

# Information Booklet

Autumn Semester 2011

19 September – 23 December 2011



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)

<b>TABLE OF CONTENTS</b>	<b>PAGE</b>
Introduction	1
Staff and Office Hours	3
<b>Bachelor Studies</b>	<b>5</b>
<b>Language Foundation Module</b>	<b>5</b>
Modern English Grammar I	5
Writing Skills I	6
<b>Core Curriculum Linguistics and History of English</b>	<b>7</b>
Lecture: Introduction to Linguistics	7
Seminar: Earlier Englishes	8
<b>Core Curriculum Literature</b>	<b>9</b>
Lecture: Introduction to Literature	9
Seminar: Introduction to Literature	10
<b>Focus Module: Variation in English – Past and Present</b>	<b>13</b>
Lecture: Phonetics and Phonology	13
Seminar: Australian English	14
Seminar: Varieties of Pre-modern English	15
<b>Focus Module: Animals in Literature – From the Middle Ages to the Present Day</b>	<b>16</b>
Lecture: Animals in Literature – From the Middle Ages to the Present Day	16
Seminar: “Human Beasts” from <i>Wuthering Heights</i> to <i>Winnie-the-Pooh</i>	17
Seminar: Monstrous Beasts and Uncanny Creatures in Gothic Fiction	18
Seminar: Animals in Old and Middle English Literature	20
<b>Focus Module: American Modernism(s)/Postmodernism</b>	<b>21</b>
Lecture: American Modernisms	21
Seminar: Contemporary Drama	22
Seminar: African and African American Poetry	23
Seminar: Publication by Installment: The Serial Novel	24
Seminar: Robin in da Hood: Postmodern Reconsiderations of the Medieval Hero	25
Seminar: Leaving Postmodernism Behind? American 9/11 Novels	26
<b>Other Courses</b>	<b>27</b>
Workshop: Speechifying	27
Workshop: Creative Writing	28
Workshop: Text in Performance	29
Workshop: Use of English	30
BA Lecture/Wahlbereich Lecture: BMZ: Traum und Vision im Mittelalter	31
Wahlbereich Lecture: Collegium Generale: Eindeutig zweideutig	32

<b>Bachelor Colloquia</b>	34
Linguistics	34
Literature	35
<b>Master Studies</b>	37
<b>Specialisation Linguistics</b>	37
Foundation Lecture: Foundations of Language Variation and Change	37
Lecture: Phonetics and Phonology	39
Seminar: The Englishes of the British Isles	40
Seminar: Computer-mediated Communication	41
<b>Specialisation Literature</b>	42
Foundation Lecture: Literary Theory	42
Lecture: Animals in Literature – From the Middle Ages to the Present Day	43
Lecture: American Modernisms	44
Seminar: Shakespeare and Empire	45
Seminar: The Environmental Imagination: Theory and Literary Practice	46
Seminar: Gender, Crime and Punishment in India: The Raj and Its Legacy	47
Seminar: Hilda Doolittle’s Modernism	48
BMZ Lecture: Traum und Vision im Mittelalter	49
<b>Master Forums</b>	50
Linguistics	50
Literature	51
<b>PhD Colloquia</b>	53
Linguistics	53
Literature	54
Staff Research Interests and Professional Activities	55
Students’ Committee	57
List of E-Mails and Telephone Numbers of Staff Members	
Timetable Autumn Semester 2011	

## INTRODUCTION

Dear Students, and dear Members of Staff,

Welcome to the Autumn Semester. As I write, the late summer sun is streaming through my office window, and my thoughts will be soon moving towards an evening dip in the Aare. I don't suppose that Winnie the Pooh is planning a refreshing swim, sitting on his branch, but he is, as we all should be at this time, clearly well prepared for what is to come, with a good supply of honey at his side to help him through the months ahead. I sincerely hope you have all had an exciting, relaxing and, perhaps most importantly, restorative summer break which, like Pooh's honey, will give you the energy to see you through to Christmas.

The new academic year brings changes and challenges. We bid farewell to Dr Dorota Smyk-Bhattacharjee as a lecturer and David Schönthal and Franziska Thurnherr as tutors, but welcome Dr Sarah Chevalier, Dr Juliane Langenbach, and Claudia von Wartburg as lecturers and Cécile Müller, Sophie Ogg and Dorothee Weber as tutors. The interviews for the successor to Prof. Dr. Beatrix Busse as Assistant Professor of English Historical Linguistics will take place in the autumn, and we hope her replacement will be able to take up the position in February 2012. The challenges will be most apparent next semester, as we try to meet the needs of growing student numbers despite yet further cuts to funding and staffing. We have, however, a wonderful range of courses on offer at all levels this semester – from “Robin in da Hood – Postmodern reconsiderations of the medieval hero”, “‘Human Beasts’ - from Wuthering Heights to Winnie-the-Pooh” and “Leaving Postmodernism Behind? American 9/11 Novels” through to “Australian English” and “Computer-mediated communication”. This semester also waves farewell to the Lizentiat – the final few students will be sitting their written and oral exams in September. Thereafter all students will be following the BA/MA system of study.

There have been a few changes to the members of staff who deal with student counselling and other such matters:

### **Study counselling for BA students:**

**Students with surnames A-M:** Marijke Kähler

**Students with surnames N-Z:** Kathrin Reist

**Study counselling for MA students:** Dr Julia Straub

**Practical module co-ordinator:** Dr Nicole Nyffenegger-Staub

**Enquiries about ePub:** Hilary Sharp

**Diploma Supplements BA/MA – “Prokura”:** Dr Nicole Nyffenegger-Staub

**International relations co-ordinator (Erasmus, Whitewater, Assistant teachers' programme, Amity Programme, Stay Abroad):** Dr Kellie Gonçalves

On the research front, Bern plays host to a number of conferences and workshops this semester. In September, there is the 'Spaces of Projection' ASNEL International Summer School, hosted at both the Universities of Bern and Basel, and with significant contributions from both staff and students in our Department. Then, in October, we host an international workshop entitled "Interdisciplinary Methodology: The Case of Comics Studies", with invited speakers from France, England and Switzerland, as well as a workshop on "Trauma in Post-9/11 American Culture: Between the Virtual and the Real".

The cover of this Semester's booklet, as is probably clear now, celebrates our BA seminar on "'Human Beasts' - from Wuthering Heights to Winnie-the-Pooh". The drawing, by Ernest Shepard, was published in 1926 and is entitled 'Pooh sitting on his branch, dangling his legs, and there, beside him, were ten pots of honey...'

I wish you well for the Autumn Semester.

Prof David Britain  
Head of Department

**Please sign up for all courses on ILIAS before the beginning of term!**

## STAFF

### Directors of Department

Prof. Dr. David Britain, Head of Department  
Modern English Linguistics  
Prof. Dr. Thomas Claviez  
Literary Theory  
Prof. Dr. Annette Kern-Stähler  
Medieval English Studies  
Prof. Dr. Virginia Richter  
Modern English Literature  
Prof. Dr. Gabriele Rippl  
North American Literature

### Assistant Professors

Prof. Dr. Barbara Buchenau  
Postcolonial Literature  
N.N.  
English Historical Linguistics

### Lecturers

Dr. Sarah Chevalier  
English Linguistics  
Dr. des. Juliane Langenbach  
Modern English Literature  
Dr. Jürg Strässler  
English Linguistics  
Lic.phil. Nicole Studer-Joho  
English Linguistics  
Claudia von Wartburg Gomm, M.A.  
Modern English Literature

### Assistants

Lic.phil. Annie Cottier  
Literary Theory  
Nora Anna Escherle, M.A.  
Literary Theory  
Dr. Kellie Gonçalves  
Modern English Linguistics  
Stephanie Hoppeler, M.A.  
North American Literature  
Irmtraud Huber, M.A.  
Modern English Literature  
Marijke Kähler, M.A.  
Modern English Literature  
Dr. Ursula Kluwick  
Modern English Literature  
Susanne Lachat, M.A.  
Directors' Assistant

### Consultation Times

For specific times check website  
and office door  
Tuesday 15-16 or by appt.  
  
On maternity leave  
  
Tuesday 14:30-15:30 or by appt.  
  
Wednesday 10:30-12:30 or by appt.  
  
Tuesday 15-16 or by appt.

By appointment  
  
By appointment  
  
By appointment  
  
By appointment  
  
Wednesday 14-16 or by appt.

By appointment  
  
By appointment  
  
Monday 16-17 or by appt.  
  
By appointment  
  
On sabbatical  
  
Tuesday 12-14 or by appt.  
  
Monday 15-16 or by appt.

Dr. Nicole Nyffenegger-Staub (senior assistant) Medieval English Literature	Please sign-up on office door
Kathrin Reist, M.A. Medieval English Literature	Tuesdays 13-15 or by appt.
Lic.phil. Christina Rickli Literary Theory	By appointment
Dr. Julia Straub (senior assistant) North American Literature	Thursday 11-13 or by appt.

**PhD Students (Projects funded by SNF)**

Lukas Etter, M.A. North American Literature	By appointment
Lic.phil. Melanie Mettler Modern English Literature	By appointment

**Teaching Staff**

Dr. Franz Andres Morrissey	By appointment
Dr. Margaret Mace-Tessler	By appointment

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

## Language Foundation Module

<b>Course Type:</b>	Language Course
<b>Title:</b>	Modern English Grammar I
<b>Instructor:</b>	F. Andres Morrissey
<b>Time:</b>	Tuesday 8-10
<b>First Session:</b>	20.09.11
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** This is the first part of a two-semester module which will provide an overview of Modern English Grammar. In this part we will be looking at the grammar of the noun phrase as well as some aspects of English verb forms. 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 find themselves involved in, 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 on-line (link on [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch)). Furthermore, we offer tutorial sessions to help students work with the materials. It is urgently recommended that students who cannot attend the course for timetable reasons take part in the tutorials.

**Texts:** The course script for the entire course will be sold for CHF 20.– in the first session, but it can also be downloaded as a PDF from [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch). The course is also available as a podcast and can be downloaded from the regular downloads page [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch). Useful textbooks include *Rediscover Grammar* by David Crystal, and McCarthy and Carter's *English Grammar* (CUP).

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

**Grade Requirement:** Final module exam (end of SS)

**Deadline for Submission of Assignment/Evaluation:** End of Spring Semester 2012

**Course Type:** Language Course  
**Title:** Writing Skills I  
**Instructors:** F. Andres Morrissey, M. Mace-Tessler  
**Times:** Tuesday 10-12 or Thursday 10-12  
**First Sessions:** 20.09.11 or 22.09.11  
**Credit Points:** 3 ECTS

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

**Course Description:** This is the first of a two-part intensive writing course, which is obligatory for all first-year students. The two-semester programme will consist of weekly workshops in which students, in small groups, will discuss and, above all, practise the skills required in writing for academic purposes. In the first semester, the assignments will be in the form of short papers in which the emphasis will be on the appropriate and clear use of language, as well as the development of cohesion and logical structure.

