

Courses Theatre and Media Studies (Theater- und Medienwissenschaft)

(for more information please contact bettina.brandl-risi@thewi.phil.uni-erlangen.de or denis.leifeld@fau.de)

Historical Seminar: Theatre in Europe at the beginning of the 20th century between Reform and Avantgarde
PS; ECTS: 6; BAC; Gasthörer; Wed, 10:00 - 12:00, B 202 Technik- und Schnittraum
Lecturer: Stefanie Heublein (stefanie.i.heublein@fau.de)

For a long time theatre has tried hard to get, as far as possible, a “realistic” reproduction of reality. At the beginning of the 20th century different concepts of theatre came up, which developed an independent, theatrical language and basically changed the whole working process at the theatre. The director became important and accepted as the creator of the production, and the audience was discovered as a crucial part of the performance. These attempts have to be differentiated from illusionistic and naturalistic forms of theatre, which have been existed before and after. We will get to know different concepts from, for example, Adolphe Appia, Edward Gordon Craig, Vsevolod Meyerhold and Antonin Artaud. All of them claim to be the Avantgarde and to reform the theatre in a decisive way. This way of self-reflection will be critically reflected in the seminar. Furthermore we don't want to focus only on German culture, but the focus will be set on trends all over Europe.

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Performance Analysis

BA; PS; ECTS 6; Thu, 16:00 - 18:00, ITM 204; starting 25.4.2013

Lecturer: Thessa Theissen (tessa-theissen@web.de)

This course wants to open the discussion on how to approach performances from a spectators' point of view. What can we actually do with what we see? Talking/writing about it could be an option. For that purpose we will try to create a set of tools we could use in order to analyze contemporary theatre/performance/dance etc., always being aware of the position we are speaking from and for what purpose. Along with this we won't be able to avoid some serious thinking and theoretical reflection on performance analysis as such in order to stay critical to our own practices.

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Performance Project: Out of Control – Artaud – Theater - Cruelty

AG; 2 SWS; BAC; Wed, 12:00 - 14:00, Experimentiertheater, (except Wed 8.5.2013); Einzeltermin am 8.5.2013, 12:00 - 14:00, 00.6 PSG; 00.6 PSG am 8.5.2013!

Lecturer: Denis Leifeld (denis.leifeld@fau.de)

This project seminar brings together the participants of the Erlangen-Concordiaexchange to explore the work of Antonin Artaud in a collective creation aiming at a final performance at a theater festival.

Participation not granted since the project started already this semester in Montreal - project coordinator: Denis Leifeld.

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Discussion Group "Contemporary Theatre in Germany"

AG; 2 SWS; MAG; MAST; BAC; Gasthörer; Tue, 16:00 - 18:00, [KH 0.020](#); starting 30.4.2013

Excursions to various theatre shows with subsequent discussions.

Lecturer: Stefanie Heublein (stefanie.i.heublein@fau.de)

The theatre scene in Germany is dense and varied. This working group will explore trends and tendencies in contemporary theatre. We will see several performances together (in theatres in the Erlangen-Nürnberg area, at this year's festival "ARENA...der jungen Künste", and "Figurentheaterfestival" and in some major German cities that we will travel to). The group is designed as an Independent Study and therefore emphasizes self-guided research, which will be combined with theatre visits and group discussions. The major aim of the working group is to provide an opportunity to critically discuss the performances that we will see together.

