



Anglistentag 2017

Universität Regensburg
20-23 September



Universität Regensburg

Institut für Anglistik und Amerikanistik

Anglistentag 2017

Universität Regensburg
20-23 September 2017

Deutscher Anglistenverband
Annual Conference

Organisers

Institut für Anglistik und Amerikanistik
Universität Regensburg
93040 Regensburg

Prof. Dr. Anne-Julia Zwierlein
Prof. Dr. Jochen Petzold

Dr. Katharina Boehm
Dr. Martin Decker
Dr. Anna Farkas

Linda Bley

Web & print design: Dr. Martin Decker

anglistentag2017.wordpress.com

Contents

Welcome	7
Welcoming Note by Dr. Ludwig Spaenle, Bavarian Minister of Education and Cultural Affairs	8
Our Sponsors	9
Conference Programme	11
Sections and Associated Keynote Lectures	19
Workshops	25
Keynote Speakers	27
Abstracts	31
Section 1: Digital Humanities: The Role of the Digital in English Philology	32
Section 2: The Value of Economic Criticism Reconsidered: Approaching Literature and Culture through the Lens of Economics	39
Section 3: Women in Men's Shoes: Sheroes in Literatures and Cultures of the British Isles and the Commonwealth	44
Section 4: The Reformation in the English-Speaking World	48
Section 5: Adaptations, Creations and Transformations: Teaching Literature Today	52
General Information	59
Conference Venue, Public Transport, Wi-Fi Access	60
Cafés and Restaurants	61
Social Programme	63
Contact Details and Emergency Information	65

Vernarrt in Sprache?



SPRACHBARRIEREN EINREISSEN
www.vernarrt-in-sprache.de

narr
ranck
e\atte
mpto

Welcome

Dear conference participants,

A warm welcome to Regensburg! We are extraordinarily pleased that you are joining us for the Anglistentag 2017, and we are honoured to be hosting the conference at Universität Regensburg in the year of our university's 50th anniversary.

The Anglistentag traditionally reflects not only on the status quo of our discipline but also on larger cultural shifts that shape the British Isles, the Commonwealth nations and their relations to the rest of the world – a task made all the more urgent this year by recent political developments. The academic programme of this year's Anglistentag intervenes in a number of exciting debates that are currently transforming our field, ranging from the growth of the digital humanities to the intersections between literature and economics, and from the Reformation's literary echoes to intermedial adaptations in the EFL classroom and to representations of female agency in hero narratives. We are delighted that three highly distinguished keynote speakers – Martha Woodmansee, Brian Cummings, and Tony McEnery – have followed our invitation to deliver plenaries that will add further momentum to our discussions. This year's annual meeting of the Deutscher Anglistenverband will also engage with the grave political, cultural, and social ramifications of Great Britain's decision to leave the EU, particularly as they impact research institutions on both sides of the channel. While this conversation is certain to surface in a range of different contexts throughout the conference, we will draw many of these strands together in a lunchtime workshop on "Britain after Brexit".

Organising a conference of this scale would be impossible without the kind support of a number of organisations and local businesses. We are most grateful to the DFG, the British Council, Deutscher Anglistenverband, Regensburger Universitätsstiftung Pro Arte, REWAG, Bücher Pustet, Klett Verlag, and Cafe Anna.

We are looking forward to an inspiring and productive conference, and we trust that you will find Regensburg, a UNESCO world heritage city, well worth exploring.

The Organising Committee

Institut für Anglistik und Amerikanistik
Universität Regensburg

Grußwort des Bayerischen Staatsministers für Bildung und Kultus, Wissenschaft und Kunst, Dr. Ludwig Spaenle

Gerne habe ich die Schirmherrschaft für den Anglistentag 2017 übernommen – ehrt doch die Durchführung dieser bedeutenden Fachtagung mit einem breit gefächerten Teilnehmerkreis aus dem In- und Ausland nicht nur die Universität Regensburg als Gastgeberin, sondern auch den Wissenschaftsstandort Bayern insgesamt.



Brücken bauen – das ist das Motto der Universität Regensburg, das auch in ihrem Siegel mit der Abbildung der historischen Donaubrücke seinen Niederschlag findet. Brücken bauen, Verbindungen und Bezüge herstellen, ein Forum des Austausches und wechselseitige Anregungen bieten soll auch der Anglistentag 2017, der Wissenschaftlerinnen und Wissenschaftler einer gemeinsamen Fachdisziplin aber unterschiedlicher individueller Arbeitsgebiete, Sichtweisen und Forschungsansätze zusammenführt. Genau dies macht Wissenschaft und die akademische Gemeinschaft aus: sich nicht in Selbstgenügsamkeit abzuschotten, sondern offen, aufnahmebereit und neugierig zu sein und damit auch geistig jung und beweglich zu bleiben.

In diesem Sinne wünsche ich allen Teilnehmerinnen und Teilnehmern des Anglistentags 2017 einen anregenden und lohnenden Tagungsverlauf an der jung gebliebenen Universität Regensburg, die ihre Gäste in diesem Jahr auch einlädt, gemeinsam mit ihr das 50-jährige Jubiläum der Aufnahme des Lehrbetriebs zu feiern.

München, im Juli 2016

A handwritten signature in blue ink, appearing to read 'L. Spaenle'.

Dr. Ludwig Spaenle
Bayerischer Staatsminister
für Bildung und Kultus, Wissenschaft und Kunst

Our Sponsors

We would like to thank all of our generous sponsors for their support!