**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:** To develop the basic skills for writing a well-structured research paper which is based on a detailed analysis of an issue.

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

**Grade Requirement:** Evaluation of written work

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

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## Core Curriculum Linguistics and History of English

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Introduction to Linguistics</b>
<b>Instructor:</b>	<b>K. Gonçalves</b>
<b>Time:</b>	Monday 14-16
<b>First Session:</b>	19.09.11
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** This lecture series will provide an introduction to the linguistics of English, focussing on the six main levels of language structure – phonetics, phonology, morphology, syntax, semantics and pragmatics. Together these are the building blocks of English: the sounds, words, grammatical structures, meanings and uses of the language. The course will therefore provide an initial toolkit with which, in later years of your degree, you'll be able to analyse and deconstruct (esp. spoken) language data in English. Throughout the course, we will be sensitive not only to the structure of Standard English, but also to the wide variety of accents and dialects of English around the world.

**Texts:** There are two texts which you should purchase and read for this course:

Radford, A. et al (2009). *Linguistics: An Introduction*. Cambridge: Cambridge University Press.  
Kuiper, K and Allan, S (2003). *An Introduction to English Language: Word, sound and sentence*. London: Palgrave Macmillan.

Other relevant texts will be used throughout the course, which will be available either in the library, or on the course platform ILIAS.

**Grade Requirement:** This lecture is part of the Core Curriculum Linguistics and History of English. The other part of this Core Curriculum module is **Earlier Englishes**. The two courses will be assessed in ONE examination at the end of the Autumn Semester.

**Exam date:** Wednesday 14 December 2011, 10.00-12.00, room tba

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**Course Type:** Seminar  
**Title:** Earlier Englishes  
**Instructor:** N. Nyffenegger-Staub  
**Time:** Wednesday 10-12  
**First Session:** 21.09.11  
**Credit Points:** 4 ECTS

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

**Course Description:** *wordhord onlucan* – ‘to unlock the word-treasure.’ This Anglo-Saxon expression for storytelling describes exactly what this course is about: To provide first-year students with an insight into the linguistic riches of medieval and early modern Englishes and the cultures that produced them. We will study the historical developments of English and will acquire some basic skills for the reading of works written in earlier Englishes.

**Texts:** Please buy Dan McIntyre, *History of English: a resource book for students*. London: Routledge, 2009. Inexpensive copies will be available for sale at the Bugeno before the beginning of term - please check the notice board for news!

**Grade Requirement:** This course is part of the Core Curriculum Linguistics and History of English. The other part of this Core Curriculum module is the lecture **Introduction to Linguistics**. The two courses will be assessed in ONE examination at the end of the Autumn Semester.

**Exam date:** Wednesday 14 December 2011, 10.00-12.00, room tba

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## Core Curriculum Literature

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Introduction to Literature</b>
<b>Instructor:</b>	<b>U. Kluwick</b>
<b>Time:</b>	Monday 12-14
<b>First Session:</b>	19.09.11
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** This lecture will provide an introduction to certain methods, concepts and tools students of literatures in English are advised to use when approaching literary texts. These will help them to obtain a fuller understanding of texts and to express themselves clearly and competently. Furthermore, we will look at literature as a particular form of communication, i.e. we will consider the specificity of literary texts, and its various genres: drama, narrative fiction, poetry.

**Texts:** The texts for the course will be made available on ILIAS.

**Aims:** This lecture aims to familiarise students with central concepts and tools for the analysis of literary texts of various genres. Students should obtain clear ideas of approaches to literature, methodologies, terminology and strategies of literary interpretation.

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

**Grade Requirement:** This lecture is part of the Core Curriculum Literature. The lecture and the corresponding seminar **Introduction to Literature** will be assessed in ONE examination in the last session of the lecture on Monday 19 December. The grade for this written test will be the grade for the Core Curriculum Literature (incl. seminar).

**Exam date:** Monday 19 December 2011

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**Course Type:** Seminar  
**Title:** Introduction to Literature  
**Instructor:** M. Mace-Tessler  
**Time:** Tuesday 14-16  
**First Session:** 20.09.11  
**Credit Points:** 4 ECTS

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

**Course Description:** In combination with the lecture **Introduction to Literature**, this seminar will familiarize students with concepts and tools which are important for the discussion and interpretation of literary texts both in written and oral form. We will read selected literary texts together and thus develop interpretative and analytical skills while drawing and expanding upon the subject matter of the lecture course.

**Texts:** *Heart of Darkness* and *Arcadia* will be on sale at the Bugeno. The poems we will study will be available on ILIAS.

**Aims:** To provide students with an opportunity to develop their understanding and practice their interpretation of texts. Students will analyze literary texts belonging to different genres and periods and thus acquire interpretative skills.

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

**Grade Requirement:** The grade for the Core Curriculum Literature will be based on the module exam which will take place in the last session of the lecture **Introduction to Literature** on Monday 19 December.

**Exam date:** Monday 19 December 2011

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**Course Type:** Seminar  
**Title:** Introduction to Literature  
**Instructor:** J. Straub  
**Times:** Thursday 8-10 or Thursday 14-16  
**First Sessions:** 22.09.11  
**Credit Points:** 4 ECTS

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

**Course Description:** In combination with the lecture **Introduction to Literature**, this seminar familiarises students with concepts and tools which are important for the discussion and interpretation of literary texts both in written and oral form. We will read selected literary texts together and train students' interpretative and analytical skills, drawing and expanding upon the subject matter of the lecture.

**Texts:** Copies of Henry James's *The Turn of the Screw* and Tennessee Williams's *A Streetcar Named Desire* will be available at the Bugeno bookshop. The poems we will discuss in class will be made available on ILIAS.

**Aims:** This seminar aims to provide students with an understanding of the thematic and formal breadth of literatures in English and practical know-how. Students will learn how to analyse literary texts belonging to different genres and periods and acquire interpretative skills.

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

**Grade Requirement:** The grade for the Core Curriculum Literature will be based on the module exam which will take place in the last session of the lecture **Introduction to Literature** on Monday 19 December.

**Exam date:** Monday 19 December 2011

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**Course Type:** Seminar  
**Title:** Introduction to Literature  
**Instructor:** C. von Wartburg Gomm  
**Time:** Wednesday 16-18  
**First Session:** 21.09.11  
**Credit Points:** 4 ECTS

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

**Course Description:** In combination with the lecture **Introduction to Literature**, this seminar familiarises students with concepts and tools which are important for the discussion and interpretation of literary texts both in written and oral form. We will read selected literary texts together and train students' interpretative and analytical skills, drawing and expanding upon the subject matter of the lecture.

**Texts:** Copies of Reginald Rose's *Twelve Angry Men* will be available at the Bugeno bookshop. Other texts we will discuss in class will be made available on ILIAS.

**Aims:** This seminar aims to provide students with an understanding of the thematic and formal breadth of literatures in English and practical know-how. Students will learn how to analyse literary texts belonging to different genres and periods and acquire interpretative skills.

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

**Grade Requirement:** The grade for the Core Curriculum Literature will be based on the module exam which will take place in the last session of the lecture **Introduction to Literature** on Monday 19 December.

**Exam date:** Monday 19 December 2011

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## Focus Module: Variation in English – Past and Present

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Phonetics and Phonology</b>
<b>Instructor:</b>	<b>F. Andres Morrissey</b>
<b>Time:</b>	Wednesday 10-12
<b>First Session:</b>	21.09.11
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** This interactive lecture course focuses on the sound system of English but will take into consideration the speech sounds of other languages which the students may be familiar with. We will begin by exploring how speech sounds are produced, how they can be described systematically and how they are represented in the International Phonetic Alphabet (IPA). We will then move on to looking at how speech sounds, mainly in English, influence each other in spoken language, how fluent speech affects pronunciation and what effect this has on possible combinations of speech sounds in English words. Going beyond individual sounds we will consider the nature of syllable formation in English, of rhythm and intonation. To round off the course we will look at applications of phonetics and phonology in practical research, for example in the reconstruction of older forms of the language and in dialects of English.

**Texts:** A script with practical exercises will be distributed at the beginning of the course (cost CHF 17.–). Students are free to consult introductory text books. However, all the material required for the exam is covered in the script. Notice also that this course will be available as a podcast and can be downloaded from the regular downloads page ([www.morrissey.unibe.ch](http://www.morrissey.unibe.ch))

**Aims:** At the end of the course students should be able to describe speech sounds in English as well as understand the basics of speech production; transcribe words, phrases and short passages in IPA; be able to discern phonological patterns from given data and formulate simple phonological rules; show how syllabification works on the basis of phonotactics and have a basic understanding of stress and intonation.

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

**Grade Requirement:** tba

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

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**Course Type:** Seminar  
**Title:** Australian English  
**Instructor:** S. Chevalier  
**Time:** Thursday 10-12  
**First Session:** 22.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** Australian English is a major standardised variety of English, codified, for example, in the *Macquarie Dictionary* and the *Cambridge Australian English Style Guide*. In this course, we will examine the history of Australian English and consider different theories concerning its formation; we will look at its structural properties, and learn to recognise and describe major aspects of its phonology, lexicon, morphology and syntax. We will further investigate variation within Australian English, in particular ethnic variation (resulting from contact with immigrant languages), social class and gender variation, and Australian Aboriginal English.

**Texts:** To be specified by instructor

**Aims:** Students will become familiar with a southern hemisphere variety of English, practise linguistic description as learnt in their introductory courses, and gain knowledge of major concepts in sociolinguistics.

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

**Grade Requirement:** Paper will provide the grade.

**Reduced Grade Requirement (for first Focus Module):** To be specified by instructor

**Deadline for Submission of Assignment/Evaluation:** Monday 16 January 2012

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**Course Type:** Seminar  
**Title:** Varieties of Pre-modern English  
**Instructor:** N. Studer-Joho  
**Time:** Monday 10-12  
**First Session:** 19.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** Strang famously referred to the Middle English period as “par excellence, the dialectal phase of English” (1970: 127). A quick comparison of a West Saxon and any other pre-conquest text also reveals that Old English was anything but homogeneous. This seminar familiarizes students with regional, but also temporal and social variation in Old and Middle English. In the first part of the semester, we will take a closer look at representative texts from the Old English period and we will discuss the role of the West Saxon standard, but also some typical features of other, lesser-known varieties. In the second part we will focus on Middle English. We will study the most important linguistic developments that distinguish it from Old English, but most importantly, we will explore regional variation by working with great tools that are available, such as the *Linguistic Atlas of Early Middle English* (Laing and Lass 2008-) and the *Linguistic Atlas of Late Medieval English* (McIntosh et al. 1986). Finally, we will also discuss studies in which modern sociolinguistic models have been applied to pre-modern data in order to assess to what extent it is possible to look into social variation in Old and/or Middle English.

