday 24.5. (10-6)

Huber/Morrissey: Exploring Writing Processes: The Poetics of Imagery,

Narrative and Drama in Practice (*BA Workshop*)

Block Session: Friday-Sunday, 19.-21.04.13