

TABLE OF CONTENTS

Introduction	1
Staff and Office Hours	3
Bachelor Studies/Lizentiat Basic Studies	4
Language and Practical Courses	4
FM	4
PTM	6
Literature Courses	10
Lit M2	10
Lit M3	16
Lit M5	17
Wahlbereich Courses	20
Linguistics Courses	22
Ling M2	22
Ling M3	25
Ling M5	26
Master Studies/Lizentiat Main Studies	27
Medieval and Early Modern English Literature	27
Modern and Contemporary Literatures in English	29
English Linguistics	39
Research Interests and Professional Activities	43
Students' Committee	44
List of Addresses, E-Mails and Telephone Numbers of Staff Members	
Course Schedule Spring Semester 2009	

INTRODUCTION

Dear Students, dear Members of Staff,

The cover of this booklet depicts a picture of St Margaret of Antioch, one of the most popular medieval saints. According to legend Margaret was a maid of such radiant beauty that she caught the eye of the prefect Olybrius; however, on learning that she was a Christian, he threw her into prison where she was visited by the devil in the shape of a dragon. As Jacobus de Voragine tells us in the *Golden Legend*, “the monster seized her by the head and drew her into his maw, and it was then that she made the sign of the cross, and caused the dragon to burst, the damsel emerging unharmed from his body” – the scene captured in our cover illustration. The demon attempted to deceive Margaret for a second time, visiting her in her prison cell in the shape of a handsome young man. But the saint was impervious to this kind of danger as well: “Margaret laid hold of him by the head, stretched him on the ground, and put her right foot upon him, saying: ‘Proud demon, lie prostrate beneath a woman’s foot!’” Margaret thus gained quite a reputation for retaining her composure under pressure. Depending on your point of view, she took a rather bad end. She was beheaded for remaining true to her faith – but then, a death of this kind is a prerequisite for becoming a martyr and a saint.

If the struggle with our different study plans (all right, this is a somewhat contrived transition which would probably be penalised in the Writing Skills module) occasionally feels like the fight against a dragon which is not so easily vanquished, there is help at hand. Our official study counsellors are

Julia Straub who is responsible for **BA students** with surnames from **A-M** and for **MA students**,

Nicole Nyffenegger who is responsible for **BA students** with surnames from **N-Z** (while Nicole is on maternity leave: Irmtraud Huber) and for **Liz students** (ditto: Sylvie Venetz-Pfaffen),

Irmtraud Huber who is responsible for **transfer students**.

They will be happy to answer your queries during the office hours they have set aside for this purpose (see page 3 of this booklet). Please consult the ‘Whom to Ask’ notice outside the secretariat to know whom to consult about specific questions, such as the stay abroad, departmental exchanges, ETM proposals, etc. You will receive the swiftest answer if you ask the right person. If you have queries relating to particular courses, please address the course instructor in question.

May I remind all our BA/MA students (who are not transfer students) that they need to register in ‘ePUB’? If for any reason you have not done so yet, please follow instructions concerning your ‘Selbstdeklaration’ on the homepage of epub.unibe.ch. You do not need to sign up electronically there for any tests; these are organised within our department, so that your role within EPUB is confined to discovering the marks you have obtained for individual modules and checking which modules you still need to complete. **New:** Please register for courses in our department via **ePhi** (there won’t be any sign-up sheets on the notice-board this semester). This will facilitate the management of attendance, electronic communication etc. Please follow instructions on the **ePhi homepage: <https://philhistsc1.unibe.ch/ephi>**.

For information concerning departmental exams please consult the notice-board and the departmental homepage www.ens.unibe.ch. There you will also find updated information on current activities, such as guest lectures and conferences, to which students are cordially invited. It is noticeable that student attendance at guest lectures is often very low; apart from pressure of work, the reason for this seems to be that students are not sure what good a one-

off lecture by someone they don't know can do them. Well, our guest speakers are often internationally renowned scholars who can offer exciting insights into cutting-edge research in their respective fields, giving intellectual inspiration well beyond the daily routine of academic life. In the same spirit, I invite you to attend interdisciplinary lecture series such as those offered by the Berner Mittelalter Zentrum (*Erweiterte Horizonte: Kultur- und Wissenstransfer im Mittelalter*) and the Collegium Generale (*Charles Darwin und die Evolution der Evolutionstheorie, 1809-2009*), both of which are open as 'Wahlbereich'. Students are also very welcome to attend the conference *Twixt Land and Sea. The Beach in Literature, Film and Cultural Theory* organised by Ursula Kluwick and myself in June 2009.

'Change we can believe in': the recent elections in the USA have demonstrated that change can be perceived as very positive, but it can also be an ambivalent or even sad experience. It is a great pleasure to welcome new members of staff. In the first place, I extend a very warm welcome to Dr. Beatrix Busse, our new Assistant Professor in Historical Linguistics who joined us in October and who is currently shouldering the bulk of exams in Linguistics. I also welcome our new lecturers in Linguistics, Dr. Verena Haser and Dr. Dorota Smyk-Bhattacharjee, as well as our Linguistics assistant, Kellie Gonçalvez, and Sylvie Venetz-Pfaffen who replaces Nicole Nyffenegger during her maternity leave. Hopefully, we will be able to announce the new professors in Modern Linguistics, Medieval Studies and Literary Theory early in the spring semester, so that all vacancies can be filled as of August 2009. This brings me to the sad part. We have to say goodbye to esteemed colleagues and dear friends. PD Dr. Urs Dürmüller, for many years 'Lehrbeauftragter' at our department, is retiring at the end of the autumn term 2008. We wish him all the best for his retirement. We will all miss Brook Bolander, whose work in the department and as a member of the 'Ernennungskommission' in Linguistics has been truly invaluable, and who has encouraged us all in difficult times by her constant cheerfulness. In 2009, Brook will focus on her new area of responsibility at the University of Basel. We wish her success in her new position. Last but not least, let's thank Prof. Dr. Therese Steffen and Dr. Ian McKenzie for their excellent work as 'Lehrbeauftragte'.

Thankfully, the moment has not yet come to say goodbye to Professor Margaret Bridges. But since she is about to embark on her last semester before retirement, I would like to declare this the 'Margaret Semester'. Let me quote for the last time from the *Golden Legend*: "Margaret comes from *margarita*, which is the Latin name for a pearl; and this precious gem is shining white, small, and endowed with virtue." One of the attributes shared by the pearl, by St Margaret, and by our Margaret Bridges is "the strengthening of the spirit". Let us all draw inspiration from our dear colleague, teacher, and friend for the tasks that are waiting for us, be they the finishing of final theses, the setting up of new research projects, or the slaying of dragons.

All the best for a productive and happy spring term!

Professor Virginia Richter
Head of Department

STAFF

Directors of Department

Prof. Dr. Virginia Richter Head of Department
English Literature
Prof. Dr. Margaret Bridges
Medieval and Early Modern English Literature
Prof. Dr. Gabriele Rippl
Literatures in English
N.N. English Linguistics
N.N. Literary Theory

Consultation Times

Tuesday 14-15:30 or by appt.
Monday 15-17 or by appt.
Wednesday 13-15 or by appt.
To be announced
To be announced

Assistant Professors

Prof. Dr. Beatrix Busse
English Historical Linguistics
Prof. Dr. Christiane Schlotte
Postcolonial Literature

Tuesday 15-16 or by appt.
By appointment

Guests

Prof. Dr. Tobias Döring (LMU Munich)
English Literature
Prof. Dr. Peter Schneemann
Art History

By appointment
By appointment

Assistants

Lic.phil. Kellie Gonçalves, English Linguistics By appointment
Lic.phil. Irmtraud Huber, English Literature By appointment
Dr. Ursula Kluwick, English Literature By appointment (Mon-Wed)
Lic.phil. Melanie Mettler By appointment
Dr. Nicole Nyffenegger-Staub, Medieval English Literature Sign up on door (as of April 1)
Dr. Julia Straub, Literatures in English Wednesday 14-16 or by appt.
Lic.phil. Sylvie Venetz-Pfaffen, Medieval English Literature Monday 11-12 or by appt.

Teaching Staff

Dr. Franz Andres Morrissey By appointment
Dr. Verena Haser By appointment
Dr. Margaret Mace-Tessler By appointment
Dr. Dorota Smyk-Bhattacharjee By appointment
Dr. Jürg Strässler By appointment

Secretaries

Hilary Sharp Monday 9-10, 13:45-15:15
Thursday 9-10, 13:45-15:15
Monika Iseli-Felder Tuesday 9-10, 13:45-15:15
Wednesday 9-10

Librarian

Franziska Eberle-Ek Monday and Thursday 7:15-17:30
Tuesday 16:15-18

Information is subject to change. Please consult the notice boards regularly.