ANTON, DANIELA

Inter- und transkulturelles Lernen im Englischunterricht

Eine didaktische Analyse
einschlägiger Lehrbücher

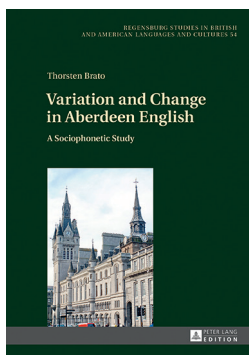
2017. XIV, 344 Seiten, 46 Abbildungen.
(Anglistische Forschungen, Band 456)
Geb. € 28,-
ISBN 978-3-8253-6643-8

Universitätsverlag
WINTER
Heidelberg

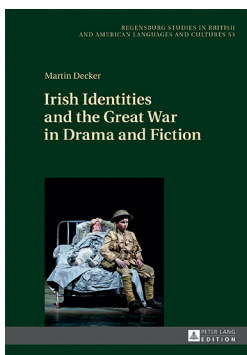


www.winter-verlag.de

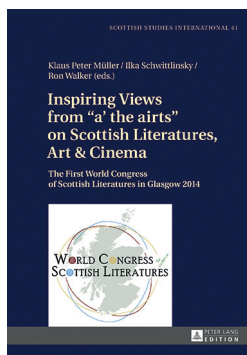

PETER LANG
INTERNATIONAL ACADEMIC PUBLISHERS



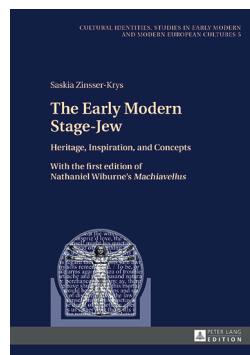
ISBN 978-3-631-68093-3



ISBN 978-3-631-66689-0



ISBN 978-3-631-67285-3



ISBN 978-3-631-71509-3

Proposals are welcome for monographs or edited collections.
For further information, please contact Michael Rücker, Commissioning
Editor English and American Studies, at m.ruecker@peterlang.com.

Conference Programme

Wednesday, 20 September

15:00-18:00 VG 0.04	Registration Desk Conference Office
15:00-19:00 VG 1.30	Advisory Board Meeting Deutscher Anglistenverband
19:00	Conference Warming Brauhaus am Schloss Waffnergasse 6-8, 93047 Regensburg

Thursday, 21 September

08:00-18:00 VG 0.04	Registration Desk Conference Office
09:00-10:30 H24	Opening and Award Ceremony Prof. Dr. Klaus P. Schneider Präsident des Deutschen Anglistenverbands Prof. Dr. Udo J. Hebel Präsident der Universität Regensburg Prof. Dr. Volker Depkat Dekan der Fakultät für Sprach-, Literatur- und Kulturwissenschaften der Universität Regensburg Prof. Dr. Anne-Julia Zwierlein Prof. Dr. Jochen Petzold Dr. Katharina Boehm Dr. Martin Decker Institut für Anglistik und Amerikanistik, Universität Regensburg Introduction of Guests of Honour Prof. Dr. Klaus P. Schneider Prof. Dr. Liliane Louvel President of the European Society for the Study of English Journalistenpreis des Deutschen Anglistenverbands Introduction by Prof. Dr. Christoph Heyl Helene-Richter-Preis Introduction by Prof. Dr. Sarah Heinz

10:30-11:00 Foyer H24	Coffee Break
11:00-12:00 H24	Keynote Lecture Martha Woodmansee (Case Western Reserve University): Economies of Authorship
12:00-13:30 H25	Lunch Break See "Cafés and Restaurants" Lunchtime Workshop Britain after Brexit
13:30-15:15 VG 1.31	Sections 1: Digital Humanities: The Role of the Digital in English Philology Sabine Bartsch (Darmstadt) and Ilka Mindt (Paderborn) Annika Elstermann (Heidelberg): The Power of Publishing: The Implications of Digital Methods on Scientific Research Nicola Glaubitz (Darmstadt/Frankfurt): Zooming In, Zooming Out: Why We Need Critical Digital Humanities to Move from Close to Distant Reading Matthias Bauer and Angelika Zirker (Tübingen): Shakespeare and Stylometrics: Old and New
VG 1.36	2: The Value of Economic Criticism Reconsidered: Approaching Literature and Culture through the Lens of Economics Ellen Grünkemeier (Hannover), Nora Pleßke (Magdeburg) and Joanna Rostek (Gießen) Natalie Roxburgh (Siegen): Rethinking the "Moral Economy" through Recent Economic Criticism Benjamin Kohlmann (Freiburg): Imagining the Common Good: Sympathy and the Laissez-Faire Economy in Adam Smith and Harriet Martineau
VG 1.37	3: Women in Men's Shoes: Sheroes in Literatures and Cultures of the British Isles and the Commonwealth Caroline Lusin and Christine Schwanecke (Mannheim) Stefanie Schäfer (Jena): Present "Like a Bomb": Black Sheroes as Cultural Maroonage