**Texts:** The texts for each session will be available on ILIAS.

**Aims:** To introduce students to regional, temporal and (where possible) social variation in medieval Englishes.

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

**Grade Requirement:** Paper which will provide the grade for the whole Focus Module (lecture + seminar).

**Reduced Grade Requirement (for first Focus Module):** To be specified by instructor

**Deadline for Submission of Assignment/Evaluation:** Monday 16 January 2012

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<b>Focus Module: Animals in Literature – From the Middle Ages to the Present Day</b>
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<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>Animals in Literature – From the Middle Ages to the Present Day</b>
<b>Instructors:</b>	<b>V. Richter, N. Nyffenegger-Staub</b>
<b>Time:</b>	Tuesday 10-12
<b>First Session:</b>	20.09.11
<b>Credit Points:</b>	3 ECTS

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

**Course Description:** This lecture gives an introduction to the burgeoning field of Literary Animal Studies. Key themes and texts will be covered, beginning with the Physiologus tradition and the Bible and not ending with uncanny inter-species encounters in nineteenth-century literature (e.g. Poe, Kipling, Conan Doyle). We will not proceed chronologically but rather enquire how premodern animal stories continue to resonate in modern fiction, e.g. how the story of Jonah and the whale is taken up in canonical novels (*Moby Dick*) and postcolonial film and fiction (*The Whale Rider*).

**Texts:** Short texts will have to be prepared for each session; these will be uploaded on ILIAS.

**Aims:** To give a historical overview of literary representations of animals; to establish an analytical framework for the study of animals in literature.

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

**Grade Requirement:** The grade for the whole Focus Module (lecture + seminar) is acquired in the respective seminar. Students who want a grade for the entire module also need to pass the quiz.

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

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**Course Type:** Seminar (not recommended for 1<sup>st</sup> year students)  
**Title:** “Human Beasts” from *Wuthering Heights* to *Winnie-the-Pooh*  
**Instructor:** M. Kähler  
**Time:** Thursday 14-16  
**First Session:** 22.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** At first glance, Emily Brontë’s novel of passion and revenge and A.A. Milne’s stories about “a Bear of No Brain at All” have little in common. On closer examination, however, both texts invoke questions about the dividing line between humans and animals and the (human) attitude towards both. In fact, in all texts to be discussed in this seminar the limits of the animal – or, conversely, the parameters of humanity – are at stake. Racial and colonial discourses influence the question of what it means to be, act, and be treated like a human as much as the theory of evolution and natural selection. Therefore we will combine our reading of the primary texts not only with theoretical texts on the relationship between humans and animals, but also take into account scientific, political, and moral debates circulating at the time of the novels’ production and reception. In this way, we will approach the “human beast” from various literary, theoretical, and historical perspectives.

**Texts:** Emily Brontë, *Wuthering Heights*; Lewis Carroll, *Alice’s Adventures in Wonderland*; Rudyard Kipling, *The Jungle Books*. Please acquire and read these novels by the beginning of term. A.A. Milne’s *Winnie-the-Pooh* will be discussed in the final session and should have been read by then. Please keep an eye on the departmental notice board, which will provide information about the availability of the books at the Bugeno. Shorter texts and poems will be provided on ILIAS.

**Aims:** To identify the main questions concerning the definition of animals, humans, and the division between them and to analyse these questions in a broader literary, historical and political context; to strengthen the skills necessary for the analysis of theoretical and literary texts on a stylistic and formal level; and to investigate the interplay between the engagement with theoretical texts and our understanding of literature.

**Evaluation (pass/fail):** Cumulative course work, thorough preparation of set texts, presence and active participation, short group presentation.

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

**Reduced Grade Requirement (for first Focus Module):** To be specified by instructor in the first session. In addition, short group presentation (submission of hand-out/power point required), thorough preparation of set texts, presence and active participation.

**Deadline for Submission of Assignment/Evaluation:** To be specified by instructor in the first session.

**Course Type:** Seminar

**Title:** Monstrous Beasts and Uncanny Creatures in Gothic Fiction

**Instructor:** J. Langenbach

**Time:** Monday 16-18

**First Session:** 19.09.11

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

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

**Course Description:** Animals in Gothic fiction serve the most diverse purposes. Creatures such as rats, bats, or spiders, for example, which humans tend to regard with horror and repugnance, are frequently used as props to help create the Gothic's distinctive atmosphere. Gothic fiction has a particular penchant for beasts, monstrous beings, or uncanny animals, such as werewolves, "manimals," or mysterious birds. Among other things, the Gothic, as a mode that frequently picks up on contemporary issues, has availed itself of these (variants of) animals "to negotiate the anxieties of the age" (Punter, *The Gothic*, 39). For example, in the aftermath of the publication of Charles Darwin's theories on evolution in the second half of the nineteenth century, so-called Darwinian Gothic works such as R. L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) or H. G. Wells's *The Island of Dr. Moreau* (1896) addressed such disturbing issues as: what happens when man's animal nature is set free? Or: what if man will not continue to evolve, but regress instead? In this seminar, we will look at a variety of both literary and cinematic Gothic texts, read them against their respective historical contexts, and analyze and discuss the different functions of the monstrous beasts and uncanny creatures that make their appearance in them.

**Texts:**

- R. L. Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*
- H. G. Wells, *The Island of Dr. Moreau* (Penguin Classics, Ed. Patrick Parrinder, 2005)\*
- Bram Stoker, *Dracula*
- *The Wolf Man* (1941, DVD, Dir. George Waggner,)
- *Cat People* (1942, DVD, Dir. Jacques Tourneur)
- Angela Carter, "The Courtship of Mr. Lyon," "The Tiger's Bride," "The Werewolf," "The Company of Wolves," "Wolf-Alice" (all in *The Bloody Chamber*)
- Daphne du Maurier, "The Birds"
- Edgar Allan Poe, "The Raven," "The Pit and the Pendulum," "The Black Cat," "The Murders in the Rue Morgue"
- *The Crow* (1994, DVD, Dir. Alex Proyas)

Please read or watch these works sufficiently well in advance and familiarize yourself with them. They are expected to be discussed in the above-stated order.

\* Please acquire the edition mentioned here.

**Aims:** To strengthen the skills necessary for the close-reading and analysis of literary and cinematic texts and to develop an understanding of Gothic fiction, the context of particular works as well as related theoretical concepts.

**Evaluation (pass/fail):** Cumulative course work, thorough preparation of set texts, presence and active participation.

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

**Reduced Grade Requirement (for first Focus Module):** Short presentation (individual or in groups, submission of hand-out/PowerPoint required); in addition, thorough preparation of set texts, presence and active participation.

**Deadlines for Submission of Assignment/Evaluation:** To be specified in the first session.

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**Course Type:** Seminar

**Title:** Sweet-smelling Panthers and Bickering Birds – Animals in Old and Middle English Literature

**Instructor:** N. Nyffenegger-Staub

**Time:** Tuesday 14-16

**First Session:** 20.09.11

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

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

**Course Description:** Sweet-smelling panthers, jointless elephants, birds debating philosophical questions and a proud rooster suffering from indigestion are just a few of the many animals that make their appearance in the literature of Medieval England. Reading the relevant texts closely, we will analyse and discuss the function of animals in a variety of Old and Middle English texts ranging from the ninth-century *Physiologus* to Geoffrey Chaucer's *Nun's Priest's Tale*.

**Texts:** All primary and secondary materials will be available on ILIAS at the beginning of term.

**Aims:** To broaden and strengthen the skills necessary for the close-reading and analysis of literary texts in general and medieval poetry and prose in particular.

**Evaluation (pass/fail):** Cumulative course work, active participation, presence and thorough preparation of set texts.

**Grade Requirement:** Paper which will provide the grade for the whole Focus Module (lecture + seminar). In addition, active participation, presence and thorough preparation of set texts.

**Reduced Grade Requirement (for first Focus Module):** To be specified by instructor in the first session. In addition, active participation, presence and thorough preparation of set texts.

**Deadlines for Submission of Assignment/Evaluation:** To be specified in first session.

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## Focus Module: American Modernism(s)/Postmodernism

<b>Course Type:</b>	<b>Lecture</b>
<b>Title:</b>	<b>American Modernisms</b>
<b>Instructor:</b>	<b>G. Rippl</b>
<b>Time:</b>	Tuesday 14-16
<b>First Session:</b>	27.09.11
<b>Credit Points:</b>	3 ECTS

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

**Content:** 'Modernism' is a semantically mobile term which has been used to cover a wide variety of movements subversive of the realist or the romantic impulse and disposed towards abstraction. It is thus more correct to speak of a whole range of 'modernisms', such as Expressionism, Cubism, Imagism, Vorticism etc. which in many respects differ drastically from each other. What they share, however, is an aesthetics of non-representationalism, discontinuity and shock. We will discuss a selection of poems, novels and essays written between 1900 and 1930. The destruction of civilization and reason in World War I, industrial and technical acceleration, as well as Freud's psychoanalytical discoveries will serve as a backdrop for our debates. Towards the end of term, the lecture will also address postmodernist texts of the second half of the 20<sup>th</sup> century.

**Texts:** Readings will include texts by H. D., E. Pound, T. S. Eliot (*The Waste Land*, 1922), Amy Lowell, William Carlos Williams, Wallace Stevens, Robert Frost, Gertrude Stein, Zora Neale Hurston, William Faulkner, Carson McCullers, John Dos Passos, Ernest Hemingway, Eugene O'Neill, and excerpts from postmodernist literary texts. Recommended secondary texts: David Frisby, *Fragments of Modernity. Theories of Modernity in the Work of Simmel, Kracauer and Benjamin*, Cambridge/Mass. 1986; Malcolm Bradbury and James McFarlane, eds., *Modernism 1890–1930*, Harmondsworth, 1976, esp. ch. 1 "The Name and Nature of Modernism", pp. 19–55; and Richard Ruland/Malcolm Bradbury, *From Puritanism to Postmodernism*, London-New York 1991, ch. 11. The relevant poems and excerpts from the chosen plays and novels will be made available as from August 2011 on the ILIAS platform. Ideally students would read full versions of H. D.'s novel *Hermione*, Zora Neale Hurston's *Their Eyes Were Watching God*, Carson McCullers' novel *The Heart Is a Lonely Hunter*, John Dos Passos's *Manhattan Transfer*, William Faulkner's novel *The Sound and the Fury* as well as Walter Abish's *How German Is It* during term break.

**Aims:** This lecture will introduce students to Anglo-American modernisms and (re-)familiarize them with theories of modernist poetry, fiction and drama. The lecture will also give an outlook on postmodernism.