**BACHELOR STUDIES/LIZENTIAT BASIC STUDIES
LANGUAGE AND PRACTICAL COURSES**

BA Course Module: FM1/II
LIZ: Practical Course
Title: Writing Skills II
Instructor(s): M. Mace-Tessler, F. Andres Morrissey
Time(s): Tuesday 10-12 (2 courses), Wednesday 10-12 (2 courses)
First Session(s): 17.02.09, 18.02.09
Level: BA/MA: For 1st-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 2.5/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: This is the second part of the two-semester Writing Skills course. The emphasis this semester continues to be on acquiring and practising the skills required for academic writing, with a particular focus on incorporating secondary sources when formulating and supporting an academic argument. Students should expect to write each week, to rewrite, to work in groups, and to read each other's work critically. In the final weeks of the course, students will choose to write either a literature or a linguistics term paper for submission.

Texts: The materials needed for this course have been designed to meet the students' needs and will be handed out as photocopies during the course. They can also be downloaded from www.morrissey.unibe.ch.

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

Evaluation (Leistungskontrolle):

- | | |
|--|---|
| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|---|--|
| <input checked="" type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
-

BA Course Module: FM2/II
LIZ: Practical Course
Title: Modern English Grammar II
Instructor(s): F. Andres Morrissey
Time(s): Tuesday 8-10, Wednesday 8-10
First Session(s): 17.02.09, 18.02.09
Level: BA/MA: For 1st-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 2.5/Liz.: 3

Open to students as Wahlbereich? Yes No

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

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

Texts: The material for this course will be in the form of handouts which will be distributed in class, but also on material that can be downloaded from www.morrissey.unibe.ch.

Useful textbooks include *Rediscover Grammar* by David Crystal and McCarthy and Carter's *English Grammar* (CUP).

Aims: To develop a better insight into how English works, improve the grasp of English in spoken and written form, link the understanding of structures to aspects covered in the linguistics classes and raise the awareness of grammatical subtleties used to create specific effects in literary texts.

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations.

Evaluation (Leistungskontrolle):

Test/Exam

Oral Presentation

Evaluation at end of entire Module only

Date of Evaluation:

Throughout semester

During semester break

Other:

Written Assignment(s)

Other Class Work

Other:

Last week of semester

To be advised

BA Course Module: PTM
LIZ: Practical Course
Title: Creative Writing Workshop
Instructor(s): F. Andres Morrissey
Time(s): Thursday 12-14
First Session(s): 19.02.09
Level: BA/MA:For all students
Liz: For all students
Credit Points: BA/MA: 2.5/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: 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 some 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 into account the feedback, e.g. from the rest of the group. 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).

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations.

Evaluation (Leistungskontrolle):

- | | |
|--|--|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input checked="" type="checkbox"/> Other: This course will not be evaluated with a mark |
-

BA Course Module: PTM
LIZ: Practical Course
Title: Use of English
Instructor(s): F. Andres Morrissey
Time(s): Thursday 10-12
First Session(s): 19.02.09
Level: BA/MA:For all students
Liz: For all students
Credit Points: BA/MA: 2.5/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: 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. to expand 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. 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.

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input checked="" type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input checked="" type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |

Remarks: Open as *Wahlbereich* only if whole practical module (4 units) is involved. Please consult the study plan.

BA Course Module: PTM
LIZ: Practical Course
Title: Print to Performance
Instructor(s): F. Andres Morrissey
Time(s): Thursday 16-18
First Session(s): 19.02.09
Level: BA/MA:For all students
Liz: For all students
Credit Points: BA/MA: 2.5/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: In this course we will work with a variety of texts and explore ways in which they can be brought to life in performance. These will include poems, dialogues, classical speeches, short narratives as well as subject-based texts (excerpts from papers).

In order to be able to present printed text in a lively manner, it is first necessary to have understood it in detail and to be able to focus on central elements and pivotal issues. Based on this, an important part of the course work will be detailed close reading and text analysis. However, it is also important to be able to present the texts well, which includes clear enunciation, a firm grip on the pronunciation of one's variant of English and familiarity with the prosody of that variant. It is on these two levels, understanding and conveying the content as well as the oral presentation, that we will concentrate.

Students must sign up on ePhi as soon as possible as instructions for the first session will be sent to the participants by email before the beginning of term. In addition, the format of the course requires that the group size will be kept to a manageable number of participants.

Texts: Texts will be handed out in the week before they are to be dealt with and will be downloadable from www.morrissey.unibe.ch.

Aims: To translate detailed comprehension of texts gained by close reading into a lively and stimulating performance.

Credit: Credits will be awarded for regular attendance and active oral participation. As the group will consist of students with varying degrees of self-confidence and ability to perform/project their personality in performing the texts, this course will not be evaluated with a mark.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|--|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
-

BA Course Module: PTM
LIZ: Practical Course
Title: Reading Film
Instructor(s): M. Mace-Tessler
Time(s): Tuesday 14-16
First Session(s): 17.02.09
Level: BA/MA:For all students
Liz: For all students
Credit Points: BA/MA: 2.5/Liz.: 3

Open to students as Wahlbereich? Yes No

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

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

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

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations.

Evaluation (Leistungskontrolle):

Test/Exam
 Oral Presentation
 Evaluation at end of entire Module only
 Written Assignment(s)
 Other Class Work
 Other:

Date of Evaluation:

Throughout semester
 During semester break
 Other:
 Last week of semester
 To be advised

LITERATURE COURSES

BA Course Module:	Lit M2/I
Module Name:	Close Reading of Literary Texts
LIZ:	Proseminar
Title:	Reading the Pacific: New Zealand and Oceania
Instructor(s):	C. Schlote
Time(s):	Wednesday 12-14
First Session(s):	18.02.09
Level:	BA/MA: For 1st-year major and 2nd-year minor students Liz: For students in their basic studies
Credit Points:	BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: Images of Oceania are still dominated by Western representations of the Pacific, whether in the form of Paul Gauguin's 'tropical' paintings in Tahiti and the Marquesas Islands, Captain Cook's Endeavour journals, Herman Melville's *Typee: A Peep at Polynesian Life* (1846), Robert Louis Stevenson's *In the South Seas* (1896), Jack London's *South Sea Tales* (1911) or Margaret Mead's classic anthropological study *Coming of Age in Samoa* (1928). While we will also briefly investigate these works in regard to concepts such as exoticism and the colonial gaze, the main focus of this course will be to acquaint ourselves with the indigenous literatures and cultures of Polynesia, Melanesia, Micronesia and New Zealand. Starting with oral literature traditions, we will then concentrate on the work of indigenous writers, playwrights and filmmakers such as Alistair Campbell (Cook Islands), Patricia Grace (Maori), Epeli Hau'ofa (Tonga), Hereniko Vilsoni (Rotuma) and Albert Wendt (Samoa). Our close reading of selected texts will be complemented by a study of Oceanic and Maori art and material culture and we will pay particular attention to processes of colonisation and decolonisation in what Rob Wilson has called the "unchartered waters of the Pacific century".

Texts: Patricia Grace's *Baby No-Eyes* and Epeli Hau'ofa's *Tales of the Tikongs* have been ordered at the Bugeno. Additional texts will be made available in a reader.

Aims: To introduce students to the various literary and cultural contexts in the Pacific region and to examine the interplay between indigenous and postcolonial critical theories in regard to key texts.

Credit: Credits for the course are based on regular attendance and completion of all course work. Evaluation upon completion of all three parts of Lit M2.

Evaluation (Leistungskontrolle):

- | | |
|---|---|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
| Date of Evaluation: | |
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
-

BA Course Module: Lit M2/I
Module Name: Close Reading of Literary Texts
LIZ: Proseminar
Title: Mothers and Fathers
Instructor(s): N. Nyffenegger-Staub, S. Venetz-Pfaffen
Time(s): Monday 14-16
First Session(s): 16.02.09
Level: BA/MA: For 1st-year major and 2nd-year minor students
Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: In this course, we will analyse the portrayals of mothers and fathers in a wide range of medieval English texts, including historiographical, religious and romance works. We will be noting that in premodern literature, they do not always meet expectations and we will be focusing on founding mothers and fathers, monstrous mothers and murderous fathers, early examples of the stereotypical bad stepmother and finally even engage with 'Christ as mother'.

Texts: All the primary and some secondary material will be on ILIAS (www.ilias.unibe.ch) as of the beginning of term.

Aims: To provide students with the tools necessary for the close reading of (medieval) texts and to raise an awareness of the specificities of three major genres of medieval literature: historiography, romance, religious texts.

Credit: Credits for the course are based on regular attendance and completion of all course work. Evaluation upon completion of all three parts of Lit M2.