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Voice(s) in Performance - Artist in Residence: David Moss

BA; MA; ECTS 4; Dates: 26.4.2013 14:00 - 19:00, [Experimentiertheater](#); 27.4.2013, 28.4.2013 10:00 - 20:00, [Experimentiertheater](#); 21.6.2013 14:00 - 19:00, [Experimentiertheater](#); 22.6.2013, 23.6.2013 10:00 - 20:00, [Experimentiertheater](#)

Lecturer Prof. Clemens Risi (clemens.risi@fau.de)

Even when thinking or talking about "voice(s) in performance" only in theory, we do not do that independently of personal, bodily experience. This course will provide the opportunity to test this hypothesis by experiencing and challenging our own voices in performance, as well as discussing and contextualizing our experiences. We will have the unique opportunity to welcome David Moss as guest artist for this course. David Moss describes himself as "singer, percussionist, composer, performer, teacher, curator, improviser, theater-maker, actor..." and is regarded as one of the most innovative vocal performers and percussionists of today. About the course, David Moss says: "Singing is a pleasure circuit of intellect, body, memory, air and the moment. Singing seduces and shapes time while it connects us with airwaves. We all do it. No 'singer' experience necessary, just bring your bodies and dwell in the shared moments of sonic creation."

For more information about David Moss, see: www.davidmossmusic.com

Szenische Arbeit and Emotionen/ Scenes of Emotion (Emo Lab) - Guest Lecture by Ursula Neuerburg-Denzer (Montreal)

BA, PJS; 1 SWS; ECTS: 2, 6.7.2013-7.7.2013, 20.7.2013-21.7.2013, [Experimentiertheater](#)

Still no programme available yet; but here is her university profile showing the fields she is working in: <http://theatre.concordia.ca/people/faculty/full-time/ursula-neuerburg-denzer.php>

For more info on the project: itm@phil.uni-erlangen.de or contact directly via her university profile.

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Courses English Studies (Anglistik: Literatur- und Kulturwissenschaft)

Youth, Subculture, and Violence after WW II: British Drama of the Late 1950s

BA; PS; 2 SWS; Mon, 12:15 - 13:45, [C 601](#)

British drama of the 1950s remains ever popular on the London stage; for the literary historian, however, its sheer diversity can cause serious categorization problems. Spiced with occasional glances at absurd theatre, this course will focus on the so-called "kitchen sink" plays by writers called, for want of a better label, "Angry Young Men." The aspects addressed will include class and socio-political disorientation, youth (sub)cultures (against the background of, for example, Albert K. Cohen's sociological study *Delinquent Boys: The Culture of the Gang*, 1955), language and identity, and the (re)presentation of violence. While the focus will be on drama, we shall also examine select shorter narrative texts such as Alan Sillitoe's *The Loneliness of the Long Distance Runner* or, time permitting, Anthony Burgess's cult novel *A Clockwork Orange*.

Preparatory reading of ALL texts discussed in class is required (the plays by Osborne and Kops must be read by the beginning of the semester). In addition, participants will be expected to "volunteer" for one oral presentation (not to exceed 20 minutes) and formulate their own essay topics. A style sheet for "Hausarbeiten" will be provided at the beginning of the semester.

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Victorian Gothic

MA; PS; 2 SWS; Mo, 10:15 - 11:45, [KH 2.014](#)

Mr Hyde terrorizes elegant London neighbourhoods. Dracula invades English soil and English houses. In Gothic texts of the Victorian era evil comes home. It is no longer predominantly situated in a historical past and in distant foreign countries like during the high phase of the genre at the end of the 18th century. In this seminar we will explore the specific ways in which Gothic texts develop in the Victorian era. There will also be a focus on the portrayal of gender, religion, race and science in the texts, how the depiction of these topics is situated in a historical context and how genre conventions influence the construction of these representations.

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Religion in English Literature, Seventeenth Century to Present

BA; PS; 2 SWS; Tue, 12:15 - 13:45, [KH 2.012](#)

In seventeenth-century England, religion "is the cultural matrix for explorations of virtually every topic" (Shuger 1997: 6). In twenty-first-century Scotland, Gideon Mack, the protagonist of James Robertson's eponymous novel, observes that "a lot of people just can't accept the idea of God any more" (Robertson 2006: 223). Despite a trend toward secularization in contemporary society, however, there appears to be a longing for transcendence evident in the increasing popularity of spiritual paths different from the religion of one's ancestors, such as the current Western fascination with Buddhism and Hinduism, or the rise of New Age spirituality and Neopaganism.