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

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

**Deadline for Submission of Assignment/Evaluation:** No later than Tuesday 13 December 2011.

**Course Type:** Seminar  
**Title:** Contemporary Drama  
**Instructor:** B. Buchenau  
**Time:** Tuesday 16-18  
**First Session:** 20.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** This course will explore contemporary drama with a special focus on dramatic texts in postcolonial and minority contexts. Studying the texts of U.S. American, British and postcolonial writers, we will be interested in two things:

- we will ask for the specific theoretical, aesthetic, generic and political challenges to be confronted in the study of contemporary drama
- we will study the lasting impact of modernism and modernization on the dramatic form, especially within postcolonial contexts

**Texts:** Our readings will be taken from Helen Gilbert, ed. *Postcolonial Plays: An Anthology*. London and New York: Routledge, 2001 (recommended for purchase). Additional material will be made available on ILIAS. Preparatory reading: The plays of Judith Thompson, Maishe Maponya, Jane Taylor, Wole Soyinka, Femi Osofisan, Ama Ata Aidoo and Derek Walcott (quiz in the first session of the class).

**Aims:** To arrive at a critical understanding of major genres, themes and trends in contemporary drama and to become familiar with the most important analytical tools for the study of dramatic texts.

**Evaluation (pass/fail):** Cumulative course work: preparation of three close readings for individually selected passages from the texts under consideration (to be placed on ILIAS three days prior to the respective meeting), moderation of at least one discussion section, active participation throughout the course.

**Grade Requirement:** Paper which will provide the grade for the whole Focus Module (lecture + seminar).

**Reduced Grade Requirement (for first Focus Module):** Three written assignments (annotated bibliography, literary analysis, and cultural and aesthetic contextualization), due week 5, 10 and 14 respectively.

**Deadline for Submission of Assignment/Evaluation:** Tuesday 31 January 2012

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**Course Type:** Seminar  
**Title:** African and African American Poetry  
**Instructor:** B. Buchenau  
**Time:** Wednesday 8-10  
**First Session:** 21.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** This course will explore modern and postmodern poetry with a special focus on the poetic texts and performances of African and African American writers. Studying a selection of works by African and African American poets of the twentieth and twenty-first centuries, we will be interested in two things:

- we will ask for the specific theoretical, aesthetic, generic and political challenges to be confronted in the study of African and African American poetry published between 1870 and 2010
- we will study the lasting impact of modernism, modernization and their concomitant forms of colonization and decolonization on the poetic form

**Texts:** Our readings will be taken from Arnold Rampersad, ed. *The Oxford Anthology of African American Poetry*. Oxford: Oxford UP, 2005 and Tanure Ojaide and Tijan M. Sallah, eds. *The New African Poetry: An Anthology*. Boulder, Colorado: Lynne Rienner Press, 1999 (recommended for purchase). Participants will be expected to have read chapters 1-5 of *The Oxford Anthology of African American Poetry* prior to the beginning of the term (quiz in the first session of the class).

**Aims:** To arrive at a critical understanding of selected genres, poetics and politics in twentieth-century and contemporary African and African American poetry and to become familiar with the most important analytical tools for the study of poetic texts.

**Evaluation (pass/fail):** Cumulative course work: preparation of three close readings for individually selected passages from the texts under consideration (to be placed on ILIAS three days prior to the respective meeting), moderation of at least one discussion section, active participation throughout the course.

**Grade Requirement:** Paper which will provide the grade for the whole Focus Module (lecture + seminar).

**Reduced Grade Requirement (for first Focus Module):** Three written assignments (annotated bibliography, literary analysis, and cultural, political or aesthetic contextualization), due week 5, 10 and 14 respectively.

**Deadline for Submission of Assignment/Evaluation:** Tuesday 31 January 2012

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**Course Type:** Seminar  
**Title:** Publication by Installment: The Serial Novel  
**Instructor:** S. Hoppeler  
**Time:** Tuesday 16-18  
**First Session:** 20.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** What do Harriet Beecher Stowe's *Uncle Tom's Cabin*, George Eliot's *Middlemarch*, Tom Wolfe's *Bonfire of the Vanities* and Stephen King's *The Green Mile* have in common? All of them were originally published serially. The practice of serialization has been a steady element in Western culture since the 19th century. Although serialized works have enjoyed enormous popularity in the Western world, they have been denigrated, belittled and scorned for various reasons but mainly and most consistently for an ostensible lack of artistic merit. Despite this criticism, the serial is still in high demand, especially on television and in comic books.

In this seminar, we will analyze how the production and reception of serialized texts differ from that of non-serialized works, which media or genres are especially susceptible to serialization and which role economic factors play in the decision to serialize a work. Furthermore, we will examine how the practice of serialization has changed over the years and for which reasons, consider the break between installments and how it influences the reception of the audience, and scrutinize the role of the audience and fans.

**Texts:** We will discuss 19th- and 20th-century texts as well as contemporary works, including one graphic novel. The spectrum of media will range from traditional literature (novels, short stories), to intermedial phenomena (comics, illustrated periodicals), to examples from film and television. We will cover works from the US and GB.

**Aims:** The goal of this seminar is to historicize the serial, trace its development across time and space and to arrive at a better understanding of historical and contemporary serialized works.

**Evaluation (pass/fail):** Oral participation, oral presentation, written assignment

**Grade Requirement:** Regular attendance, one oral presentation, one written assignment

**Reduced Grade Requirement (for first Focus Module):** To be specified by instructor

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

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**Course Type:** Seminar

**Title:** Robin in da Hood: Postmodern Reconsiderations of the Medieval Hero

**Instructor:** K. Reist

**Time:** Tuesday 10-12

**First Session:** 20.09.11

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

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

**Course Description:** Robin Hood and his band of merry men are an established part of popular culture, making appearances in countless movies and television series, graphic novels, children's books and novels. We have come to know many different Robin Hoods, ranging from the medieval outlaw in Lincoln green to the courtly lover, from the cunning fox in Disney's classic to the hard-boiled warrior recently impersonated by Hollywood star Russell Crowe. In this class we will (re)consider the figure of Robin Hood from (post)modern as well as from medieval perspectives, tracing the development of the legendary hero from the earliest sources available to our 21st-century imaginations of the man who steals from the rich and gives to the poor.

**Texts:** Texts will be made available on ILIAS at the beginning of term.

**Aims:** Students will be familiarised with Modernism and Postmodernism, but they will also gain insights into medieval studies, both cultural and literary. The aim is to sensitise students to possible theoretical approaches to a cultural phenomenon.

**Evaluation (pass/fail):** Cumulative course work. Regular attendance and active participation in class are expected.

**Grade Requirement:** Cumulative course work and a written paper which will provide the grade for the whole Focus Module (lecture + seminar). Regular attendance and active participation in class are expected.

**Reduced Grade Requirement (for first Focus Module):** To be specified by instructor

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

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**Course Type:** Seminar  
**Title:** Leaving Postmodernism Behind? American 9/11 Novels  
**Instructor:** C. Rickli  
**Time:** Thursday 10-12  
**First Session:** 22.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** In the immediate aftermath of the terrorist attacks of September 11, 2001, the title of a column in Time magazine “The Age of Irony Comes to an End” (9/16/2001) turned into a veritable catchphrase within mainstream American culture. Faced with the witnessed horrors, any sort of distancing from what was soon labeled a national trauma was regarded as disrespectful to both the actual victims and the American nation as a whole. In such a cultural climate, Postmodernism was seemingly deemed to be too intricately linked with the wrongs of a globalized world that had allegedly made 9/11 possible and thus manifestations of postmodernist art became highly discredited. Up to this date, the majority of American novels written about 9/11 reflect this anti-postmodernist preference. Most texts can be categorized as “trauma fiction” as they narrate in predominantly realist fashion how characters try to work through what they experienced as a trauma. However, there are a few novels that apply clearly postmodernist elements in order to either incorporate the fractured experience of trauma or to consciously counter mainstream discourse. In this seminar, 9/11-novels will be contextualized within recent American history as well as cultural developments and it will be discussed to what extent one can speak of a turn away from Postmodernism in American literature after 9/11.

**Texts:** *Extremely Loud & Incredibly Close* by Jonathan Safran Foer (2005) and Don DeLillo’s *Falling Man* from 2007 (please read these two novels before the beginning of the term). For presentations and ensuing papers, each student needs to sign up for the reading of one of the following novels in the seminar’s first lesson: *The Usual Rules* (Joyce Maynard, 2003), *The Writing on the Wall* (Lynn Sharon Schwartz, 2005), *A Disorder Peculiar to the Country* (Ken Kalfus, 2006), *The Good Life* (Jay McInerney, 2006), *the zero* (Walter Jess, 2006), *The Emperor’s Children* (Claire Messud), *A Day at the Beach* (Helen Schulman, 2007), *The Sorrows of an American* (Siri Hustvedt, 2008), *Man in the Dark* (Paul Auster, 2008). Background material and secondary literature will be made available on ILIAS.

**Aims:** The aim of the course is to introduce students to the growing genre of 9/11-novels as well as providing them with some background information on American public discourse after 9/11. In addition, students will be asked to discuss Postmodernist ideas and some basic trauma theories.

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

**Grade Requirement:** A paper which will provide the grade for the whole Focus Module (lecture + seminar).

**Reduced Grade Requirement (for first Focus Module):** To be specified by instructor

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

## Other Courses

**Course Type:** Workshop  
**Title:** Speechifying  
**Instructor:** M. Mace-Tessler  
**Time:** Monday 10-12  
**First Session:** 19.09.11  
**Credit Points:** 3 ECTS

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

**Course Description:** What makes a speech convincing and memorable? What can make a good class presentation into a better one? This course will address these questions in two ways. First, it will provide opportunities to analyze the elements of effective speeches. Second, all class members will write and deliver speeches, practice formulating developed responses quickly, and conceive, research, organize and deliver oral presentations on a variety of topics.

**Texts:** To be provided in class.

**Aims:** To give additional practice and support for students' oral work.

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

**Grade Requirement:** Ungraded

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**Course Type:** Workshop  
**Title:** Creative Writing  
**Instructor:** F. Andres Morrissey  
**Time:** Thursday 12-14  
**First Session:** 22.09.11  
**Credit Points:** 3 ECTS

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

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

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

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

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

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

**Grade Requirement:** Ungraded

**Deadline for Submission of Assignment/Evaluation:** Friday 20 January 2012

**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:** 22.09.11  
**Credit Points:** 3 ECTS

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

**Course Description:** In this course we shall explore a number of excerpts from plays, both classic and contemporary in terms of how they could be staged. Furthermore, we will also look at the performance of other genres. In order to do this, we will of course study the texts in some detail to gain a better understanding of what is being said.