Evaluation (Leistungskontrolle):

- Test/Exam
 Oral Presentation
 Evaluation at end of entire Module only

- Written Assignment(s)
 Other Class Work
 Other:

Date of Evaluation:

- Throughout semester
 During semester break
 Other:

- Last week of semester
 To be advised
-

BA Course Module: Lit M2/I
Module Name: Close Reading of Literary Texts
LIZ: Proseminar
Title: My Friend, the Devil: Reading Scottish Literature
Instructor(s): M. Mettler
Time(s): Monday 14-16
First Session(s): 16.02.09
Level: BA/MA: For 1st-year major and 2nd-year minor students
Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: The Devil has been a literary character in Scottish literature for a long time. Not only is he popular as an antagonist, for certain reasons which we will be looking to explore in the course, the Devil is oftentimes a friend, or even representing a part of the protagonist himself. Why is that so? While focusing mainly on close reading of the primary texts, we will try to gain insights into the devilish entanglement of Scottish literature with politics, religion and culture. Intertextuality is as much an issue as narrative form – practising close reading techniques and the best use of secondary material will provide the main focus of this course. Being very familiar with the primary texts is therefore paramount to profiting as much as possible from the time we spend working with these Scottish novels.

Texts: James Hogg’s *The Private Memoirs and Confessions of a Justified Sinner* (1824), Robert Louis Stevenson’s *The Strange Case of Dr Jekyll and Mr Hyde* (1886), Muriel Spark’s *The Ballad of Peckham Rye* (1960) and James Robertson’s *The Testament of Gideon Mack* (2006). Texts will be available at the Bugeno to make sure we all work with the same editions.

Aims: To analyse primary texts not only on a narratological and critical level by means of close reading, but also to embed the texts into the history, culture and politics of Scotland, especially in relation to England.

Credit: Credits for the course are based on regular attendance and completion of all course work. Evaluation upon completion of all three parts of Lit M2.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
-

BA Course Module: Lit M2/III
Module Name: Theoretical Perspectives on Literature
LIZ: Proseminar
Title: Critical Transculturalism
Instructor(s): C. Schlote
Time(s): Tuesday 16-18
First Session(s): 17.02.09
Level: BA/MA: For 2nd-year students
 Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: What do Maxine and Gogol from *The Namesake* (2007), Jesminder and Joe from *Bend It Like Beckham* (2003), Stella and Tariq from *East Is East* (1999), Hatsue and Ishmael from *Snow Falling on Cedars* (1999) and Angie and Flipper from *Jungle Fever* (1991) have in common? Apart from their interracial romance, all these cinematic couples have had to deal with issues of ‘race’, ethnic identities, alterity, cultural communities, the negotiation of differences and the transgression of boundaries. Drawing on the concept of transculturation, in this course we will examine literary, dramatic and cinematic representations of these issues in a transatlantic comparison of texts. The term ‘transculturation’ was coined by the Cuban anthropologist Fernando Ortiz in his most famous study *Cuban Counterpoint: Tobacco and Sugar* (1940), where he explains that “the word transculturation better expresses the different phases of the process from one culture to another because this does not consist merely in acquiring another culture (...) but the process also necessarily involves the loss or uprooting of a previous culture (...). In addition it carries the idea of the consequent creation of new cultural phenomena.” In this respect, on the one hand, we will be concerned with the history of racial categories and their taboos. On the other hand, we will also try to develop a critique of using transculturation in ways that imply easy relations across ethnic communities and display a nonreflective fascination with hybrid identities and multiracial individuals. Thus, we will explore how people, in an age of globalization, may be able to cross ethnic and racial divides but also how, despite ongoing cultural negotiations, ethnic and racial barriers remain.

Texts: Sigrid Nunez’s *A Feather on the Breath of God* and Hanif Kureishi’s *The Buddha of Suburbia* have been ordered at the Bugeno. Additional texts will be made available in a reader.

Aims: To familiarize students with the theory and narratives of transculturation.

Credit: Credits for the course are based on regular attendance and completion of all course work. Evaluation upon completion of all three parts of Lit M2.

Evaluation (Leistungskontrolle):

- | | |
|---|---|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
| Date of Evaluation: | |
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |

BA Course Module: Lit M2/III
Module Name: Theoretical Perspectives on Literature
LIZ: Proseminar
Title: Laws and Limits of Representation – Theories of Literary Realism
Instructor(s): I. Huber
Time(s): Wednesday 10-12
First Session(s): 18.02.09
Level: BA/MA: For 2nd-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: What is Literary Realism? Is it an epoch in literary history? A narrative technique? An epistemological position? What makes Realism real and is it more true to reality than other fiction? Why did it emerge at a specific point in literary history and what are its features? These are some of the questions that will occupy us in this course, which will take into consideration various theoretical approaches and perspectives on Literary Realism, mimesis and the creation of aesthetic illusion. We will concentrate on literary examples from the Victorian period in order to delineate the development of the Realist novel and to consider how conceptions of fictional truth and realistic representation prominent at that time continue to inform and influence our readings. An analysis of narrative and representational strategies will show how world-views are produced and reproduced and how fiction is authorized by truth claims as well as it can serve to undermine them. By including *Heart of Darkness* by Joseph Conrad, perspectives on the limits and the further development of the Realist novel will be opened and explored.

Texts: George Eliot, *Middlemarch* (1871/72), William Makepeace Thackeray, *Vanity Fair* (1847/48), Charles Dickens, *The Tale of Two Cities* (1859), Joseph Conrad, *Heart of Darkness* (1899). All primary texts will be available at the Bugeno. Further texts will be provided on ILIAS.

Aims: To acquaint students with the tradition of the Realist novel in English Literature and to let them develop a clearer understanding of critical discourses concerning mimesis, fictional truth and realistic representation.

Credit: Credits for the course are based on regular attendance and completion of all course work. Evaluation upon completion of all three parts of Lit M2.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
- Date of Evaluation:**
- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
-

BA Course Module: Lit M2/III
Module Name: Theoretical Perspectives on Literature
LIZ: Proseminar
Title: Writing the Medieval Body
Instructor(s): N. Nyffenegger-Staub
Time(s): Thursday 10-12
First Session(s): 02.04.09
Level: BA/MA: For 2nd-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: NOTE: This course starts on Thursday, April 2 (10-12) and includes a two day Mini-conference (full days) on Friday, 15 and Saturday, 16 May.

Bodies appear in a wide variety of forms in Old and Middle English literature: Wounded and dying in battle poems, tortured yet miraculously unscathed in Saints' lives, eating and being eaten in travel narratives, fornicating and farting in Geoffrey Chaucer's bawdiest tales. In this course we will read theoretically oriented scholarly articles alongside the primary texts and reflect on the ways in which theory influences our reading of literature in general and Old and Middle English texts thematising the body in particular.

Texts: All the primary and secondary material will be on ILIAS (www.ilias.unibe.ch) as of the beginning of April 2009.

Aims: To introduce students to some major critical theories and to examine their effect on our reading of medieval English literature.

Credit: Credits for the course are based on regular attendance and completion of all course work. Evaluation upon completion of all three parts of Lit M2.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
-

BA Course Module: Lit M3/II
Module Name: Introduction to Literatures in English
LIZ: Lecture
Title: Theoretical Approaches to Literary History after 1800
Instructor(s): I. Huber, U. Kluwick, V. Richter, G. Rippl, C. Schlote, J. Straub
Time(s): Monday 10-12
First Session(s): 16.02.09
Level: BA/MA: For 2nd-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: This course is designed as an introduction to some selected chapters of the literary history of Britain, North America and other parts of the English-speaking post-colonial world.

Texts: Will be made available on ILIAS.

Aims: To lay the ground for a theoretical understanding of critical discourses about literature and to familiarize students with some concepts and problems of literary history.

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluation.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input checked="" type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|--|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input checked="" type="checkbox"/> Other: 18 May 2009 | |
-

BA Course Module: Lit M5/II
Module Name: Topics in Literature II
LIZ: Lecture
Title: Autobiography
Instructor(s): J. Straub
Time(s): Wednesday 10-12
First Session(s): 18.02.09
Level: BA/MA: For 3rd-year students
Liz: For all students
Credit Points: BA/MA: 3/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: Autobiography has been described as ‘the dominant mode in literature of the twentieth century’ (J. Olney). Aspects of identity formation, subjectivity and authenticity loom large in the context of this rich and complex genre. Writing about the self raises interesting questions related to the representability of subjective experience and memory and the ontological status of such literary self-evidence, oscillating between fact and fiction (and sometimes actively challenging such distinctions). The ethical dimension of writing about one’s life (and thereby also that of others) is another critical issue.

This lecture will introduce students to the central theoretical concepts and categories of the genre of autobiographical writing. It will connect these theoretical observations to the reading of a variety of autobiographical texts, focusing on examples from the 20th and 21st centuries (e.g. by Sylvia Plath, Zora Neale Hurston, J. B. Coetzee, Bret Easton Ellis, Philip Roth, Julian Barnes, Vikram Seth, Michael Ondaatje).