	<p>Marcus Hartner (Bielefeld) Sheroes on the Early Modern Stage: Negotiating Gender, Class, and Ethnicity in Thomas Heywood's <i>The Fair Maid of the West, Part I</i></p>
VG 2.39	<p>4: The Reformation in the English-Speaking World Ralf Haekel (Göttingen/Hannover), Lukas Lammers (Erlangen) and Kirsten Sandrock (Göttingen)</p> <p>Sonja Fielitz (Marburg) Negotiating Reformation(s) on the Early Modern Stage: Shakespeare, Marlowe and Contemporaries</p> <p>Katrin Röder (Paderborn) Anti-Catholicism, Iconoclasm and the 'Turks': On Religious Anxiety and Imperial Envy in Elizabethan and Early Jacobean England</p>
VG 2.44	<p>5: Adaptations, Creations and Transformations: Teaching Literature Today Gabriele Blell (Hannover) and Maria Eisenmann (Würzburg)</p> <p>Christiane Lütge (LMU München) Global, Transcultural and Multimodal? Reconsidering the Role of Literature in the EFL Classroom</p> <p>Ute Massler and Kerstin Theinert (Weingarten) MELT – Multilingual Readers' Theater: Enhancing Reading Fluency in a Multilingual Context</p>
15:15-15:45 Foyer H24	Coffee Break
15:45-17:15 VG 1.31	<p>Sections</p> <p>1: Digital Humanities: The Role of the Digital in English Philology Matthias Bauer and Angelika Zirker (Tübingen) Shakespeare and Stylometrics: Old and New</p> <p>Sebastian Domsch (Greifswald) AuthoRank: Mapping the Dynamics of Canon Formation</p> <p>Manfred Markus (Innsbruck) Digital Humanities: A New Departure in English Dialectology (on the basis of EDD Online)</p>
VG 1.36	<p>2: The Value of Economic Criticism Reconsidered: Approaching Literature and Culture through the Lens of Economics Eva von Contzen (Freiburg) Lists and the Desire to Consume</p>

	Melissa Kennedy (Passau) Poverty, Precarity, and the Postcolonial: Real Applications of Imaginary Economics
VG 1.37	3: Women in Men's Shoes: Sheroes in Literatures and Cultures of the British Isles and the Commonwealth Wolfgang Funk (Mainz) The Philosopher's Wife: Amy Levy's Poetic Rewriting of Xanthippe Wieland Schwanebeck (Dresden) "You're not the usual kind of Private Eye": The Deconstruction of the Whodunit in P.D. James's Cordelia Gray Mysteries
VG 2.39	4: The Reformation in the English-Speaking World Anne Enderwitz (FU Berlin) Reform, Reformation and Accumulation in the Henriad Johannes Schlegel (Göttingen) The Birth of Procrastination from the Spirit of Reformation: The Temporality of <i>Hamlet</i>
VG 2.44	5: Adaptations, Creations and Transformations: Teaching Literature Today Susanne Heinz (Kiel) Researching Multi-Modal Reader Response(s) in the EFL Classroom Claudia Deetjen (Münster) Teaching William Shakespeare's <i>The Tempest</i> through Graphic Novels
18:00-19:00 Altes Rathaus	Reception in the Reichssaal Welcome Address by Mayor Gertrud Maltz-Schwarzfischer Short Performance: "George Etherege in Regensburg"
19:30	Conference Dinner (advance registration required) Haus Heuport Domplatz 7, 93047 Regensburg

Friday, 22 September

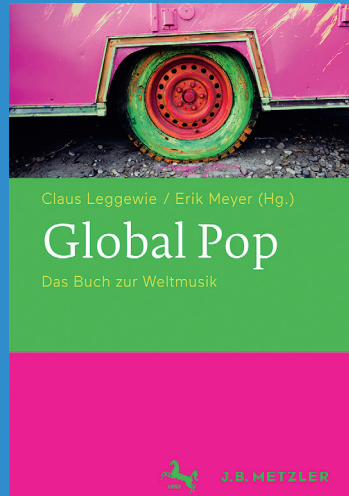
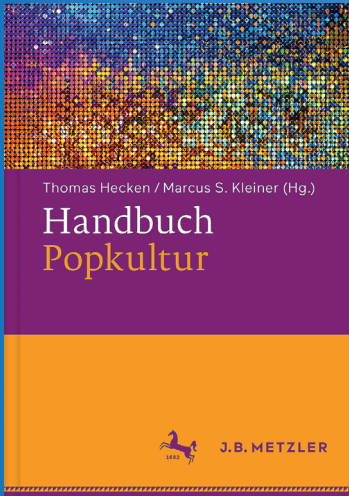
09:00-10:00 H24	Keynote Lecture Tony McEnery (Lancaster University) Prostitutes and Prostitution: Exploring a Marginalized Group in Public Discourse in the 17th Century
10:00-10:30 Foyer H24	Coffee Break

10:30-13:30 H24	Members' Assembly Deutscher Anglistenverband
13:30-15:00 H25	Lunch Break See "Cafés and Restaurants" Lunchtime Workshop Digital Humanities
13:30-14:30 H26	Presentation and Reception by de Gruyter Handbooks of English and American Studies
15:00-16:00 H24	Keynote Lecture Brian Cummings (University of York) Luther and Literature
16:00-16:30 Foyer H24	Coffee Break
16:30-18:15 VG 1.31	Sections 1: Digital Humanities: The Role of the Digital in English Philology Christian Mair (Freiburg) When All Englishes Are Everywhere: Media Globalisation and Its Implication for Digital Corpora, Retrieval Tools and World English Studies Josef Schmied and Matthias Hofmann (Chemnitz) New Digital Methodologies for Old Grammar Problems: Corpus Analyses and Eye-Tracking to Understand Non-Native English Article Usage Peter Uhrig (Erlangen) NewsScape and the Distributed Little Red Hen Lab: A Digital Infrastructure of the Large-Scale Analysis of TV Broadcasts
VG 1.36	2: The Value of Economic Criticism Reconsidered: Approaching Literature and Culture through the Lens of Economics Barbara Straumann (Zürich) Admired and Reviled: Figures of Finance Capitalism from Anthony Trollope's <i>The Way We Live Now</i> (1875) to the Present Dorothee Birke (Aarhus) Economies of Space: The Value of Home in Contemporary British Theatre
VG 1.37	3: Women in Men's Shoes: Sheroes in Literatures and Cultures of the British Isles and the Commonwealth Johannes Fehrle (Mannheim) "If I can get an outfit, can I be cowboy, too": Female Cowboys in the Revisionist Western