However, we will also try to develop these insights into performances. This will be supplemented with activities to exercise impromptu acting, in order to promote poise and the use of movement, gesture and facial expression. Thus, participants will train both working with texts and what is required to bring them to the stage, as well as techniques helping them develop their voice, physical awareness and performing alone or in small group, skills that will be useful for presentations or public speaking.

In order to allow 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)).

**Aims:** To develop an understanding for literary texts as oral performance, to develop techniques that will be useful for presentation and/or public speaking.

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

**Grade Requirement:** Ungraded

**Remarks:** Priority for places in this workshop is given to students of the English Department. Please also note that all participants need to perform a passage from one of the texts developed to obtain credits.

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**Course Type:** Workshop  
**Title:** Use of English  
**Instructor:** F. Andres Morrissey  
**Time:** Wednesday 8-10  
**First Session:** 21.09.11  
**Credit Points:** 3 ECTS

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

**Course Description:** This course deals with aspects of English which are not or only marginally covered by a study of grammar. This includes error recognition and correction, exploration of collocations, idioms, figures of speech, proverbs, etc. Aspects of style, clichés, and similar phenomena are part of lively English, in everyday language, in journalistic, artistic and academic writing and speech. We will also look at those areas of the English language which can trip up non-native speakers (and sometimes also native speakers), i.e. easily “confusable” words and avoidable errors based on interference from other languages. Finally, we will work towards improving word power, i.e. expanding our vocabulary.

**Texts:** Worksheets are handed out in the course and can be downloaded after the session from the Downloads Page [www.morrissey.unibe.ch](http://www.morrissey.unibe.ch). Useful books are *Collins Cobuild English Usage*, the Penguin *Test your ...* series, the *Oxford Dictionary of Collocations for Students of English*, etc.

**Aims:** Familiarity with elements of language as they are covered in the course should enable the students to work towards a lively style, both in speech and in writing, but it should also help them get a better understanding of authentic English in the media, in literature and in daily usage.

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

**Grade Requirement:** Ungraded

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**Course Type:** BA Lecture/Wahlbereich Lecture

**Title:** Traum und Vision im Mittelalter  
(Berner Mittelalter Zentrum BMZ)

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

**Time:** Thursday 17.15-18.45

**First Session:** 22.09.11

**Credit Points:** 3 ECTS

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

**Course Description:** Die Ringvorlesung des Berner Mittelalterzentrums beschäftigt sich im Herbstsemester 2011 mit dem Thema „Traum und Vision im Mittelalter“. Träume (als Gesichte vornehmlich im Schlaf) und Visionen (als Gesichte vornehmlich im Wachzustand bzw. in Trance) können im christlichen Mittelalter als göttliche Offenbarungen erfahren werden; sie bieten aber zugleich Raum für den Einbruch des Imaginären, zu dem auch ausserchristliche Inhalte gehören können. In dieser Spannung, welche beispielsweise Dantes ‚Göttlicher Komödie‘ zugrunde liegt, können Träume und Visionen einen Realitätsanspruch eigenen Rechts entfalten. Zu fragen ist dabei, mit welchem Erkenntnisinteresse die historischen Wissenschaften einschließlich der Kunst- und Literaturgeschichte auf Träume und Visionen als Gegenstände ihrer Disziplinen zugreifen. Inwiefern sind Träume und Visionen Bestandteile einer (mentalitäts)geschichtlichen Wirklichkeit? Und wo liegen die künstlerischen und narrativen Potentiale der in historischen Zeugnissen fassbaren Verarbeitung von Träumen und Visionen?

Ein detailliertes Programm der Vorlesung wird rechtzeitig vor Semesterbeginn per Aushang und im Internet ([www.bmz.unibe.ch](http://www.bmz.unibe.ch)) bekannt gegeben.

**Aims:** Ziel der Veranstaltung ist es, die interdisziplinäre Vernetzung der Mediävistik zu fördern und die Studierenden an einem fächerübergreifenden Gespräch zu beteiligen; diesem Zweck dienen vor allem die an die Vorträge anschliessenden Diskussionen.

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

- **As BA lecture (ungraded):** Preliminary meeting on 19 September 13.00, room B321, participation in the lecture series, three follow-up sessions (dates to be announced), essay of 2800 words to be handed in to Dr. Nicole Nyffenegger-Staub by end of term.
- **As Wahlbereich lecture (graded):** Under the supervision of BMZ director Prof. Dr. Michael Stolz, please check:  
[http://www.bmz.unibe.ch/pdf/Anforderungen\\_Wahlbereich.pdf](http://www.bmz.unibe.ch/pdf/Anforderungen_Wahlbereich.pdf)

**Course Type:** Wahlbereich Lecture

**Title:** Eindeutig zweideutig: Ambivalenzen in Wissenschaft und Lebenspraxis

**Instructors:** Collegium Generale

**Time:** Wednesday 18-20

**First Session:** 21.09.11

**Credit Points:** 3 ECTS

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

**Course Description:**

21.9.2011  
**Ambivalenzen erkennen und gestalten: Einführung in die Thematik**  
 Prof. Dr. Kurt Lüscher, Soziologe, Bern  
**Voten aus einzelnen Disziplinen**  
 Prof. Dr. Martin G. Täuber, Rektor der Universität Bern  
 Brigitte Affolter, Unipfarrerin, Leiterin Reformiertes Forum, Universität Bern, Prof. Dr. Jörg Paul Müller, Jurist, Bern

28.9.2011  
**Von der Belastung zur Herausforderung - Ambivalenz in der Psychiatrie und in der Psychotherapie**  
 Prof. Dr. Marianne Leuzinger-Bohleber, Sigmund Freud Institut, Frankfurt a.M.

5.10.2011  
**Ambivalenz und ihre Bearbeitung in der psychologischen Psychotherapie**  
 Dr. Manuel Trachsel, Psychologe FSP, Bern

12.10.2011  
**Philosophieren aus der Ambivalenz**  
 Dr. Olivia Mitscherlich-Schönherr, Institut für Philosophie, Universität Potsdam

19.10.2011  
**Wozu sage ich ja? Ambivalenzen in Trauritual, Beratung und Seelsorge**  
 Dr. Simone Fopp, Pfarrerin, Hubert Kössler und Thomas Wild, Seelsorger Inselspital Bern

26.10.2011  
**Ambivalenzen als Nährboden der Demokratie Wählen und Abstimmen in den USA und in der Schweiz**  
 Prof. Dr. Marco Steenbergen, Institut für Politikwissenschaft, Universität Zürich

**Ambivalenzen im politischen System der Schweiz**  
 Prof. Dr. Fritz Sager, Kompetenzzentrum für Public Management (KPM), Universität Bern

2.11.2011  
**Die Bühne als Spiel-Raum der Ambivalenz - eine Annäherung**  
 Prof. Dr. Peter W. Marx, Institut für Theaterwissenschaft, Universität Bern

9.11.2011  
**Ambivalenzen zwischen Komposition, Interpretation und Improvisation**  
**18.15-19.30: Ambivalenzen bei der Interpretation von Robert Schumanns "Dichterliebe"**  
 Prof. Dr. Hans Peter Blochwitz, Gesang,  
 Prof. Dr. Roman Brotbeck, Forschung,  
 Prof. Edoardo Torbianelli, Historische Tasteninstrumente, HKB  
 19.30 bis 20.00 PAUSE  
**20.00: Improvisation als Ambivalenz zwischen Werk und Flow**  
 Prof. Ernesto Molinari, Donna Molinari  
 In Zusammenarbeit mit der Hochschule der Künste Bern (HKB)

16.11.2011  
**Ambivalenzen in der Literatur und ihrer Rezeption**  
 Prof. Dr. Walter Dietrich, Altes Testament  
 Prof. Dr. Peter Rusterholz, Neue deutsche Literatur, Bern

23.11.2011  
**Identität erhalten oder gestalten? Ambivalenz der Konservierung - Restaurierung**  
 Prof. Dr. Stefan Wülfert, Fachbereich Konservierung und Restaurierung, Vizedirektor Hochschule der Künste Bern

30.11.2011  
**Ambivalenzen im Lebenslauf: Zum Verhältnis von Erwachsenen und Heranwachsenden**  
 Prof. Dr. Vera King, Fakultät für Erziehungswissenschaft, Psychologie und Bewegungswissenschaft, Universität Hamburg

7.12.2011  
**Produktive Dispute: Ambivalenz als Prinzip im rabbinischen Judentum**  
 Prof. Dr. René Bloch, Institut für Judaistik, Universität Bern

14.12.2011  
**Pädagogische Ambivalenzen: Metaphern des Lernens, Erziehens, Bildens**  
 Prof. Dr. Johannes Bilstein, Lehrstuhl für Pädagogik an der Kunstakademie Düsseldorf

**Rückblick - Ausblick**  
 Prof. Dr. Kurt Lüscher, Soziologe, Bern

**Texts:** Literaturhinweise werden laufend auf der Website des Collegium Generale aufgeschaltet: [www.collegiumgenerale.unibe.ch](http://www.collegiumgenerale.unibe.ch).

**Grade Requirement:** Die Studierenden verfassen von mindestens 3 der Einzelvorlesungen eine kritische Zusammenfassung und Stellungnahme à 3000 Zeichen und 1 schriftlichen Kommentar bezogen auf die gesamte Reihe à 6000 - 10000 Zeichen (Formulare für die Texte sind auf der Website des Collegium abrufbar). Jeder Text wird mit einer Note bewertet. Dann wird durch Mittelung und Rundung die Gesamtnote gebildet. Falls diese ungenügend ist, besteht die Möglichkeit, die Texte nachträglich 1 Mal zu verbessern. 3 der eingereichten Texte müssen bestanden werden.

**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:** tba

Sie können die Texte auch laufend während der Vorlesungsreihe einreichen. Die Zusammenfassungen und der Kommentar sind in Einzelarbeit abzufassen (Kopieren/Abschreiben gilt nicht) und im WORD-Format einzureichen (keine PDF-Dateien).

**Prüfende:** tba

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## Bachelor Colloquia

<b>Course Type:</b>	<b>Colloquium</b>
<b>Title:</b>	<b>Linguistics Colloquium</b>
<b>Instructor:</b>	<b>D. Britain</b>
<b>Times:</b>	Monday 26 September 14-16 Monday 24 October 14-16 Monday 14 November 14-16 Monday 12 December 14-18
<b>First Session:</b>	26.09.11
<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:** Forum conference towards end of semester.