Texts: The material students are expected to read will be available on ILIAS at the beginning of the new semester. Given the scope of the material, we will be mainly working with extracts from texts. However, students are encouraged to read some entire autobiographies during the semester break. A reading list will be available on ILIAS from 15 January 2009.

Aims: At the end of the lecture, students should have an active knowledge of the genre’s conventions, genealogy and problems.

Credit: Credits for the course are based on regular attendance, active participation and on the assessment of students’ notes covering the subject matter of four individual lectures of each student’s choice, to be handed in no later than the week after courses have finished.

Evaluation (Leistungskontrolle):

- | | |
|--|---|
| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|---|--|
| <input checked="" type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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BA Course Module: Lit M5/II
Module Name: Topics in Literature II
LIZ: Lecture
Title: Literary Representations of Darwinism
Instructor(s): V. Richter
Time(s): Wednesday 14-16
First Session(s): 18.02.09
Level: BA/MA: For 3rd-year students
Liz: For all students
Credit Points: BA/MA: 3/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: 2009 is Darwin Year: the bicentenary of Charles Darwin's birth, the 150th anniversary of the publication of his epoch-making *The Origin of Species*. Our university will celebrate these events by various activities, e.g. the Collegium generale lecture series. However, in this lecture, we will look at Darwin through the lens of English literary and cultural studies. After an introduction into Darwin's life, times and work I will address the following questions: How can Darwin's own writings – e.g. his travel report describing the circumnavigation of the globe on board the Beagle – be situated in relation to the literature of his times? How did his writings influence literary texts, e.g. the novels of George Eliot and Thomas Hardy, or Science Fiction? What is Darwin's cultural status as an eminent Victorian? How is he represented as a character in fiction? How are Darwinian themes, such as the relationship between humans and apes, depicted in contemporary fiction and film?

Texts: Darwin, *The Voyage of the Beagle* and *The Origin of Species*; Charles Kingsley, *The Water Babies*; Thomas Hardy, *Tess of the D'Urbervilles*; H.G. Wells, *The Time Machine*; Edgar Rice Burroughs, *Tarzan of the Apes*; Harry Thompson, *This Thing of Darkness*. The books will be available at the Bugeno, excerpts can be downloaded from ILIAS. Four long texts (novels or Darwin) and one theoretical essay are required reading for the evaluation.

Aims: To introduce students to methodological questions pertinent to cultural, literary and film studies, with a particular emphasis on interdisciplinary approaches.

Credit: Credits for the course are based on regular attendance, active participation and a written test.

Evaluation (Leistungskontrolle):

- | | |
|--|--|
| <input checked="" type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input checked="" type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
-

BA Course Module: Lit M5/II
Module Name: Topics in Literature II
LIZ: Lecture
Title: Dreaming in/up Medieval Literature
Instructor(s): M. Bridges
Time(s): Tuesday 16-18
First Session(s): 17.02.09
Level: BA/MA: For 3rd-year students
Liz: For all students
Credit Points: BA/MA: 3/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: As universal as our experience of dreams (and daydreams) may be, their evaluation, classification and interpretation have always varied from culture to culture. As a symbolic system of representation, dreams in premodern Europe were perceived to resemble that other semiotic system that we call literature. Premodern dream theory therefore has a lot in common with premodern literary theory.

After dealing with various typologies and theories of dreaming, this lecture series will examine a number of dreams in embedded narratives, as well as some outstanding examples of dream poems, in which dreamt-up narrative fictions reflecting a poetics of interiority are framed by the experiences of falling asleep and awakening. These in turn pave the way for later works like Carroll's *Alice in Wonderland* or Twain's *Connecticut Yankee at King Arthur's Court*.

Texts: Select primary texts to be made available on electronic platform ILIAS.

Credit: Credits for the course are based on regular attendance, active participation and on the assessment of students' notes covering the subject matter of individual lectures, to be handed in no later than the week after courses have finished.

Evaluation (Leistungskontrolle):

- | | |
|--|--|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input checked="" type="checkbox"/> Other |

Date of Evaluation:

- | | |
|--|--|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other | |
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BA/MA Course Module: Berner Mittelalter Zentrum Ringvorlesung
Module Name: Wahlbereich Lecture
LIZ: Lecture Medieval English
Title: Erweiterte Horizonte: Kultur- und Wissenstransfer im Mittelalter
Instructor(s): M. Bridges, M. Stolz und Gäste
Time(s): Thursday 17-19
First Session(s): 26.02.2009
Level: BA/MA: For BA students
 Liz: For all students
Credit Points: BA/MA: 3/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: Die Curricula der mittelalterlichen Universitäten stellten in der Vormoderne nur einen von (mehr oder weniger) institutionalisierten Wegen der Überlieferung von grösstenteils ererbtem, teils innovativem Wissen dar. Diese interdisziplinäre Vorlesungsreihe hat solche und andere Wege des Kultur- und Wissenstransfers zum Thema – angefangen bei den mündlichen Darbietungen von Erzählern bin hin zu den Autoren, Schreibern, Übersetzern und Illustratoren von Reiseberichten, Geschichte und Legende. Über Epochen-, Raum- und Sprachgrenzen hinweg befasst sich die Vorlesung, zwischen Antike und Mittelalter oder auch zwischen verschiedenen zeitgenössischen mittelalterlichen Kulturen, mit den buchstäblichen und metaphorischen Übersetzungen, die zu neuen kulturellen Erzeugnissen und Ausdrucksformen in den Empfängerulturen führen.

Credit: Um die 3 KP im freien Wahlbereich zu erwerben, müssen Studierende, neben regelmässigem Besuch von Vorlesung und Diskussion (nicht mehr als 2 Absenzen), sich einer schriftlichen, benoteten Leistungskontrolle unter der Verantwortung der Geschäftsführerin unterziehen. Inhalt der Arbeit ist ein vergleichender kritischer Überblick dreier, frei wählbarer Einzelvorträge der Ringvorlesung, Der erwartete Umfang beträgt 2000-2500 Wörter. Die Arbeit muss bis spätestens 15.6.2009 bei Prof. M Bridges eingereicht werden.

Evaluation (Leistungskontrolle):

- Test/Exam
- Oral Presentation
- Evaluation at end of entire Module only

- Written Assignment(s)
- Other Class Work
- Other:

Date of Evaluation:

- Throughout semester
- During semester break
- Other:

- Last week of semester
- To be advised

Remarks: see www.bmz.unibe.ch

BA Course Module: Collegium Generale
Module Name: Wahlbereich Lecture
LIZ: Lecture
Title: Charles Darwin und die Evolution der Evolutionstheorie 1809–2009
Instructor(s): Collegium Generale
Time(s): Wednesday 18-20
First Session(s): 18.02.09
Level: BA/MA: For all students
Liz: For all students
Credit Points: BA/MA: 3/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: Eine interdisziplinäre Vorlesungsreihe, in der sich Experten aus der Paläontologie, Zoologie, Philosophie, Religionswissenschaft, Kunstgeschichte, Kultur- und Literaturwissenschaft und anderen Disziplinen mit der Entwicklung und Bedeutung der Evolutionstheorie von Darwin bis heute auseinandersetzen.

Texts: Literaturhinweise werden laufend auf der Website des Collegium Generale aufgeschaltet: www.collegiumgenerale.unibe.ch

Credit: 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.

Evaluation (Leistungskontrolle):

- | | |
|--|---|
| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |

Remarks: see www.collegiumgenerale.unibe.ch

LINGUISTICS COURSES

BA Course Module: Ling M2/I
LIZ: Proseminar
Title: Syntax and Semantics
Instructor(s): V. Haser
Time(s): Tuesday 12-14, Tuesday 14-16
First Session(s): 17.02.09 (2 courses)
Level: BA/MA: For 1st-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: This is the first part of a three-part module in English linguistics. The entire module Ling M2 has three aims: firstly, to deepen students' understanding of the range of work done in linguistics; secondly, to help students acquire strategies for more detailed (and relatively independent) study of linguistic topics; finally, to enable students to examine and discuss phenomena of language, linguistic theory and research results critically. In this first part of the module, we will focus on two important areas in the systematic micro-analysis of English, namely syntax and semantics. Students will be required to do preparatory reading for each session and to complete assignments on specific topics.

Texts: For syntax: Burton-Roberts, Noel. 1997. *Analyzing Sentences: An Introduction to English Syntax* (Second Edition). London: Longman. For semantics: Hurford, James, Brendan Heasley and Michael Smith. 2007. *Semantics: A Coursebook* (Second Edition). Cambridge: Cambridge University Press.

Aims: To introduce students to the study of syntax and semantics.

Credit: Credits for the course are based on regular attendance and completion of all course work. Evaluation upon completion of all three parts of Ling M2.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input checked="" type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |

Remarks: The test will take the form of an evaluated two-hour written examination on completion of all three parts of Ling M2.