	Philip Jacobi (Passau) Daddy Issues: Wet T-Shirt Feminism and the Contemporary Videogame Heroine
VG 2.39	4: The Reformation in the English-Speaking World Katrin Berndt (Bremen) The Impact of Protestantism on the Regional Identity of Ontario in Alice Munro's Short Fiction Felix Sprang (Siegen) The Reformation of Modern Poetry: Reform and Form
VG 2.44	5: Adaptations, Creations and Transformations: Teaching Literature Today Engelbert Thaler (Augsburg) Shakespeare 2.0 Christian Ludwig (PH Karlsruhe) Towards a Postcolonial Critical Visual Literacy in the EFL Classroom: Joe Sacco's Comic Journalism

Saturday, 23 September

09:40-13:00	Excursion Guided Tour of Regensburg's Old Town and Strudelfahrt (advance registration required) See also "Social Programme" Meeting Point: Main Entrance of St.Peter's Cathedral
--------------------	---



Popkultur bei Metzler

- Pop ist seit einiger Zeit beliebtes Thema von Literatur- und Medienwissenschaftler/innen.
- Es gibt zunehmend mehr Tagungen, Forschungsprojekte etc. zum Thema.
- Themen und Künstler/innen der Popkultur sind im Feuilleton stark präsent.
- Der Band richtet sich auch an Kulturjournalist/innen.

Das Handbuch begründet Popkultur als inter- und transdisziplinäres Forschungsfeld sowie als eigenständige Wissenschaftsdisziplin. Es informiert in über 60 Beiträgen über die wichtigsten Erscheinungsformen und Diskurszusammenhänge der Popkultur und unterscheidet diese grundsätzlich von denen der Hoch- sowie Populärkultur. Das Handbuch bietet international erstmalig einen systematischen Überblick über das gesamte Wissensfeld der Popkultur und stellt die Popkulturforschung auf ein historisches und theoretisches Fundament.

Th. Hecken, M.S. Kleiner (Hrsg.)

Handbuch Popkultur

1. Aufl. 2017, VI, 375 S., Hardcover

*69,95 € (D) | 71,91 € (A) | CHF 72.00

ISBN 978-3-476-02677-4

- Global Pop: Weltmusik in Zeiten der Globalisierung und Digitalisierung
- Künstler und Verbreiter, Mechanismen und Funktionen
- Mit Beiträgen von Daniel Bax, Susanne Binas-Preisendorfer, Christoph Jacke, Peter Kemper, Julio Mendivil, Jean Trouillet u.a.

„Global Pop“ beschreibt in mehr als vierzig Beiträgen das Phänomen "Weltmusik" in seiner ganzen Breite, ordnet es historisch ein und schließt es an aktuelle kulturwissenschaftliche Diskussionen an. Das Buch führt in zentrale Begriffe ein und bietet eine anschauliche Beschreibung von charakteristischen Akteuren und musikalischen Genres. Neben den Künstlern gilt das Interesse auch exemplarischen Figuren, die für die Vermittlung von Weltmusik stehen. Darüber hinaus sind die kulturpolitischen sowie musikwirtschaftlichen Infrastrukturen von Weltmusik in Deutschland Thema.

C. Leggewie, E. Meyer (Hrsg.)

Global Pop

Das Buch zur Weltmusik

1. Aufl. 2017, VII, 392 S., Softcover

*29,95 € (D) | 30,79 € (A) | CHF 31.00

ISBN 978-3-476-02636-1

* € (D) sind gebundene Ladenpreise in Deutschland und enthalten 7% MwSt; € (A) sind gebundene Ladenpreise in Österreich und enthalten 10% MwSt. CHF und die mit ** gekennzeichneten Preise für elektronische Produkte sind unverbindliche Preisempfehlungen und enthalten die landesübliche MwSt. Programm- und Preisänderungen (auch bei Irrtümern) vorbehalten. Es gelten unsere Allgemeinen Liefer- und Zahlungsbedingungen.

Jetzt bestellen: springer.com/shop

Sections and Associated Keynote Lectures

Section 1

Digital Humanities: The Role of the Digital in English Philology

Chairs: Sabine Bartsch (Darmstadt) and Ilka Mindt (Paderborn)

Matthias Eitelmann and Ulrike Schneider (Mainz)

Turning Digital in English Linguistics: Challenges and Opportunities

Annika Elstermann (Heidelberg)

The Power of Publishing: The Implications of Digital Methods on Scientific Research

Nicola Glaubitz (Darmstadt/Frankfurt)

Zooming In, Zooming Out:

Why We Need Critical Digital Humanities to Move from Close to Distant Reading

Matthias Bauer and Angelika Zirker (Tübingen)

Shakespeare and Stylometrics: Old and New

Sebastian Domsch (Greifswald)

AuthoRank: Mapping the Dynamics of Canon Formation

Manfred Markus (Innsbruck)

Digital Humanities: A New Departure in English Dialectology (on the basis of *EDD Online*)

Christian Mair (Freiburg)

When All Englishes Are Everywhere: Media Globalisation and Its Implication for Digital Corpora, Retrieval Tools and World English Studies

Josef Schmied and Matthias Hofmann (Chemnitz)

New Digital Methodologies for Old Grammar Problems:

Corpus Analyses and Eye-Tracking to Understand Non-Native English Article Usage

Peter Uhrig (Erlangen)

NewsScape and the Distributed Little Red Hen Lab:

A Digital Infrastructure of the Large-Scale Analysis of TV Broadcasts

Keynote Lecture

Tony McEney (Lancaster University)

**Prostitutes and Prostitution: Exploring a Marginalized Group
in Public Discourse in the 17th Century**

Section 2

The Value of Economic Criticism Reconsidered: Approaching Literature and Culture through the Lens of Economics

Chairs: Ellen Grünkemeier (Hannover), Nora Pleßke (Magdeburg) and Joanna Rostek (Gießen)

Natalie Roxburgh (Siegen)

Rethinking the “Moral Economy” through Recent Economic Criticism

Benjamin Kohlmann (Freiburg)

Imagining the Common Good: Sympathy and the Laissez-Faire Economy
in Adam Smith and Harriet Martineau

Eva von Contzen (Freiburg)

Lists and the Desire to Consume

Melissa Kennedy (Passau):

Poverty, Precarity, and the Postcolonial:
Real Applications of Imaginary Economics

Barbara Straumann (Zürich)

Admired and Reviled: Figures of Finance Capitalism
from Anthony Trollope’s *The Way We Live Now* (1875) to the Present

Dorothee Birke (Aarhus)

Economies of Space: The Value of Home in Contemporary British Theatre

Keynote Lecture

Martha Woodmansee (Case Western Reserve University)

Economies of Authorship

Section 3

Women in Men's Shoes: Sheroes in Literatures and Cultures of the British Isles and the Commonwealth

Chairs: Caroline Lusin and Christine Schwanecke (Mannheim)

Stefanie Schäfer (Jena)

Present "Like a Bomb": Black Sheroes as Cultural Maroonage

Marcus Hartner (Bielefeld)

Sheroes on the Early Modern Stage: Negotiating Gender, Class, and Ethnicity in Thomas Heywood's *The Fair Maid of the West*, Part I

Wolfgang Funk (Mainz)

The Philosopher's Wife: Amy Levy's Poetic Rewriting of Xanthippe

Wieland Schwanebeck (Dresden)

"You're not the usual kind of Private Eye": The Deconstruction of the Whodunit in P.D. James's *Cordelia Gray* Mysteries

Johannes Fehrle (Mannheim)

"If I can get an outfit, can I be cowboy, too": Female Cowboys in the Revisionist Western

Philip Jacobi (Passau)

Daddy Issues: Wet T-Shirt Feminism and the Contemporary Videogame Heroine

Section 4

The Reformation in the English-Speaking World

Chairs: Ralf Haekel (Göttingen/Hannover), Lukas Lammers (Erlangen)
and Kirsten Sandrock (Göttingen)

Sonja Fielitz (Marburg)
Negotiating Reformation(s) on the Early Modern Stage:
Shakespeare, Marlowe and Contemporaries

Katrin Röder (Paderborn)
Anti-Catholicism, Iconoclasm and the 'Turks':
On Religious Anxiety and Imperial Envy in Elizabethan and Early Jacobean England

Anne Enderwitz (FU Berlin)
Reform, Reformation and Accumulation in the Henriad

Johannes Schlegel (Göttingen)
The Birth of Procrastination from the Spirit of Reformation: The Temporality of *Hamlet*

Katrin Berndt (Bremen)
The Impact of Protestantism on the Regional Identity of Ontario in Alice Munro's Short Fiction

Felix Sprang (Siegen)
The Reformation of Modern Poetry: Reform and Form

Keynote Lecture

Brian Cummings (University of York)
Luther and Literature

Section 5

Adaptations, Creations and Transformations: Teaching Literature Today

Chairs: Gabriele Blell (Hannover) and Maria Eisenmann (Würzburg)

Christiane Lütge (LMU München)

Global, Transcultural and Multimodal? Reconsidering the Role of Literature in the EFL Classroom

Ute Massler and Kerstin Theinert (Weingarten)

MELT – Multilingual Readers' Theater: Enhancing Reading Fluency in a Multilingual Context

Susanne Heinz (Kiel)

Researching Multi-Modal Reader Response(s) in the EFL Classroom

Claudia Deetjen (Münster)

Teaching William Shakespeare's *The Tempest* through Graphic Novels

Engelbert Thaler (Augsburg)

Shakespeare 2.0

Christian Ludwig (PH Karlsruhe)

Towards a Postcolonial Critical Visual Literacy in the EFL Classroom:

Joe Sacco's Comic Journalism

Workshops

Workshops

Britain after Brexit

Chair: Felix Sprang (Siegen)

Participants: Rachel Launay (Director of the British Council, Berlin), Rainer Emig (Mainz), Alexander Menden (Preisträger des Journalistenpreises des Anglistenverbands 2017)

Digital Humanities

Chairs: Matthias Bauer and Angelika Zirker (Tübingen)

Are digital humanities just a fashionable buzz word, or have they already radically changed the nature of teaching and research in the humanities? The panel will consider this question by reflecting upon existing projects in the field of English studies (including Cultural Studies, Linguistics, Literary and Media Studies, and Teaching Methodology) and by evaluating the chances and risks of future developments. There will be an emphasis on the various kinds of methodologies comprised by digital humanities such as corpus linguistics, tagging and annotation, distant reading, network analysis etc. But the panel will also consider the influence of digital methods on the nature of research topics in the various branches of English studies and on the way in which its subjects are conceived.