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**Course Type:** Colloquium  
**Title:** Literature Colloquium  
**Instructor:** V. Richter  
**Time:** Block course: 4 November 2011 (tbc)  
**First Session:** Mandatory information meeting:  
26 September 2011, 16-18  
**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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**Course Type:** Colloquium  
**Title:** Literature Colloquium  
**Instructors:** G. Rippl, B. Buchenau  
**Time:** Wednesday 14-16 (fortnightly)  
**First Session:** 21.9.2011  
**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:** Throughout term

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# MASTER STUDIES

## Specialisation Linguistics

<b>Course Type:</b>	<b>Foundation Lecture</b>
<b>Title:</b>	<b>Foundations of Language Variation and Change</b>
<b>Instructor:</b>	<b>D. Britain</b>
<b>Time:</b>	Tuesday 10-12
<b>First Session:</b>	20.09.11
<b>Credit Points:</b>	4 ECTS (unmarked 3 ECTS)

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

**Course Description:** Variation theory has, since the 1960s, attempted to address five questions, posed by Weinreich, Labov and Herzog in a seminal paper published in 1968, which, it is argued, hold the key to understanding the nature of language change. These questions address: the constraints on linguistic change (what sorts of change can and cannot take place); the enactment of change - how changes shift one form to another; how changes are embedded both in the language undergoing change (by which route through the language do changes take place?), and the community undergoing the change; how changes are evaluated by speakers and how this evaluation affects their progress, and 'Why do changes in a structural feature take place in a particular language at a given time, but not in other languages with the same feature, or in the same language at other times?' (Weinreich, Labov and Herzog 1968:102). Since the 1960s, these questions have been debated extensively in the burgeoning literature on language variation and change, and have examined change both from a linguistic perspective (examining types of changes, such as chain shifts, mergers, splits etc) as well as a social one (who leads language change? Where in the community do changes begin, how do they spread?). This course examines the theoretical as well as methodological development of both the linguistic and social sides of variation theory from the 1960s to the present day. Each week there will be a lecture, and then a critical discussion of an important related empirical article drawing on that topic. The discussion of the article, each week, will be led by a small group of students.

**Texts:** Readings will be placed on ILIAS for each session. Given that this is an advanced course, we will be using chapters from William Labov's trilogy *Principles of Linguistic Change I, II and III* (1994, 2001, 2010, Oxford: Blackwell) quite extensively.

**Aims:** Students successfully completing this course will understand the theoretical and methodological origins and development of variation theory.

**Evaluation:** a) Each student, as part of a small group, will lead the critical discussion on one article during the term (a short presentation and the leading of a set of discussion questions); b) a 90 minute exam for 4 ECTS (graded), a 90 minute exam (with fewer questions) for 3 ECTS (pass or fail).

**Deadline for Submission of Assignment/Evaluation:** Exam will take place on Tuesday 20 December 2011 in the class.

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**Course Type:** Lecture  
**Title:** Phonetics and Phonology  
**Instructor:** F. Andres Morrissey  
**Time:** Wednesday 10-12  
**First Session:** 21.09.11  
**Credit Points:** 3 ECTS

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

**Course Description:** This interactive lecture course focuses on the sound system of English but will take into consideration the speech sounds of other languages which the students may be familiar with. We will begin by exploring how speech sounds are produced, how they can be described systematically and how they are represented in the International Phonetic Alphabet (IPA). We will then move on to looking at how speech sounds, mainly in English, influence each other in spoken language, how fluent speech affects pronunciation and what effect this has on possible combinations of speech sounds in English words. Going beyond individual sounds we will consider the nature of syllable formation in English, of rhythm and intonation. To round off the course we will look at applications of phonetics and phonology in practical research, for example in the reconstruction of older forms of the language and in dialects of English.

**Texts:** A script with practical exercises will be distributed at the beginning of the course (cost CHF 17.–). Students are free to consult introductory text books. However, all the material required for the exam is covered in the script. Notice also that this course will be available as a podcast and can be downloaded from the regular downloads page ([www.morrissey.unibe.ch](http://www.morrissey.unibe.ch))

**Aims:** At the end of the course students should be able to describe speech sounds in English as well as understand the basics of speech production; transcribe words, phrases and short passages in IPA; be able to discern phonological patterns from given data and formulate simple phonological rules; show how syllabification works on the basis of phonotactics and have a basic understanding of stress and intonation.

**Evaluation (pass/fail):** Test at the end of the course

**Grade Requirement:** Test at the end of the course

**Exam Date:** At the end of the course

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**Course Type:** Seminar  
**Title:** The Englishes of the British Isles  
**Instructor:** D. Britain  
**Time:** Tuesday 14-16  
**First Session:** 20.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** This course enables students to develop an intimate understanding and awareness of the huge linguistic variety in the Englishes of Great Britain, Ireland, and the neighbouring islands. The course begins with a historical appreciation of where dialect variation in English came from, and an examination of the earlier sources of information about dialect variation. We then do a tour of different varieties across the islands, examining their historical development, as well as their contemporary descriptions, phonological, morphological and syntactic. We will examine both well-known as well as less-well known varieties during the tour, and in the process highlight descriptive and theoretical gaps in the current literature.

**Texts:** Will be available on ILIAS

**Aims:** To raise awareness of dialect variation in the British Isles (Great Britain, Ireland and neighbouring islands)

**Evaluation:**

- **Graded:** Portfolio of evidence of two varieties, one well described, one undescribed, including presentations to class (in groups), data clips, bibliographies etc.
- **Ungraded:** Portfolio of evidence of one well described variety, including presentation to class (in groups), data clips, bibliographies etc.

**Deadline for Submission of Assignment/Evaluation:** Monday 9 January 2012

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**Course Type:** Seminar  
**Title:** Computer-mediated Communication  
**Instructor:** J. Strässler  
**Time:** Thursday 14-16  
**First Session:** 22.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Course Description:** The World Wide Web has profoundly changed the ways in which we communicate through space and time. This seminar examines fundamental aspects of computer-mediated communication technologies, which includes but is not limited to instant messaging, weblogs, live text commentaries and interactions in virtual worlds such as Second Life. The focus will be on the evaluation of research methodologies as well as theoretical and social challenges that computer-mediated communication present to the linguist. For example, bridging nations via technology does not guarantee that the cultures involved are bridged in a similar way.

In the first session we will decide on a list of topics and forms of communication we want to explore. Students will have the opportunity to collect and work on their data and to present their findings.

**Texts:** All relevant texts will be made available electronically.

**Aims:** To introduce students to the methodological and theoretical issues of computer-mediated communication.

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

**Grade Requirement:** Presentation; written version of presentation; active participation.

**Deadline for Submission of Assignment/Evaluation:** Monday 9 January 2012

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## Specialisation Literature

<b>Course Type:</b>	<b>Foundation Lecture</b>
<b>Title:</b>	<b>Literary Theory</b>
<b>Instructor:</b>	<b>T. Claviez</b>
<b>Time:</b>	Tuesday 12-14
<b>First Session:</b>	20.09.11
<b>Credit Points:</b>	4 ECTS (unmarked 3 ECTS)

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

**Content:** The lecture will cover the main schools, approaches, directions and tendencies in Literary Theory since the Linguistic Turn, initiated by the work of Ferdinand de Saussure. This includes Structural Textual Semantics, Structuralism (Lévi-Strauss, Barthes, Althusser), Formalism (Sklovskij), Reception Aesthetics (Iser), Critical Theory (Adorno, Horkheimer), Poststructuralism (Foucault, Derrida) and Postcolonialism (Said, Spivak, Bhabha).

**Texts:** The main theoretical texts, as well as the primary texts used to exemplify these theories, will be provided in a reader.

**Aims:** The aim of the lecture is to familiarize the students with the main schools of Literary Theory in the 20th century, to show the interconnections between and the developments from one to the other, as well as to enable students to use them strategically in their studies.

**Evaluation (pass/fail):** Cumulative course work; minutes of a lecture

**Grade Requirement:** Minutes of a lecture; final written exam

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

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**Course Type:** Lecture

**Title:** Animals in Literature – From the Middle Ages to the Present Day

**Instructors:** V. Richter, N. Nyffenegger-Staub

**Time:** Tuesday 10-12

**First Session:** 20.09.11

**Credit Points:** 3 ECTS

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

**Course Description:** This lecture gives an introduction to the burgeoning field of Literary Animal Studies. Key themes and texts will be covered, beginning with the Physiologus tradition and the Bible and not ending with uncanny inter-species encounters in nineteenth-century literature (e.g. Poe, Kipling, Conan Doyle). We will not proceed chronologically but rather enquire how premodern animal stories continue to resonate in modern fiction, e.g. how the story of Jonah and the whale is taken up in canonical novels (*Moby Dick*) and postcolonial film and fiction (*The Whale Rider*).

**Texts:** Short texts will have to be prepared for each session; these will be uploaded on ILIAS.

**Aims:** To give a historical overview of literary representations of animals; to establish an analytical framework for the study of animals in literature.

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

**Grade Requirement:** Quiz

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

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**Course Type:** Lecture  
**Title:** American Modernisms  
**Instructor:** G. Rippl  
**Time:** Tuesday 14-16  
**First Session:** 27.09.11  
**Credit Points:** 3 ECTS

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

**Content:** ‘Modernism’ is a semantically mobile term which has been used to cover a wide variety of movements, subversive of the realist or the romantic impulse and disposed towards abstraction. It is thus more correct to speak of a whole range of ‘modernisms’, such as Expressionism, Cubism, Imagism, Vorticism etc. which in many respects differ drastically from each other. What they share, however, is an aesthetics of non-representationalism, discontinuity and shock. We will discuss a selection of poems, novels and essays written between 1900 and 1930. The destruction of civilization and reason in World War I, industrial and technical acceleration, as well as Freud’s psychoanalytical discoveries will serve as a backdrop for our debates. Towards the end of term, the lecture will also address postmodernist texts of the second half of the 20<sup>th</sup> century.

**Texts:** Readings will include texts by H. D., E. Pound, T. S. Eliot (*The Waste Land*, 1922), Amy Lowell, William Carlos Williams, Wallace Stevens, Robert Frost, Gertrude Stein, Zora Neale Hurston, William Faulkner, Carson McCullers, John Dos Passos, Ernest Hemingway, Eugene O’Neill, and excerpts from postmodernist literary texts. Recommended secondary texts: David Frisby, *Fragments of Modernity. Theories of Modernity in the Work of Simmel, Kracauer and Benjamin*, Cambridge/Mass. 1986; Malcolm Bradbury and James McFarlane, eds., *Modernism 1890–1930*, Harmondsworth, 1976, esp. ch. 1 “The Name and Nature of Modernism”, pp. 19–55; and Richard Ruland/Malcolm Bradbury, *From Puritanism to Postmodernism*, London-New York 1991, ch. 11. The relevant poems and excerpts from the chosen plays and novels will be made available as from August 2011 on the ILIAS platform. Ideally students would read full versions of H. D.’s novel *Hermione*, Zora Neale Hurston’s *Their Eyes Were Watching God*, Carson McCullers’ novel *The Heart Is a Lonely Hunter*, John Dos Passos’s *Manhattan Transfer*, William Faulkner’s novel *The Sound and the Fury* as well as Walter Abish’s *How German Is It* during term break.