BA Course Module: Ling M2/IIIa
LIZ: Proseminar
Title: Pragmatics, Conversation Analysis and Discourse Analysis
Instructor(s): D. Smyk-Bhattacharjee
Time(s): Friday 10-12
First Session(s): 20.02.09
Level: BA/MA: For 2nd-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: This is the last part of the three-part module LingM2. Note that students may choose between doing either this course or LingM2/IIIb (Macrolinguistics). In this course we will explore the dynamic aspects of communication. We will familiarise ourselves with the field of pragmatics, i.e. the study of language use in context, as well as with discourse and conversation analysis. Issues that we will explore include the interpretation of meaning in context; speech act theory; indirectness; cooperativeness and face work in conversation; and cross-cultural communication.

Texts: A reader will be made available.

Aims: To introduce students to the fields of pragmatics, discourse analysis and conversation analysis.

Credit: Credits for the course are based on regular attendance and completion of all course work, to be explained at the beginning of the course (reading assignments, active participation, oral presentation). Evaluation upon completion of all three parts of Ling M2.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input checked="" type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |

Remarks: The test will take the form of an evaluated two-hour written examination on completion of all three parts of Ling M2.

BA Course Module: Ling M2/IIIb
LIZ: Proseminar
Title: Macrolinguistics
Instructor(s): K. Gonçalves
Time(s): Monday 16-18, Wednesday 10-12 (parallel courses)
First Session(s): 16.02.09, 18.02.09
Level: BA/MA: For 2nd-year students
 Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: This is the final part of the three-part module LingM2. Please note that students may choose between taking this course or LingM2/IIIa (Pragmatics, Discourse Analysis and Conversation Analysis). Macrolinguistics is an umbrella term used to refer to the broad field of study that focuses on the interrelationship between language and society. In this introductory course to macrolinguistics, an interdisciplinary approach is employed which examines the social, political, and cultural aspects of language. Topics such as language and identity, sociolinguistics, and discourse will be addressed and critically analyzed.

Texts: A reader will be available at the secretary's office.

Aims: The objectives of this course are: firstly, to arrive at an overview of the various fields presented, secondly, to acquire the means necessary for further, relatively detailed, independent study of linguistic topics discussed in class and thirdly, to present research and critically examine the relevant literature.

Credit: Credits for the course are based on regular attendance and completion of all course work. Evaluation upon completion of all three parts of Ling M2.

Evaluation (Leistungskontrolle):

- | | |
|---|--|
| <input checked="" type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input checked="" type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|---|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |

Remarks: The test will take the form of an evaluated two-hour written examination upon completion of all three parts of Ling M2.

BA Course Module: Ling M3/II
LIZ: Proseminar
Title: History of the English Language
Instructor(s): B. Busse
Time(s): Tuesday 8-10
First Session(s): 17.02.09
Level: BA/MA: For 2nd-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 4/Liz.: 6

Open to students as Wahlbereich? Yes No

Content: This course is an introduction to the history of the English language and its varieties. We will explore the linguistic characteristics of English from Old English to Modern English and try to understand the status of Modern English as a global language and as a lingua franca. Phonological, morphological, syntactic, and lexical as well as sociolinguistic and pragmatic characteristics in the development of English will be related to important historical events during the respective periods and to other contexts.

Texts:

Brinton, Laurel J., and Leslie K Arnovick. *The English Language: A Linguistic History*. Oxford: OUP, 2006.

Graddol, Leith, and Joan Swann, eds. *Changing English*. Abingdon: Routledge, 2006.

Van Gelderen, Elly. *A History of the English Language*. Amsterdam: Benjamins, 2006.

Aims: To get an overview and understanding of the history of English.

Credit: Regular attendance and active participation. Test at the end of term to be evaluated.

Evaluation (Leistungskontrolle):

Test/Exam

Oral Presentation

Evaluation at end of entire Module only

Written Assignment(s)

Other Class Work

Other:

Date of Evaluation:

Throughout semester

During semester break

Other:

Last week of semester

To be advised

BA Course Module: Ling M5/II
Module Name: Research Methods in Linguistics
LIZ: Lecture
Title: Research Methods in Linguistics
Instructor(s): J. Strässler
Time(s): Friday 10-12
First Session(s): 20.02.09
Level: BA/MA: For 3rd-year students
Liz: For students in their basic studies
Credit Points: BA/MA: 3/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: The final course in the BA program focuses on the problems involved in doing research generally, but in particular within the wide field of linguistics. We shall consider what needs to be considered when carrying out research, beginning with the motivations for doing so in the first place, the practical considerations of finding a topic worth looking into in more detail, setting the goals of the research, planning a research methodology, evaluating the results of the project embarked on and finding practical applications from the results obtained. Linguistics is a very wide field indeed, even when restricted to the English language, ranging from theoretical issues involving the various levels of linguistic description (phonology, morphology, syntax, semantics and pragmatics), the various areas in which linguistics plays an interdisciplinary role with other academic disciplines (e.g. sociolinguistics, psycholinguistics, neurolinguistics, anthropological linguistics, historical linguistics, conversation analysis, discourse analysis, etc.) and practical overlaps such as language teaching and linguistics, literary criticism and linguistics, forensic linguistics. In all these fields of interest the research goals, the theoretical underpinning of the research and the methodology used will be different, sometimes radically so. Each lesson will contain a mixture of frontal instruction, presentations, discussions and activities. In addition, three guest speakers have agreed to present their research methodologies to the class.

Texts: No specific texts; texts to be used will be introduced as the occasion and the opportunity permit.

Aims: To give students an idea of the wide field of research interests in English linguistics and, more specifically, to prepare those wishing to continue with a Master programme in the subject with the necessary bases on which to develop their own research interests.

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations.

Evaluation (Leistungskontrolle):

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| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
| Date of Evaluation: | |
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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**MASTER STUDIES/LIZENTIAT MAIN STUDIES
MEDIEVAL AND EARLY MODERN ENGLISH LITERATURE**

MA Course Module: M2/5
Master Programme: Medieval and Early Modern English Literature
LIZ: Lecture
Title: Transmitting Knowledge and Culture
Instructor(s): M. Bridges
Time(s): Thursday 17-19
First Session(s): 26.02.09
Level: BA/MA: For MA students
Liz: For all students
Credit Points: BA/MA: 4/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: Medieval universities – somewhat like those of today – constituted just one institutional vehicle for the premodern transmission of largely inherited, occasionally innovative knowledge. This interdisciplinary lecture series will examine these and other (not always institutionalized) vehicles of cultural transmission, from the oral performances of storytellers, through the writers, scribes, translators and illustrators of history and legend. It will also involve the study of how cultural forms were transmitted from Antiquity to the Middle Ages or between medieval cultures, translated (literally and metaphorically) into the learned idiom of the recipient culture, and transformed into new cultural productions.

Texts: Abstracts with bibliographies available online at www.bmz.unibe.ch

Aims: To complement our study of certain processes at work in medieval European literature and culture

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations.

Evaluation (Leistungskontrolle):

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|--|--|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input checked="" type="checkbox"/> Other: |

Date of Evaluation:

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| <input checked="" type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |

Remarks: MA students will be assessed on their individual research work on a course-related, topic to be negotiated with Prof. Bridges, & an essay of 2500 words

MA Course Module: M3/4/6/9
Master Programme: Medieval and Early Modern English Literature
LIZ: Seminar
Title: Linguistic and Literary Approaches to Violence in the Middle Ages
Instructor(s): M. Bridges
Time(s): Thursday 12-14
First Session(s): 19.02.09
Level: BA/MA: For MA students
 Liz: For students in their main studies
Credit Points: BA/MA: 6/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: In the literature of the so-called “heroic age”, physical combat was generally preceded by (more or less ritualized) verbal skirmishing – the medieval version, perhaps, of today’s pub brawl that degenerates into a stabbing or shooting. Oaths and curses are regularly heard as part of the chatter and tale-telling of Chaucer’s pilgrims on their way to Canterbury: this violent linguistic behaviour seems so acceptable to the pilgrims that they object to objections to swearing.

These are but two examples of violent verbal behaviour in medieval English texts, which also thematize idealized forms of physical violence such as battle, duelling, rape and suicide. We will focus on a selection of (bilingual versions of) Old and Middle English texts to discuss linguistic and literary manifestations of violence, which we will be analysing from a variety of perspectives.

Texts: A selection of texts will be made available in the form of a reader, accessible through the electronic platform ILIAS. Students would also do well to own the Riverside Chaucer as well as a bilingual edition of *Beowulf* (both available from the Bugeno in Unitobler).

Aims: To explore a wide range of issues associated with linguistic and literary violence.

Credit: Regular attendance and active participation. For MA students evaluation of a written paper of approximately 6,000 words.