Participants: Alexander Dunst (Paderborn), Nicola Glaubitz (Frankfurt), Christian Mair (Freiburg), Almut Breitenbach (Staats- und Universitätsbibliothek Göttingen)

Keynote Speakers

Martha Woodmansee

Economies of Authorship

This lecture singles out one of the many important connections between economic and literary studies to explore the financial arrangements by which writers have sought to live by the pen in modern times. Focus will be on literary authors from Samuel Richardson to J.K. Rowling. A selection of careers is examined with an eye to developing a typology of writing economies to aid assessment of the opportunities and challenges of literary authorship in our digital, networked world.

About Martha Woodmansee

Martha Woodmansee is Professor of English and Law at Case Western Reserve University in Cleveland, Ohio. She has also taught at Columbia University, Harvard University, and the University of Pittsburgh. She has held fellowships from the American Council of Learned Societies, the Andrew W. Mellon Foundation, the Guggenheim Foundation, the National Endowment for the Humanities, the National Humanities Center, and the Ford, Fulbright, and Rockefeller Foundations.

Her research is focused at the intersection of aesthetics, economics and the law – specifically 18th- and 19th-century literature, critical theory, cultural studies including book piracy and the emergence of international copyright during the nineteenth century. Among her many publications are the monograph *The Author, Art, and the Market* (Columbia University Press, 1994), as well as the collections *Making and Unmaking Intellectual Property: Creative Production in Legal and Cultural Perspective* (co-edited with Mario Biagioli and Peter Jaszi, University of Chicago Press, 2011), *New Economic Criticism: Studies at the Intersection of Literature and Economics* (co-edited with Mark Osteen, Routledge, 1999), and *The Construction of Authorship: Textual Appropriation in Law and Literature* (co-edited with Peter Jaszi, Duke University Press 1994).

Martha Woodmansee is a founding director of the International Society for the History and Theory of Intellectual Property. From 1990 until 2008 she was Director of the Society for Critical Exchange, an international organisation devoted to scholarly research across traditional disciplinary boundaries, especially those dividing literary, economic, and legal studies.

Tony McEnery

Prostitutes and Prostitution: Exploring a Marginalized Group in Public Discourse in the 17th Century

What words were used to refer to sex workers in the 17th century? What did they do? Where did they live? Who did they associate with? What was associated with them? Did the way they were talked about change over time? In this talk I will explore these questions by looking at modern lexicographical resources, 17th century lexicographical resources and the EEBO corpus. In doing so I will cast light on these questions while also exploring the potential and shortcomings of the resources that are used in the study. In particular I will focus upon how the corpus can help us to come to a fuller view of these questions than dictionary resources currently permit. I will also reflect upon and explore ways of dealing with the volatility of collocates over time.

About Tony McEnery

Tony McEnery is Distinguished Professor of English Language and Linguistics at Lancaster University and Director of the ERSC Centre for Corpus Approaches to Social Science, which was awarded a Queen's Anniversary Prize for its research in 2015.

His main research interests are corpus linguistics in a range of areas across theoretical and applied linguistics, which also led to applied work with a range of partner organizations in the public and private sectors (e.g. the Department of Culture Media and Sport, the Environment Agency, British Telecom, IBM and Nokia). Tony McEnery has worked on projects in various languages, including Arabic, Chinese, French, Polish, Portuguese and Spanish, and has constructed many corpora including the CRATER and EMILLE corpora. Among his numerous publications are, most recently, *Corpora and Discourse Studies: Integrating Discourse and Corpora* (with P. Baker, Palgrave Macmillan, 2015), *Discourse Analysis and Media Attitudes: The Representation of Islam in the British Press* (with P. Baker and C. Gabrielatos, Cambridge University Press, 2013), *Corpus Linguistics: Method, Theory and Practice* (with A. Hardie, Cambridge University Press, 2012) and *Corpus-Based Contrastive Studies of English and Chinese* (with R. Xiao, Routledge, 2010).

At the moment, Tony McEnery acts as principal investigator of the Newby Trust funded project Newspapers, Poverty and Long-Term Change and the joint Trinity/ESRC funded project Trinity Learner Corpus. Furthermore, he is a co-investigator on the Newton grant Big Data Media Analysis and the Representation of Urban Violence in Brazil.

Brian Cummings

Luther and Literature

Martin Luther is celebrated as a religious visionary and agent of revolution, both in positive and negative terms. He is also praised as an influential writer, especially through his vernacular translations of the Bible. In England, this influence is often seen as indirect. While subject early on to a campaign of vigorous suppression under Cardinal Wolsey and Sir Thomas More, evangelical reformers such as William Tyndale translated and disseminated his tracts. Later, however, the story goes, English Protestants chose Swiss models rather than German, whether for their theology or their ecclesiology. What happens, however, if we take his writing more seriously? He was a prolific writer on an epic scale. Wittenberg became one of the printing centres of Europe on the basis largely of his single-author reputation. His writing style was very varied: from rapturous rallying calls of the spirit to scatological defamation. His literary influence goes beyond his own texts: along with Erasmus, he changed the culture of interpretation by insisting literary reading was the central aspect of religious argument. In all of these ways, he influenced the writing of Europe, and of England, way beyond confessional affiliation. It is not for nothing that two of the central figures of the English literary imagination, Faustus and Hamlet, both resided in Wittenberg.

About Brian Cummings

Brian Cummings is Professor of English and Related Literature at the University of York. Before moving to York he was Professor of English at the University of Sussex, where he co-founded the Centre for Early Modern Studies. He is Fellow of the British Academy, and also Fellow of the Society of Antiquaries, one of the oldest learned societies in the world. His academic honours include the 2014 Shakespeare Birthday Lecture in Washington D.C., the Clarendon Lectures in Oxford in 2012-13, and the 2012 British Academy Shakespeare Lecture. From 2009-12 he held a Leverhulme Trust Major Research Fellowship, and has held Visiting Fellowships in Munich, Toronto, and California.