**Aims:** This lecture will introduce students to Anglo-American modernisms and (re-) familiarize them with theories of modernist poetry, fiction and drama. The lecture will also give an outlook on postmodernism.

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

**Grade Requirement:** Lecture notes

**Deadline for Submission of Assignment/Evaluation:** Tuesday 13 December 2011

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**Course Type:** Seminar  
**Title:** Shakespeare and Empire  
**Instructor:** B. Buchenau  
**Time:** Wednesday 16-18  
**First Session:** 21.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Content:** On May 10, 1849, an ongoing professional rivalry between two Shakespeare specialists, the notable British actor William Charles Macready and the intensely popular U.S. American actor Edwin Forrest, erupted into deadly violence on the streets. While the two actors had long quarrelled over how to best perform some of Shakespeare's most famous characters, each had gathered a growing number of loyal followers who turned the competition into a battle over British cultural supremacy. During one of the performances, a public riot ensued in New York City, pitting recent immigrants against American nativists, thus aggravating conflicts over class and ethnicity for years to come. The riot also spurred a division between popular culture and high culture, which politicized uses of Shakespeare in the so-called age of empire (Foulkes, *Performing Shakespeare*). With the Astor Opera House riots and similar conflicts throughout the Anglophone world, Shakespeare arguably became a tool of empire-building and a cultural property of the respective social and political elites. Starting out with a study of those Shakespearean plays that had a particularly rich history of empire (esp. *The Tempest*, *Macbeth*, and *Othello*), the seminar will look at postcolonial adaptations, appropriations and contestations of Shakespeare.

**Texts:** Copies of the required preparatory reading, the Arden editions of Shakespeare's *The Tempest*, *Othello* and *Macbeth*, will be available at the Bugeno prior to the beginning of the term. A list of additional texts will be posted on ILIAS and on Prof. Buchenau's office door.

**Aims:** This seminar has two foci: it provides an introduction into the imperial contexts and subtexts of Shakespeare's work and it introduces students to a range of theoretical and analytical options which allow an evaluation of the cultural and political significance of Shakespeare for drama and art in and after empire.

**Evaluation (pass/fail):** Oral presentation and 1-2 short pieces of academic writing to be posted on ILIAS.

**Grade Requirement:** Seminar paper

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

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**Course Type:** Seminar

**Title:** The Environmental Imagination: Theory and Literary Practice

**Instructor:** T. Claviez

**Time:** Wednesday 10-12

**First Session:** 21.09.11

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

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

**Content:** The seminar will focus upon the main theoretical currents, concepts, and approaches in ecocriticism, as well as reading central literary texts (mainly from the US) in light of these theories.

**Texts:** Henry David Thoreau, *Walden*; Rachel Carson, *Silent Spring*; Ernest Callenbach, *Ecotopia*, et al. Excerpts of the theoretical works will be collected in a reader.

**Aims:** The seminar will familiarize students with the most important ecocritical approaches, the main literary works of environmentalism, and how to interpret the latter with the help of the former.

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

**Grade Requirement:** Presentation in the seminar (1/3) and a written assignment (2/3).

**Deadline for Submission of Assignment/Evaluation:** Tuesday 31 January 2012

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**Course Type:** Seminar

**Title:** Gender, Crime and Punishment in India: The Raj and Its Legacy

**Instructors:** V. Richter, J. Eckert

**Time:** Tuesday 16-18

**First Session:** 20.09.11

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

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

**Content:** The civilising mission of colonial power most urgently comes to light with regard to the legal regulation of gender relations and sex. Legal definitions of proper and, more importantly, improper relations between the sexes, the codification of gender roles, definitions of sexual crimes etc. served as primary sites of colonial 'othering'. Saving other people's women entailed the creation of difference as well as control. Legacies of orientalist constructions of the gender of the Orient in contemporary law in South Asia abound. Fiction, too, has always been an important site of constructing gender relations, and of critically depicting the way gender has been mapped onto the relations between the coloniser and the colonised. In this interdisciplinary seminar, we will look at Indian literature and culture, both in the British Raj and today, from the perspective of legal anthropology and postcolonial studies, starting with E.M. Forster's novel *A Passage to India* (1924).

**Texts:** A complete list of novels to be purchased and read before the beginning of term will be posted on ILIAS as well as on Prof. Richter's office door. The recommended editions will be ordered at the Bugeno.

**Aims:** This seminar, co-taught with a social anthropologist specialising in the anthropology of crime and punishment, offers an introduction to Indian literature and culture from the early 20<sup>th</sup> century to the present. Academic aims are to introduce students to seminal theoretical texts in the field and to initiate an interdisciplinary dialogue.

**Evaluation (pass/fail):** Oral presentation and short summary

**Grade Requirement:** Seminar paper

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

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**Course Type:** Seminar  
**Title:** Hilda Doolittle's Modernism  
**Instructor:** G. Rippl  
**Time:** Monday 14-16  
**First Session:** 26.09.11  
**Credit Points:** 7 ECTS (unmarked 4 ECTS)

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

**Content:** Hilda Doolittle (1886–1961), who wrote as 'H. D.', was a towering female figure of Modernism whose innovative and experimental style revolutionized Anglo-American poetry and fiction. In 1911 she left the USA and followed her friend Ezra Pound to Europe where she became a leading member of the Imagist movement. In our seminar discussions we will focus on some of her novels, short stories, poetry and plays, which will be read against the modernist backdrop (reception of classical mythology, visual aesthetics, verbal experiments etc.). Additionally, we will touch upon H. D.'s involvement in early film.

**Texts:** H. D.'s shorter poetry (i. e. from *Sea Garden*), her quasi-epic *Helen in Egypt*, her novels *Hermione*, *Bid Me to Live* and some of her shorter fiction ("Kora and Ka"), *The Hedgehog* (written for her daughter Perdita) and her play "Hippolytus Temporizes".

Participants are expected to closely read the respective primary sources as well as secondary material on the syllabus, all of which will be available electronically by mid-August 2011 (cf. ILIAS platform). Richard Ruland/Malcolm Bradbury, *From Puritanism to Postmodernism: A History of American Literature*, London (etc.): Routledge, 1991, ch. 8 and 9 (pp. 239–315), and Malcolm Bradbury and James McFarlane, eds., *Modernism 1890–1930*, Harmondsworth, 1976, esp. ch. 1 "The Name and Nature of Modernism" (pp. 19–55), provide the necessary background knowledge.

**Aims:** To familiarize students with a central writer of Anglo-American Modernism

**Evaluation (pass/fail):** Cumulative course work for unmarked (= 4 ECTS)

**Grade Requirement:** Cumulative course work (active participation, oral presentation) plus paper of c. 5000 words for marked (=7 ECTS)

**Deadline for Submission of Assignment/Evaluation:** Throughout term; for papers: Saturday 31 December 2011

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**Course Type:** Lecture

**Title:** Traum und Vision im Mittelalter  
(Bernier Mittelalter Zentrum BMZ)

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

**Time:** Thursday 17.15-18.45

**First Session:** 22.09.11

**Credit Points:** 3 ECTS

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

**Course Description:** Die Ringvorlesung des Berner Mittelalterzentrums beschäftigt sich im Herbstsemester 2011 mit dem Thema „Traum und Vision im Mittelalter“. Träume (als Gesichte vornehmlich im Schlaf) und Visionen (als Gesichte vornehmlich im Wachzustand bzw. in Trance) können im christlichen Mittelalter als göttliche Offenbarungen erfahren werden; sie bieten aber zugleich Raum für den Einbruch des Imaginären, zu dem auch ausserchristliche Inhalte gehören können. In dieser Spannung, welche beispielsweise Dantes ‚Göttlicher Komödie‘ zugrunde liegt, können Träume und Visionen einen Realitätsanspruch eigenen Rechts entfalten. Zu fragen ist dabei, mit welchem Erkenntnisinteresse die historischen Wissenschaften einschließlich der Kunst- und Literaturgeschichte auf Träume und Visionen als Gegenstände ihrer Disziplinen zugreifen. Inwiefern sind Träume und Visionen Bestandteile einer (mentalitäts)geschichtlichen Wirklichkeit? Und wo liegen die künstlerischen und narrativen Potentiale der in historischen Zeugnissen fassbaren Verarbeitung von Träumen und Visionen?

Ein detailliertes Programm der Vorlesung wird rechtzeitig vor Semesterbeginn per Aushang und im Internet ([www.bmz.unibe.ch](http://www.bmz.unibe.ch)) bekannt gegeben.

**Aims:** Ziel der Veranstaltung ist es, die interdisziplinäre Vernetzung der Mediävistik zu fördern und die Studierenden an einem fächerübergreifenden Gespräch zu beteiligen; diesem Zweck dienen vor allem die an die Vorträge anschliessenden Diskussionen.

**Evaluation (pass/fail):** Preliminary meeting on 19 September 13.00, room B321, participation in the lecture series, three follow-up sessions (dates to be announced), essay of 2800 words to be handed in to Dr. Nicole Nyffenegger-Staub by end of term.

**Grade Requirement:** Evaluation of course work

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## Master Forums

**Course Type:** Colloquium

**Title:** Master Forum

**Instructor:** D. Britain

**Times:**

Monday	19 September	14-16
Monday	10 October	14-16
Monday	31 October	14-16
Monday	21 November	14-16
Monday	19 December	14-18

**First Session:** 19.09.11

**Credit Points:** 4 ECTS

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

**Course Description:** The Master Forum is a continual course over the duration of three semesters. Students stay in the same Forum during the first three semesters of their MA Studies. 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 peer-review their written work and presentation skills. Its format is variable (fortnightly, block-sessions) and will be announced by the conducting professors at the beginning of term.

**Evaluation (pass/fail):** Students in first semester of 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:** A Forum conference towards the end of the semester.

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**Course Type:** Colloquium  
**Title:** Master Forum  
**Instructors:** V. Richter, B. Buchenau  
**Time:** Wednesday 10-12 (fortnightly)  
**First Session:** 21.09.11  
**Credit Points:** 4 ECTS

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

**Course Description:** The Master Forum is a continual course over the duration of three semesters. Students stay in the same Forum during the first three semesters of their MA Studies. 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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**Course Type:** Colloquium  
**Title:** Master Forum  
**Instructors:** G. Rippl, N. Nyffenegger-Staub  
**Time:** Wednesday 14-16 (fortnightly)  
**First Session:** 28.09.11  
**Credit Points:** 4 ECTS

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

**Course Description:** The Master Forum is a continual course over the duration of three semesters. Students stay in the same Forum during the first three semesters of their MA Studies. 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 peer-review their written work and presentation skills. Its format is variable (fortnightly, block-sessions) and will be announced by the conducting professors at the beginning of term.