Evaluation (Leistungskontrolle):

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| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
| Date of Evaluation: | |
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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MODERN AND CONTEMPORARY LITERATURES IN ENGLISH

MA Course Module: M2/5
Master Programme: Modern and Contemporary Literatures in English
LIZ: Lecture
Title: Literary Representations of Darwinism
Instructor(s): V. Richter
Time(s): Wednesday 14-16
First Session(s): 18.02.09
Level: BA/MA: For 3rd-year students
Liz: For all students
Credit Points: BA/MA: 4/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: 2009 is Darwin Year: the bicentenary of Charles Darwin's birth, the 150th anniversary of the publication of his epoch-making *The Origin of Species*. Our university will celebrate these events by various activities, e.g. the Collegium generale lecture series. However, in this lecture, we are going to look at Darwin through the lens of English literary and cultural studies. After an introduction into Darwin's life, times and work I will address the following questions: How can Darwin's own writings – e.g. his travel report describing the circumnavigation of the globe on board the Beagle - be situated in relation to the literature of his times? How did his writings influence literary texts, e.g. the novels of George Eliot and Thomas Hardy, or Science Fiction? What is Darwin's cultural status as an eminent Victorian? How is he represented as a character in fiction? How are Darwinian themes, such as the relationship between humans and apes, depicted in contemporary fiction and film?

Texts: Darwin, *The Voyage of the Beagle* and *The Origin of Species*; Charles Kingsley, *The Water Babies*; Thomas Hardy, *Tess of the D'Urbervilles*; H.G. Wells, *The Time Machine*; Edgar Rice Burroughs, *Tarzan of the Apes*; Harry Thompson, *This Thing of Darkness*. The books will be available at the Bugeno, excerpts can be downloaded from ILIAS. Four long texts (novels or Darwin) and one theoretical essay are required reading for the evaluation.

Aims: To introduce students to methodological questions pertinent to cultural, literary and film studies, with a particular emphasis on interdisciplinary approaches.

Credit: Credits for the course are based on regular attendance, active participation and a written test.

Evaluation (Leistungskontrolle):

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| <input checked="" type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

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|--|---|
| <input type="checkbox"/> Throughout semester | <input checked="" type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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MA Course Module: M4/6/9
Master Programme: Modern and Contemporary Literatures in English
LIZ: Seminar
Title: Problems of Intermediality: Text-Picture Relationships in Contemporary Canadian Fiction and Poetry
Instructor(s): G. Rippl
Time(s): Tuesday 16-18
First Session(s): 17.02.09
Level: BA/MA: For MA students
 Liz: For students in their main studies
Credit Points: BA/MA: 6/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: This seminar is dedicated to the manifold text-picture relationships in contemporary Canadian fiction and poetry. While painting and drawing play an important role, it is undoubtedly photography that intrigues the majority of writers. The theoretical sessions of our seminar will concentrate on the cultural impact of the success of visual media since the invention of photography in the nineteenth century, the investigation into different forms of text-picture relationships (such as ekphrasis, pictorialism, illustration, iconicity) and the critical viewing of some of the most influential theories on visual media and intermediality. All other sessions will be dedicated to the discussion of a selection of contemporary Canadian literary texts.

Texts: Margaret Laurence, *The Diviners*; Anne Michaels, *Fugitive Pieces*; Alice Munro, *Lives of Girls and Women*; Michael Ondaatje, *The Collected Works of Billy the Kid and Running in the Family*; Carol Shields, *The Stone Diaries*; as well as poems by Margaret Atwood, Jan Horner, Anne Michaels, Patricia Kathleen Page and Heather Spears.

Primary texts will be available at the Bugeno while theoretical texts as well as further reading will be provided in the form of a reader to be purchased at cost price in the first session.

Aims: To familiarize our students with contemporary Canadian literature.

Credit: Regular attendance and active participation. For MA students evaluation of a written paper of approximately 6,000 words.

Evaluation (Leistungskontrolle):

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| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

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| <input checked="" type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
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MA Course Module: M4/6/9
Master Programme: Modern and Contemporary Literatures in English
LIZ: Seminar
Title: Otherness / Othering
Instructor(s): G. Rippl, P. Schneemann
Time(s): Wednesday 10-12
First Session(s): 18.02.09
Level: BA/MA: For MA students
 Liz: For students in their main studies
Credit Points: BA/MA: 6/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: The construction of difference and otherness is an important cultural mechanism, which helps to engender identities and feelings of ‘us and them.’ Over the last twenty years, postcolonial literary and cultural theory has made us aware of the processes of othering and the political agendas behind them. In this interdisciplinary seminar art historians and literary critics will investigate together the role otherness plays in contemporary culture, literature and art. We are planning firstly to look at individual works of art and literature from different Anglophone and other contexts in order to understand how notions of cultural identity and alterity/otherness are constructed (and possibly subverted), and secondly to discuss the conditions of today’s market place: In how far do publishers, gallery owners and art dealers exploit the ethnic background of contemporary writers and artists in order to sell their ‘products’? What is the connection between this ‘ethnic product placement’ and the self-fashioning of the respective writers and artists? And finally: Which theoretical approaches are at hand to explain recent attempts to produce cultural capital with the help of discourses of ethnicity and the ‘authentic’?

Texts: We will discuss Anglophone writers whose works have been categorized as ‘ethnic’ writing. Examples are Monica Ali, *Brick Lane*; Jonathan Safran Foer, *Everything is Illuminated*; Jhumpa Lahiri, *Interpreter of Maladies*; Sky Lee, *Disappearing Moon Cafe*; Toni Morrison, *The Bluest Eye*; Michael Ondaatje, *Running in the Family*; Salman Rushdie, *The Satanic Verses*; Derek Walcott’s, David Dabydeen’s and Charles Simic’s poems. Students are invited to suggest additional writers whose works and marketing strategies help to answer the central questions addressed in this seminar.

As it is not feasible to read and discuss all primary sources in their entirety we will look at excerpts only. Primary texts will be available at the Bugeno while theoretical texts as well as further reading will be provided in the form of a reader to be purchased at cost price in the first session.

Among the artists we are going to discuss will be Kutlug Ataman, Marlene Dumas, Jimmie Durham, Esra Ersen, Theresa Hak Kyung Cha, Romuald Hazoumé, Ivan Moudov, Chris Ofili, Adrian Paci, Dan Perjovschi/Nedko Solakov, Walid Raad, Anri Sala, Yinka Shonibare, Lorna Simpson, Kim Soo-ja, Kara Walker and Fred Wilson.

Credit: Regular attendance and active participation. For MA students evaluation of a written paper of approximately 6,000 words.

Evaluation (Leistungskontrolle):

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| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- Throughout semester
 During semester break
 Other:

- Last week of semester
 To be advised

Remarks: A maximum of 20 students from the English Department may attend this course. Please sign up for presentations on the notice board of the English Department no later than mid-February.

Please note that some of the sessions will be held in German.

The first session will take place 25.02.09.

MA Course Module: M4/6/9
Master Programme: Modern and Contemporary Literatures in English
LIZ: Seminar
Title: 'Twixt Land and Sea'
Instructor(s): V. Richter, U. Kluwick
Time(s): Monday 14-16
First Session(s): 16.02.09
Level: BA/MA: For MA students
 Liz: For students in their main studies
Credit Points: BA/MA: 6/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: The beach is a liminal space, and its instability and transitoriness have given rise to many contradictory meanings. Essentially, the beach is a contact zone as well as a frontier: between land and the sea, humanity and nature, between different cultures and different sexes. As a holiday resort, the beach is a zone of recreation and pleasure, a space of bodily display and erotic play. But the pleasure of crossing the border between land and water is simultaneously connected with the danger of drowning, and the seaside is also a place for the regeneration of the weak and the sick. These disparate connotations of the beach have been taken up in many recent novels and films in which the beach functions as a location for the enactment of personal drama and the unravelling of ambiguous memories. In this seminar, we will explore the diverse functions the beach assumes in contemporary literature and we will consider the beach as an imaginary, social, ecological and cultural space among others. This course will also serve as a prelude to an international conference which will be hosted by the department in June 2009. Students enrolled in the course will have the opportunity to do fieldwork related to the conference.

Texts: John Banville, *The Sea* (2005), Daphne du Maurier, *Rebecca* (1938), Ian McEwan, *On Chesil Beach* (2007), Iris Murdoch, *The Sea, the Sea* (1978), and Charles Simmons, *Salt Water* (1999). The texts will be available at the Bugeno.

Aims: To familiarise students with a variety of theoretical issues, with concerns of contemporary literature, and with techniques for the representation of space in literature.

Credit: Regular attendance and active participation. For MA students evaluation of a written paper of approximately 6,000 words.