This course is going to examine how basic human questions such as good and evil, freedom of choice, love, death, knowledge, faith, identity and responsibility are represented and challenged in literature on religion from different centuries and traditions, as well as how these texts deal with religious controversy.

Participants are expected to prepare for course meetings, participate in open-minded discussions, and give a course presentation. Please read all primary texts before the beginning of the semester. Students wishing to take this course should pass a reading test taking place in the first course meeting. Be prepared to answer questions about each text on the required reading list relevant to characters, theme, and content.

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Neo-Victorianism

BA; PS; 2 SWS; Tue, 14:15 - 15:45, [KH 1.012](#)

Christopher Nolan's *The Prestige* draws on the magician's craft to stun their audiences, and provides a very apt allegory of neo-Victorianism's strategies to (re)produce the Victorian. A contemporary reflection on and fascination with the legacy of Victorian culture, neo-Victorianism comprises a wide range of cultural products from literary texts and audiovisual media via installations, performance art and steampunk to gardening, fashion and cookery.

We will particularly be exploring novels and films negotiating the cultural heritage of the nineteenth-century as regards its literary conventions, its gender stereotypes and life styles, its intellectual achievements and its colonial history. Drawing on concepts such as cultural memory, historiographic metafiction, adaptation, nostalgia, biographilia and trauma, we will analyse the role Victoriana plays today. The texts chosen cover topics such as the alleged beginnings of neo-Victorianism in postmodern fiction, the genre's prototypical enactments of biographical treasure hunts and stylistic pastiches, and they deal with reflexions of the colonial past, the Darwinian legacy and the neo-Victorian vogue of spiritualism.

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19th Century Popular Culture in Britain and the US

MA; HS; 2 SWS; Thu, 10:15 - 11:45, [C 301](#)

This seminar will explore 19th century popular culture in a transatlantic perspective. We will look at the ways in which popular culture emerges historically as a form of mass entertainment and mass consumption in the context – and as a consequence – of urbanization and industrialization in both, Britain and the US. In a cultural studies-framework, studies of contemporary and 20th century popular culture have long been dominant. We would like to shift this perspective to include a diachronic account of early forms of popular culture and their specificity in time and place. How can we address 19th century popular culture in terms of tradition and novelty, of commodification, ideology and cultural work? What is the role of race, gender, class, and national identity in 19th century popular culture-phenomena? How does a focus on the popular reconfigure our view of the 19th century? The phenomena we will discuss in more detail in this seminar include texts, visual culture, and cultural practices: melodrama and popular fiction, the world exhibitions in London (Crystal Palace, 1851) and Chicago (Columbian Fair, 1893), magazine culture and household manuals, vaudeville and black-face minstrelsy, 'slumming' and photography.

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John Fowles

MA; HS; 2 SWS; Tue, 16:15 - 17:45, [C 303](#)

John Fowles (1926-2005) is counted amongst the most influential of British post-war writers. His novels have won both critical acclaim (some scholars credit him with having invented the postmodern British novel) and public success. They were also turned into highly popular movies. This course will focus on three of his novels as a means to familiarize students with Fowles's themes of existentialism, mythology, history, meta-narrative voices, and the relationship between science and the arts. We will also discuss Fowles's *The Tree*, which is part memoir and part nature essay.

Additional readings from Fowles's non-fictional prose will be made available at the beginning of the semester.

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[The Politics of Drama: G.B. Shaw to Sarah Kane](#)

MA, HS; 2 SWS; Wed, 16:15 - 17:45, [C 301](#)

After a long hiatus, British drama reappeared at the turn to the twentieth century, soon to go through a series of radical new developments. This seminar will focus on some of the innovations that the playwrights G.B. Shaw, T. Rattigan, S. Beckett, J. Osborne, B. Behan, H. Pinter, C. Churchill, T. Stoppard, P. Shaffer, H. Kureishi, and S. Kane have introduced to British stage. By reading a wide selection of plays in the context of their political, social, artistic, and theatrical situation, this seminar aims to present one genre through one century.