In his research he focuses on a number of fields including Shakespeare and Renaissance literature, Erasmus, humanism and the history of philosophy, religion and secularity, the history of the book, the Bible and the Book of Common Prayer, as well as poetry and poetics. He is the author of three book-length studies and over 40 scholarly articles, including the monographs *Mortal Thoughts: Religion, Secularity and Identity in Shakespeare and Early Modern Culture* (Oxford University Press, 2013), which won the Dietz Prize at MLA, *The Book of Common Prayer: The Texts of 1549, 1559, and 1662* (Oxford University Press, 2011), and *The Literary Culture of the Reformation: Grammar and Grace* (Oxford University Press, 2002) which was selected as Times Literary Supplement Book of the Year for 2003.

His current projects include an iconoclastic study of Shakespearean biography called an “anti-biography”, a wide-ranging history of the book as a physical artefact, and an edition of the philosophical poems of Fulke Greville.

Abstracts

Abstracts Section 1

Digital Humanities: The Role of the Digital in English Philology

Chairs: Sabine Bartsch (Darmstadt) and Ilka Mindt (Paderborn)

Matthias Bauer & Angelika Zirker (Tübingen)

Shakespeare and Stylometrics: Old and New

Stylometric analysis goes back to the age before the computer was introduced in the humanities but has gained new acumen with the ability to work with big data, i.e. huge quantities of text. In our talk, we would like to look at stylometric analysis in the context of collaborative authorship in Shakespeare and address the following issues: Firstly, we would like to give a brief overview as to how stylometrics has evolved over the years, beginning with Hoy's work in the 1950s and 1960s and ending with current research as conducted, for example, by Hugh Craig and Gary Taylor. We would then, secondly, like to move on to a critical evaluation of these approaches and look more closely at the methods used and the difficulties involved. For instance, in some of the stylometric analyses, a number of words is chosen and used in order to distinguish between the style of authors; yet, the choice of words appears to be rather random, and results are often not very telling: for instance, Hugh Craig has found differences between individual authors, e.g. Shakespeare's use of these words may be distinct from that of Jonson. But overall, the difference between Shakespeare and a greater number of authors is negligible. Other scholars use word strings to find out who wrote particular passages but do not come to conclusive results either. In a third step, we would like to take stylometrics and the questions it tries to answer back to philology and its uses in the field of literary studies. Is there actually something we can learn about a specific author by using stylometric analysis, e.g. his or her own individual development over time? Can stylometry help to study collaboration and how it worked in the early modern period? And can we, in Craig's words, go "beyond authorship" and use stylometrics to analyse character speech?

Sebastian Domsch (Greifswald)

AuthoRank: Mapping the Dynamics of Canon Formation

Canon formation is a highly problematic aspect of any cultural ecology. The 18th century has opened the floodgates in two ways, through a book production that seriously outgrew the reading capacity of the individual reader in the course of the expanding professional book market, and through the introduction of affective aesthetics that highlighted the contingencies of evaluative judgments on arts or literature. The pragmatic (pseudo)solution was the concept of the "test of time", but as the term suggests, this works best the further back one goes into the past. The situation has certainly not become easier since then (with book production and evaluative criteria exploding), and yet it might be time to ask whether new tools of analysis can help us to catch up. Ever since of the 18th century, use of (media) technology has been central to attempts at ordering, hierarchizing, and of course reducing literary production. Is it possible

to map canon formation as dynamic processes that happen in the present?

This project aims to adapt the analytical tool of cost-utility analysis, also referred to as scoring model (a method that is part of decision theory and widely used in economics), to the field of literary evaluation. Combining this method with an extensive database on evaluative factors (e.g. literary prizes, reviews and review aggregators, translations, sales numbers, etc.) will not only allow to make the potential cumulative effects of these factors visible (creating rankings) but to show the range and contingencies of such cumulations. Of course, the ultimate goal of this project is decidedly not to arrive at a final and static result (in the form of a top ten or top hundred), but rather to show the fluidity as well as the productivity of processes of canon formation.

Matthias Eitelmann & Ulrike Schneider (Mainz)

Turning Digital in English Linguistics: Challenges and Opportunities

The notion of a 'digital turn' in linguistics is closely connected to corpus-based and corpusdriven approaches, computational data processing and statistical evaluation, which raises the question to what extent *digital linguistics* is a research paradigm in its own right or just a relabelling of what has come to be standard methodology in contemporary linguistics.

In our presentation, we seek to critically assess the development of digital linguistics by taking a walk through the 60-year history of the study of hesitation placement and pause lengths. This field serves as a paradigmatic example illustrating how both the data and the means for analyzing linguistic phenomena have changed.

Surprisingly, a hypothesis postulated at the very outset of the field is basically the same as the one we find more than half a century later: Lounsbury (1954:99) suspected that hesitations are placed at "the points of highest statistical uncertainty", but had to capitulate at the enormity of the task of proving his inkling, as "[t]he calculation of all transitional probabilities for every pertinent word [...] would be an impossible task" (Lounsbury 1954: 99-100).

While researchers from the 60s and 70s already have semi-automatic means available for measuring pause lengths, they still have to rely on Cloze procedures (i.e. native speaker participants guessing the word to follow a given context) to determine transitional probabilities (cf. Goldman-Eisler 1968).