Evaluation (Leistungskontrolle):

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| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

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| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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MA Course Module: M5
Master Programme: Modern and Contemporary Literatures in English
LIZ: Lecture
Title: The Return of the Documentary in Literature, Drama and Film
Instructor(s): C. Schlote
Time(s): Tuesday 12-14
First Session(s): 17.02.09
Level: BA/MA: For MA students
 Liz: For students in their main studies
Credit Points: BA/MA: 4/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: In his well-known essay ‘Writing American Fiction’ (1961) Philip Roth expresses his envy of the power of American reality which outdoes any writer’s “meagre imagination” almost daily. More than forty years later and in view of a globalised and increasingly complex information society public desire for ‘authenticity’ and factuality has grown even more, and increasingly cultural representations are successfully marked (and marketed) by their documentary aesthetics and the incorporation of non-fictive elements, as can be witnessed in a large variety of contemporary documentary films, factual TV and docu-fiction. In this lecture course we will approach what may be called a ‘documentary turn’ and the increasingly blurred boundaries between fact and fiction on two levels: on the one hand, we will problematize traditional notions of the fiction/nonfiction divide, authorial intention and conventional concepts of ‘authenticity’, ‘reality’ and the politics of representation. On the other hand, we will specifically discuss the role of the documentary in representations (literature, theatre/drama, visual arts, etc.) which go beyond the genre’s traditional link with film. This includes phenomena such as literary hoaxes, mockumentaries and parody journalism as well as hybrid genres in regard to creative non-fiction, which are particularly interesting in regard to postcolonial literatures with its many forms of life writing, *testimonio*, travel writing and memoirs. Texts will include work by Truman Capote, Peter Carey, Frank McCourt, Nelson Mandela, Rigoberta Menchú, Vikram Seth and Anna Deavere Smith.

Texts: Handouts and reading material will be provided during the lecture.

Aims: To re-examine discourses of subjectivity, fictionality and authenticity in regard to postcolonial, transnational and diasporic texts.

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations.

Evaluation (Leistungskontrolle):

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| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
| Date of Evaluation: | |
| <input checked="" type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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MA Course Module: M5
Master Programme: Modern and Contemporary Literatures in English
LIZ: Lecture
Title: Autobiography
Instructor(s): J. Straub
Time(s): Wednesday 10-12
First Session(s): 18.02.09
Level: BA/MA: For MA students
 Liz: For all students
Credit Points: BA/MA: 4/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: Autobiography has been described as ‘the dominant mode in literature of the twentieth century’ (J. Olney). Aspects of identity formation, subjectivity and authenticity loom large in the context of this rich and complex genre. Writing about the self raises interesting questions related to the representability of subjective experience and memory and the ontological status of such literary self-evidence, oscillating between fact and fiction (and sometimes actively challenging such distinctions). The ethical dimension of writing about one’s life (and thereby also that of others) is another critical issue.

This lecture will introduce students to the central theoretical concepts and categories of the genre of autobiographical writing. It will connect these theoretical observations to the reading of a variety of autobiographical texts, focusing on examples from the 20th and 21st centuries (e.g. by Sylvia Plath, Zora Neale Hurston, J. B. Coetzee, Bret Easton Ellis, Philip Roth, Julian Barnes, Vikram Seth, Michael Ondaatje).

Texts: The material students are expected to read will be available on ILIAS at the beginning of the new semester. Given the scope of the material, we will be mainly working with extracts from texts. However, students are encouraged to read some entire autobiographies during the semester break. A reading list will be available on ILIAS from 15 January 2009.

Aims: At the end of the lecture, students should have an active knowledge of the genre’s conventions, genealogy and problems.

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations. MA students will be expected to write a critical paper, enlarging on the topic of the lecture series in connection with autobiographical texts of their choice.

Evaluation (Leistungskontrolle):

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| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

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| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input checked="" type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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MA Course Module: M6/9
Master Programme: Modern and Contemporary Literatures in English
LIZ: Seminar
Title: Writing Venice around 1900
Instructor(s): V. Richter, T. Döring
Time(s): Block Seminar / Excursion
First Session(s): 20.02.09
Level: BA/MA: For MA students in their final year
 Liz: For students in their final year, PhD students
Credit Points: BA/MA: 6/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: Venice is more than a city of stone and water. Venice is a mythical place, the fugitive point of the European imagination, situated between the land and the sea, between the Orient and the Occident. While it has always been an important setting for literary texts, such as Shakespeare's *Othello* and *The Merchant of Venice*, or Thomas Otway's *Venice Preserv'd*, the city took a central place in European literature after its political downfall in the 19th century. After the former Serenissima had become an insignificant provincial town in the Austrian-Hungarian empire, its past splendour and morbid charm drew painters, poets, novelists, art lovers, and rich American expats. This decadent yet vibrant world, this cosmopolitan backwater has been unforgettably captured in the writings of Henry James and Thomas Mann, as well as in the paintings by Turner, Whistler, and Sargent which presently can be admired at the Fondation Beyeler at Basel.

In this seminar, we will engage with the allure and mystery of Venice not only through literary texts, but on location. After several preparatory meetings in Berne, the bulk of our sessions will take place in the rooms of Venice International University on the island of San Servolo, where we will also be accommodated. The block seminar, co-taught with Prof. Tobias Döring from the University of Munich, will take place from 11-15 May 2009. The excursion will be subsidized by the faculty and the department, but participants have to be prepared to contribute a share to the total travel expenses in the range of 5-600 CHF. Since the number of participants from Berne is limited to 10 (with an equal number of students from Munich), there will be a selection process based on written proposals and, possibly, short interviews. **Please send me a proposal of 6-800 words explaining your interest in this seminar by email no later than 12 January.** There will also be an information meeting on **16 December, 6.15 pm**, in the printing room. Preparatory seminar sessions will take place on Fridays, dates tba, first meeting on 20 February, 2pm.

Texts: Henry James, *The Aspern Papers*; *The Wings of the Dove*; Thomas Mann, *Der Tod in Venedig*. The books will be ordered at the Bugeno bookshop. A reader with shorter texts (by J. Ruskin, H. James, V. Lee, and others) and background material will be available at the secretariat by the end of January.

Aims: To offer insights into processes of cultural and intermedial exchange, to discuss important critical and theoretical issues.

Credit: Regular attendance and active participation. For MA students evaluation of a written paper of approximately 6,000 words. Participation in the excursion to Venice.

Evaluation (Leistungskontrolle):

- Test/Exam
 Oral Presentation
 Evaluation at end of entire Module only

- Written Assignment(s)
 Other Class Work
 Other:

Date of Evaluation:

- Throughout semester
 During semester break
 Other:

- Last week of semester
 To be advised
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MA Course Module:
Master Programme:

M8
Medieval and Early Modern English Literature or
Modern and Contemporary Literatures in English
Colloquium

LIZ:**Title:****Instructor(s):****Time(s):****First Session(s):****Level:****Credit Points:****Research Colloquium: Cosmopolitanism****V. Richter**

Tuesday 12-14

17.02.09

BA/MA: For MA students in their final year

Liz: For students in their final year, PhD students

BA/MA: 7/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: In this semester, the thematic focus will be “Cosmopolitanism”, a term that has recently gained wide currency in English Studies. In addition to reading theoretical texts in this area, students will also have the opportunity to discuss their final theses. Students who intend to write their BA, MA or Liz theses with me, or who want to take their final exam with me, would be well advised to attend this colloquium.

Texts: Texts will be available on ILIAS.

Credit: Regular attendance and active participation.

Evaluation (Leistungskontrolle):

- Test/Exam
 Oral Presentation
 Evaluation at end of entire Module only

- Written Assignment(s)
 Other Class Work
 Other:

Date of Evaluation:

- Throughout semester
 During semester break
 Other:

- Last week of semester
 To be advised
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MA Course Module: M8
Master Programme: Medieval and Early Modern English Literature or
 Modern and Contemporary Literatures in English
LIZ: Colloquium
Title: Research Colloquium: Cosmopolitanism
Instructor(s): G. Rippl
Time(s): Tuesday 12-14
First Session(s): 17.02.09
Level: BA/MA: For MA students in their final year
 Liz: For students in their final year, PhD students
Credit Points: BA/MA: 7/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: In this semester, the thematic focus will be “Cosmopolitanism”, a term that has recently gained wide currency in English Studies. In addition to reading theoretical texts in this area, students will also have the opportunity to discuss their final theses. Students who intend to write their BA, MA or Liz theses with me, or who want to take their final exam with me, would be well advised to attend this colloquium.

Texts: Texts will be available on ILIAS.

Credit: Regular attendance and active participation.

Evaluation (Leistungskontrolle):

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|--|--|
| <input type="checkbox"/> Test/Exam | <input type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input checked="" type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

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|---|--|
| <input checked="" type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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ENGLISH LINGUISTICS

MA Course Module: M2/5
LIZ: Lecture
Title: Repetition in the English Language
Instructor(s): B. Busse
Time(s): Wednesday 10-12
First Session(s): 18.02.09
Level: BA/MA: For MA students
Liz: For students in their main studies
Credit Points: BA/MA: 4/Liz.: 3

Open to students as Wahlbereich? Yes No

Content: Hamlet's answer "Words, words, words" to Polonius's question "What do you read, my lord?" is but one famous example of lexical repetition in Shakespeare, but we can imagine that, for example, syntactic repetition as well as repetitive patterns resulting from pragmatic constraints are also generally used in the English language.