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

**Grade Requirement:** Ungraded

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

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## PhD Colloquium Linguistics

**Course Type:** Colloquium  
**Title:** PhD Colloquium  
**Instructor:** D. Britain  
**Time:** Variable, to take account of student need  
**First Session:** tba

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

**Course Description:** This colloquium is for doctoral and post-doctoral researchers who are working on a PhD thesis or a Habilitation. The aim of the colloquium is to provide a forum for the discussion of written work, upcoming conference and workshop presentations and other professional development activities.

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## PhD Colloquia Literature

**Course Type:** Colloquium  
**Title:** PhD Colloquium  
**Instructor:** V. Richter  
**Time:** tba  
**First Session:** tba

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

**Course Description:** This colloquium is for PhD students and post-doc researchers 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. If you wish to join the colloquium, please contact Prof. Richter.

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**Course Type:** Colloquium  
**Title:** PhD and PostDoc Colloquium North American Literature  
**Instructor:** G. Rippl  
**Time:** Tuesday 18-20  
**First Session:** 27.09.11

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

**Course Description:** This colloquium is for PhD students and post-doc researchers 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*.

**B. Buchenau:** Colonial literary and cultural history of North America; Atlantic and inter-American studies; minority studies (theories, practices, pedagogies); historical fiction; travel writing; early modern scholarship and its arts (esp. cartographical maps and representational engravings); stereotypes (in words, pictures, and sounds); religious typology.

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

**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.

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

**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.

**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.

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

**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.

**U. Kluwick:** Postmodern fiction, postcolonial literatures, historiographic metafiction, magic realism, literary theories, ecocriticism, Victorian literature.

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

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

**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.

**N. Nyffenegger-Staub:** 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.

**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.

**C. Rickli:** Contemporary American literature, post-9/11 American culture, trauma studies, American dream, high modernism, cinema, apocalyptic culture.

**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.

**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.

**N. Studer-Joho:** Old and Middle English (especially morphology and phonology), historical dialectology, language change, historical sociolinguistics, scribal variation.

**C. von Wartburg Gomm:** Victorian literature, especially fantastic short stories, literary and cultural theory, literature and science, stylistics, teaching English as a foreign language

## 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>
Barbara Boss	<a href="mailto:fizzy910@hotmail.com">fizzy910@hotmail.com</a>
Ben Imobersteg	<a href="mailto:ben.imobersteg@students.unibe.ch">ben.imobersteg@students.unibe.ch</a>
Cris Schenk	<a href="mailto:cesche@students.unibe.ch">cesche@students.unibe.ch</a>
Damaris Rohner	<a href="mailto:damaris-rohner@livenet.ch">damaris-rohner@livenet.ch</a>
Eveline Gfeller	<a href="mailto:smileeveline@hotmail.com">smileeveline@hotmail.com</a>
Gabriel Roth	<a href="mailto:gaebu.roth@bluewin.ch">gaebu.roth@bluewin.ch</a>
Jérôme Strübi	<a href="mailto:jerome.struebi@gmail.com">jerome.struebi@gmail.com</a>
Kevin Mc Loughlin	<a href="mailto:k.mcloughlin@students.unibe.ch">k.mcloughlin@students.unibe.ch</a>
Manuela Röösl	<a href="mailto:manuela_roeoesli@hotmail.com">manuela_roeoesli@hotmail.com</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

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

NAME	EMAIL	TEL. DEPT.	OFFICE
<b>Secretaries' Office</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
Buchenau, Barbara	buchenau@ens.unibe.ch	031 631 82 46	B 273
Chevalier, Sarah	chevalier@ens.unibe.ch	031 631 37 59	VW 10
Claviez, Thomas	claviez@ens.unibe.ch	031 631 83 67	B 274
Cottier, Annie	cottier@ens.unibe.ch	031 631 56 43	B 268
Escherle, Nora	escherle@ens.unibe.ch	031 631 56 43	B 268
Etter, Lukas	etter@ens.unibe.ch	031 631 54 81	Falkenplatz 16
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
Kähler, Marijke	kaehler@ens.unibe.ch	031 631 33 95	B 263
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
Lachat, Susanne	lachat@ens.unibe.ch	031 631 56 43	B 272
Langenbach, Juliane	langenbach@ens.unibe.ch	031 631 37 59	VW 10
Mace-Tessler, Margaret	mace-tessler@ens.unibe.ch	031 631 37 59	VW 10
Mettler, Melanie	mettler@ens.unibe.ch	031 631 56 43	B 268
Nyffenegger-Staub, Nicole	nyffenegger@ens.unibe.ch	031 631 36 37	B 267
Reist, Kathrin	reist@ens.unibe.ch	031 631 36 37	B 267
Richter, Virginia	richter@ens.unibe.ch	031 631 83 68	B 264
Rickli, Christina	rickli@ens.unibe.ch	031 631 56 43	B 268
Rippl, Gabriele	rippl@ens.unibe.ch	031 631 83 66	B 261
Sharp, Hilary	sharp@ens.unibe.ch	031 631 82 45	B 269
Strässler, Jürg	strassler@ens.unibe.ch	031 631 37 59	VW 10
Straub, Julia	straub@ens.unibe.ch	031 631 83 61	B 262
Studer-Joho, Nicole	studer@ens.unibe.ch	031 631 37 59	VW 10
Von Wartburg Gomm, Claudia	vonwartburg@ens.unibe.ch	031 631 37 59	VW 10

B: Offices in the Länggassstrasse 49

VW: Offices in the Vereinsweg 23

## TIMETABLE AUTUMN SEMESTER 2011

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8-10		Morrissey: Modern English Grammar I ( <i>Language Foundation Module</i> )	Morrissey: Use of English ( <i>Workshop</i> ) Buchenau: African and African American Poetry ( <i>FM American Modernism(s)/Postmodernism, Seminar</i> )	Straub: Introduction to Literature ( <i>Core Curriculum Literature, Seminar</i> )	
10-12	Mace-Tessler: Speechifying ( <i>Workshop</i> ) Studer-Joho: Varieties of Pre-Modern English ( <i>FM Variation in English – Past and Present, Seminar</i> )	Mace-Tessler/Morrissey: Writing Skills I ( <i>Language Foundation Module</i> ) Reist: Robin in da Hood: Postmodern Reconsiderations of the Medieval Hero ( <i>FM American Modernism(s)/Postmodernism, Seminar</i> ) Nyffenegger-Staub/Richter: Animals in Literature – From the Middle Ages to the Present Day ( <i>FM Animals in Literature, Lecture/MA Lecture</i> ) <b>Britain: Foundations of Language Variation and Change (Foundation Lecture)</b>	Nyffenegger-Staub: Earlier Englishes ( <i>Core Curriculum Linguistics, Seminar</i> ) Morrissey: Phonetics and Phonology ( <i>FM Variation in English – Past and Present, Lecture/MA Lecture</i> ) <b>Claviez: The Environmental Imagination: Theory and Literary Practice (MA Seminar)</b> <b>Richter/Buchenau: Master Forum (fortnightly)</b>	Mace-Tessler/Morrissey: Writing Skills I ( <i>Language Foundation Module</i> ) Rickli: Leaving Postmodernism Behind? American 9/11 Novels ( <i>FM American Modernism(s)/Postmodernism, Seminar</i> ) Chevalier: Australian English ( <i>FM Variation in English – Past and Present, Seminar</i> )	
12-14	Kluwick: Introduction to Literature ( <i>Core Curriculum Literature, Lecture</i> )	<b>Claviez: Literary Theory (Foundation Lecture)</b>		Morrissey: Creative Writing ( <i>Workshop</i> )	
14-16	Gonçalves: Introduction to Linguistics ( <i>Core Curriculum Linguistics, Lecture</i> ) Britain: Bachelor Colloquium for specific dates see below <b>Rippl: Hilda Doolittle's Modernism (MA Seminar)</b> <b>Britain: Master Forum</b> for specific dates see below	Mace-Tessler: Introduction to Literature ( <i>Core Curriculum Literature, Seminar</i> ) Nyffenegger-Staub: Sweet-smelling Panthers and Bickering Birds – Animals in Old and Middle English Literature ( <i>FM Animals in Literature, Seminar</i> ) Rippl: American Modernisms ( <i>FM American Modernism(s)/Postmodernism, Lecture/MA Lecture</i> ) <b>Britain: The Englishes of the British Isles (MA Seminar)</b>	Rippl/Buchenau: Bachelor Colloquium (fortnightly) <b>Rippl/Nyffenegger-Staub: Master Forum (fortnightly)</b>	Straub: Introduction to Literature ( <i>Core Curriculum Literature, Seminar</i> ) Kähler: "Human Beasts" from Wuthering Heights to Winnie-the-Pooh ( <i>FM Animals in Literature, Seminar</i> ) <b>Strässler: Computer-mediated Communication (MA Seminar)</b>	
16-18	Langenbach: Monstrous Beasts and Uncanny Creatures in Gothic Fiction ( <i>FM Animals in Literature, Seminar</i> )	Hoppeler: Publication by Installment: The Serial Novel ( <i>FM American Modernism(s)/Postmodernism, Seminar</i> ) Buchenau: Contemporary Drama ( <i>FM American Modernism(s)/Postmodernism, Seminar</i> ) <b>Richter/Eckert: Gender, Crime and Punishment in India: The Raj and Its Legacy (MA Seminar)</b>	Von Wartburg Gomm: Introduction to Literature ( <i>Core Curriculum Literature, Seminar</i> ) <b>Buchenau: Shakespeare and Empire (MA Seminar)</b>	Morrissey: Text in Performance ( <i>Workshop</i> ) 17.15-18.45: BMZ: Traum und Vision im Mittelalter ( <i>BA Lecture/Wahlbereich Lecture/MA Lecture</i> )	
18-20		Rippl: PhD Colloquium	Collegium Generale: Eindeutig zweideutig: Ambivalenzen in Wissenschaft und Lebenspraxis ( <i>Wahlbereich Lecture</i> )		

**Key:** Classes in **bold** are for master students

### Single events and block sessions:

#### Bachelor Courses

Britain: Bachelor Colloquium:

26 September, 14-16; 24 October, 14-16;

14 November, 14-16; 12 December, 14-18

Richter: Bachelor Colloquium:

Block course: 4 November (tbc);

mandatory information meeting: 26 September, 16-18

#### Master Courses

Britain: Master Forum:

19 September, 14-16; 10 October, 14-16; 31 October, 14-16;

21 November, 14-16; 19 December, 14-18

#### PhD Courses

Richter: PhD Colloquium (Block Seminar)

Britain: PhD Colloquium (Block Seminar)