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Courses American Studies (Amerikanistik: Literatur- und Kulturwissenschaft)

[American Literary and Cultural History, 19th Century](#)

BA, Lecture; 2 SWS; Tue, 12:15 - 13:45, [C 601](#)

This lecture course will provide an overview of U.S.-American literary and cultural history, beginning roughly with the burning of the *U.S.S. Philadelphia* in Tripoli Harbor in 1804 and ending with the explosion of the *U.S.S. Maine* in Havana Harbor in 1898. As these framing examples suggest, the course will approach American literature and culture from an international perspective, considering both its relation overseas engagements and continental expansion, but also, more generally, American culture as part of part of the process of transnational dialogue and exchange that led to the modern era. As Emily Dickinson put it, "There is no frigate like a book." We will consider poetry in various forms, and also the development of various narrative genres and modes, placing romance, realism, regionalism, and naturalism in their historical context. We will consider painting, architecture, and popular culture, the emergence of photography, and their connection to major domestic crises such as the Civil War. We will also consider political movements such as abolitionism and the slave narrative as a foundational American genre. The aim of the lectures is to chart the cultural course of a new nation expanding geographically, financially, and politically, from the first hesitant attempts to consolidate the gains of the Revolutionary War to the self-confident maneuvering of a global player on the threshold of the "American century."

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[The American West](#)

BA, PS; 2 SWS; Tue, 10:15 - 11:45, [C 301](#)

The American West often seems to be less of a geographical entity and more of a mythical space. In this seminar, we will trace the historical emergence and manifold revisions of the West as "myth and symbol" of America (Henry Nash Smith) from the 17th century to the present. We will analyze concepts such as the frontier, westward expansion, and manifest destiny and look at the cultural productions that have proliferated around them (Wild West Shows, dime novels, Western films, advertisement). We will pay special attention to the various groups and actors that are considered to be part of the 'West' (natives, settlers, women, etc.), and that have been credited with very different roles in plots of conquest and nation-building. The seminar will conclude with a comparative perspective on the American West in the context of regionalism and globalization. Please purchase:

Caroline Kirkland, *A New Home – Who'll Follow? Or Glimpses of Western Life*

Additional material will be available on studon by the beginning of the semester.

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Modernism and Confession

MA, HS; 2 SWS; Mi, 10:15 - 11:45, [C 301](#)

This course will explore the "confessional" poetry of the 1950s and 1960s, tracing the preoccupation with testimonial lyricism back to Pound's supposed confession in *The Pisan Cantos*. (Pound was a committed fascist during - and arguably after - the war). In addition to Pound, we will be reading Robert Lowell, John Berryman, Robert Creeley, Sylvia Plath, Elizabeth Bishop, Allen Ginsberg, Anne Sexton, and - often considered the counter-example to the confessionals - James Merrill. There is much debate over the usefulness of the term "confessional" and over the poets to whom it might be most usefully applied. Even those who accept the accuracy of the label tend to use it disparagingly, declaring the experiment at an impasse by the 1970s, and admonishing certain poets (the lists tend to vary) for their curious mixture of public revelation and private misery. One common objection to confessional poetry is that its "jargon of authenticity" finds resonance not with the general reading public but with an "in group" of readers schooled in writers' workshops and therapy groups. We will take the academic orientation of this "seminar poetry" seriously, focusing on confessional poetry's unique combination of personal experience and institutional vocabulary. Of particular concern will be the centrality of trauma and suffering as authorizing elements of lyrical voice. We will also explore the place of the lyric in Cold War society, formations of subjectivity in the post-industrial age, and the role (and possibility) of oppositional aesthetics in the context of consensus politics.

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