Assuming that repetition is a fundamental principle of meaning-making and of understanding language in context, this lecture will give an overview of how linguistic repetition is realized in the English language, where and when it occurs and what its particular effects are in context.

One goal of this lecture will be to outline linguistic tools of analyzing repetition and to describe possible definitions of repetition with one focus on the theory of foregrounding. Drawing on both Modern English as well as earlier stages of the English language and its varieties, this lecture will investigate all levels of language in various genres.

Texts: To be announced.

Aims: To understand that repetition is a fundamental principle of meaning-making and of understanding language in use.

Credit: Credits for the course are based on regular attendance and completion of all course work and evaluations.

Evaluation (Leistungskontrolle):

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| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
- Date of Evaluation:**
- | | |
|--|--|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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MA Course Module: M3/4/6/9
LIZ: Seminar
Title: 19th-Century English
Instructor(s): B. Busse
Time(s): Tuesday 10-12
First Session(s): 17.02.09
Level: BA/MA: For MA students
 Liz: For students in their main studies
Credit Points: BA/MA: 6/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: Apart from a few notable exceptions (Görlach 2001, Kytö 2006), studies of English in the 19th century focus on such fields as phonology and lexicology, but not on pragmatic or sociolinguistic aspects. Generally speaking, linguistic investigations of 19th-century English are scarce. This is probably due to the fact that the 19th century and the language used then seems to be too close to the Modern age and therefore its exploration not to be immediately relevant, despite the groundbreaking historical, political, economic, social and cultural developments taking place.

In this seminar, we will systematically explore the core levels of 19th-century English, such as phonology, syntax, semantics, and the lexicon, but we shall also focus on pragmatic and sociolinguistic aspects of various genres (e.g. pamphlets, newspaper reports, narrative fiction) from a synchronic and diachronic perspective in order to discover both change and stability.

Texts:

Görlach, Manfred. *English in Nineteenth-Century England: An Introduction*. Cambridge: Cambridge University Press, 1999.

Beal, Joan C. *English in Modern Times: 1700-1945*. London: Arnold, 2004.

Aims: To explore the characteristics of the status of English in the 19th-century on various linguistic levels.

Credit: Regular attendance and active participation. An evaluated written paper of approximately 6,000 words.

Evaluation (Leistungskontrolle):

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|--|---|
| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |

Date of Evaluation:

- | | |
|--|--|
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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MA Course Module: M3/4/6/9
LIZ: Seminar
Title: Linguistic and Literary Approaches to Violence in the Middle Ages
Instructor(s): M. Bridges
Time(s): Thursday 12-14
First Session(s): 19.02.09
Level: BA/MA: For MA students
 Liz: For students in their main studies
Credit Points: BA/MA: 6/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: In the literature of the so-called “heroic age”, physical combat was generally preceded by (more or less ritualized) verbal skirmishing – the medieval version, perhaps, of today's pub brawl that degenerates into a stabbing or shooting. Oaths and curses are regularly heard as part of the chatter and tale-telling of Chaucer’s pilgrims on their way to Canterbury: this violent linguistic behaviour seems so acceptable to the pilgrims that they object to objections to swearing.

These are but two examples of violent verbal behaviour in medieval English texts, which also thematize idealized forms of physical violence such as battle, duelling, rape and suicide. We will focus on a selection of (bilingual versions of) Old and Middle English texts to discuss linguistic and literary manifestations of violence, which we will be analysing from a variety of perspectives.

Texts: A selection of texts will be made available in the form of a reader, accessible through the electronic platform ILIAS. Students would also do well to own the Riverside Chaucer as well as a bilingual edition of *Beowulf* (both available from the Bugeno in Unitobler).

Aims: To explore a wide range of issues associated with linguistic and literary violence.

Credit: Regular attendance and active participation. For MA students evaluation of a written paper of approximately 6,000 words.

Evaluation (Leistungskontrolle):

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|--|---|
| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input checked="" type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
| Date of Evaluation: | |
| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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MA Course Module: M8
LIZ: Colloquium
Title: Research Colloquium
Instructor(s): B. Busse
Time(s): Tuesday 16-18
First Session(s): 17.02.09
Level: BA/MA: For MA students in their final year
Liz: For students in their final year, PhD students
Credit Points: BA/MA: 7/Liz.: 7

Open to students as Wahlbereich? Yes No

Content: In this colloquium, we will discuss key theoretical and methodological approaches in English studies, as well as students' final theses (Lizentiatsarbeiten, BA theses, MA theses and PhD theses). Students who intend to write their final theses with me would be well advised to attend this colloquium.

Texts: To be announced.

Credit: Regular attendance and active participation. Evaluation for MA students of a written paper of approximately 6,000 words.

Evaluation (Leistungskontrolle):

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|--|---|
| <input type="checkbox"/> Test/Exam | <input checked="" type="checkbox"/> Written Assignment(s) |
| <input type="checkbox"/> Oral Presentation | <input type="checkbox"/> Other Class Work |
| <input type="checkbox"/> Evaluation at end of entire Module only | <input type="checkbox"/> Other: |
- Date of Evaluation:**
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| <input type="checkbox"/> Throughout semester | <input type="checkbox"/> Last week of semester |
| <input type="checkbox"/> During semester break | <input type="checkbox"/> To be advised |
| <input type="checkbox"/> Other: | |
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RESEARCH INTERESTS AND PROFESSIONAL ACTIVITIES

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

M. Bridges: Travel narrative, founding legends, medieval migration, gender studies and medieval poetics. Director of the Berner Mittelalter Zentrum (BMZ). Co-director of the Pro Doc Graduate Course “Gender Scripts and Prescripts”, Board Member of Swiss Association of Medieval and Early Modern English Studies (SAMEMES).

B. Busse: Her scholarly interests include the history of English, Early Modern English, historical pragmatics, corpus linguistics, systemic functional grammar, Shakespeare studies, stylistics, narratology, cognitive linguistics, ecolinguistics as well as e-learning and e-teaching. She is a member of the committee of the *Poetics and Linguistics Association* (PALA).

K. Gonçalves: Discourse Analysis, English as a Lingua Franca, the history of English, language change, language and gender, discourse and identity construction, narrative studies.

V. Haser: Semantics, Philosophy of Language, Cognitive Linguistics, Psycholinguistics, Pragmatics, Functionalist approaches to Syntax, and Language Impairments.

I. Huber: Nineteenth and twentieth century literature, comparative perspectives, gender studies, postcolonial theory, intermediality, intertextuality, metafiction, narratology.

U. Kluwick: Contemporary literature (especially fiction), postcolonial literatures and cultures, ecocriticism, non-realist forms of writing (especially magic realism and the fantastic), eighteenth- and nineteenth-century writing on water.

M. Mace-Tessler: Twentieth century literature written in English, comparative literature, narrative structure, ethics in literature, Principal Examiner for the International Baccalaureate Org.

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

N. Nyffenegger-Staub: Medieval literature and history, especially cultural contact, questions of identity, perception of “self” and “other”; travel narrative; religious imagery.

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, esp. the beach as an in-between space.

G. Rippl: Literary and cultural theory; early modern, nineteenth and twentieth century American and British literature and culture; intermediality (esp. the interrelation between literary and visual culture); gender studies; postcolonial studies; the reception of classical literature in Anglo-American literature; the history of the media; literature and anthropology.

C. Schlote: Transnational and postcolonial Anglophone literatures and cultures (esp. South Asia and the Middle East and their diasporas); contemporary theatre and drama; Latina/o American and Asian American studies; class, migration and gender; urban studies; cultural studies.

D. Smyk-Bhattacharjee: Morphology, new media language, language change, especially present-day lexical change, corpus linguistics, sociolinguistics, language acquisition as well as e-learning and e-teaching.

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

J. Straub: British and North American literature 1800-present, literature and philosophy, internationalism in literature, intertextuality, intermediality, gender theory.

S. Venetz-Pfaffen: Medieval literature and history; historical writing; founding legends, especially female founding legends; gender studies and masculinities.

STUDENTS' COMMITTEE

Website: <http://www.sub.unibe.ch/fs/anglistik>
<http://www.englishstudents.ch>

e-mail: 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 obligatory stay abroad – to give you the possibility 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

Gino Brenni	ginobrenni@gmail.com
Benjamin Imobersteg	ben.imobersteg@students.unibe.ch
Kevin McLoughlin	k.mcloughlin@students.unibe.ch
Bettina Müller	bettina.mueller@students.unibe.ch
Gabriel Roth	gabrielroth@students.unibe.ch
Naomi Shepherd	nshepherd@students.unibe.ch

Check our website regularly!