It is the digital corpora of the 90s which bring the real 'bend' in the digital turn triggering a radical shift of focus from syntactical categories and parts-of-speech to frequencies and cooccurrence patterns and finally allowing for an empirical validation of the hypothesis (cf. Schneider 2014).

Against this backdrop, we explore the challenges and opportunities posed by a digitallinguistics-rethinking of the field, thereby arriving at a narrow definition of digital linguistics as part of digital humanities.

References

- Goldman-Eisler, Frieda. 1968. *Psycholinguistics: Experiments in Spontaneous Speech*. New York: Academic Press.
- Lounsbury, Floyd G. 1954. "Pausal, juncture and hesitation phenomena." In Osgood, Charles E. and Thomas

A. Sebeok (Eds.): *Psycholinguistics: A Survey of Theory and Research Problems*. Baltimore.
Schneider, Ulrike. 2014. *Frequency, Chunks and Hesitations*.

Annika Elstermann (Heidelberg)

The Power of Publishing: The Implications of Digital Methods on Scientific Research

The digital turn has had an enormous impact on all areas of English philology. Digital methods, material, and media allow literary scientists and linguists to approach their fields of study in completely new ways and ask entirely different research questions. Databases, if set up properly, allow for statistical analysis of corpora on a scale that would have been unfathomable to researchers even five or six decades ago.

Meanwhile, scholars in the digital humanities are using these new approaches and possibilities to produce texts themselves: scientific research papers are generally written on a computer, published online (in at least the digital edition of a journal), and read on a computer screen by fellow researchers and students.

The mechanisms of digital distribution have shortened the publication process, made distribution far more global, and increased accessibility for both readers and authors. With these structural changes in publishing (and thus the distribution of knowledge), there also comes a shift in power structures – away from the gatekeepers at publishing houses towards the wisdom (and judgment) of the many. But how much immediacy is too much – and is the rapidity with which scientific results can be published necessarily a good thing when the pressure to do so comes into play? Online discourse has the potential to alleviate as well as worsen the existing problems of the peer-review process and the “publish or perish”-principle; digital means can both help organise knowledge in new ways that add new layers of meaning, or make it disjointed, chaotic, and impossible to grasp as an outsider.

When working in a digital field with digital methods, it is not only the hypotheses, research strategies, and approaches that we need to reexamine. We also have to consider the impact of these possibilities on how we present our own research. This includes questions about the management and organisation of knowledge, but also about the form of publication, the democratisation of the peer-review processes, and open access.

This contribution aims to initiate a discussion about the many advantages, but also possible problematic implications of digital means on the publication and distribution of scientific research itself.

Nicola Glaubitz (Darmstadt/Frankfurt)

Zooming In, Zooming Out:

Why We Need Critical Digital Humanities to Move from Close to Distant Reading

In contrast to linguistics, literary studies approach quantitative, statistical and computational methods with reluctance. Many philologists have yet to warm to the prospect of exploring unresearched or underresearched text corpora and hesitate to embrace even tools that permit qualitative evaluation and interpretation (Presner 2010). On the whole, the relation between

traditional literary studies and digital humanities is still a contested one (Berry 2011, 3).

Among these contested issues are the comparative merits of 'close' and 'distant' reading. Close reading in the tradition of New Criticism is generally considered to be irreconcilable with quantitatively based descriptions of whole literary systems. However, statistical analysis has been used in close readings since the 1950s (Igarashi 2015), and Moretti's approach includes microanalyses of stylistic features (2013, 49). Close and distant reading not only complement one other (Liu 2012): For Moretti, the main advantage of computational data modelling is its capacity to move seamlessly from a microlevel of 'close' analysis to a macrolevel of large, 'distant' corpora. We can now put "devices, themes, tropes" on a continuous scale with the "genres and systems" of world literature (Moretti 2013, 49), and we can dispense with reading individual books. Like the sociologist Bruno Latour (2011, 804, 809), media theorist Lev Manovich praises similar methods of tackling "big cultural data without aggregating and summarizing data" (Manovich 2015) as an epistemological innovation.

My paper will interrogate the claim that these scalable models indeed reconcile traditional philological and current digital methods, and that they indeed solve epistemological problems allegedly caused by the constraints of non-computational methods of reasoning. Following Liu (2012), my example will be 'mid-sized formats': block quotes and individual books. I will argue that these entities are not part of the sliding scale from micro- to macroanalysis because their epistemological status differs from the items (data) considered by the Moretti, Manovich and Latour. I will outline a critical approach *within* the digital humanities to foreground this problem, and suggest a philology and a cultural study of the digital that allows us to perceive the implicit cultural assumptions that underpin our notion of 'data' as given facts rather than carefully constructed 'capta' (Drucker 2013).

References

- Berry, David M. 2011. "The Computational Turn: Thinking about the Digital Humanities." *Culture Machine* 12. 1-22. www.culturemachine.net. Accessed 12 April 2016.
- Drucker, Joanna. 2013. "Data and Databases." *Intro to Digital Humanities*. UCLA Centre for Digital Humanities, <http://dh101.humanities.ucla.edu/>. Accessed 10 October 2016.
- Igarashi, Yohei. 2015. "Statistical Analysis at the Birth of Close Reading." *New Literary History* 46.3. 485-504.
- Latour, Bruno. 2011. "Networks, Societies, Spheres: Reflections of an Actor-Network Theorist." *International Journal of Communication* 5. 796-810.
- Liu, Alan. 2012. "Where Is Cultural Criticism in the Digital Humanities?" *Debates in the Digital Humanities*. Eds. Matthew K. Gold, Lauren F. Klein. University of Minnesota Press. <http://dhdebates.gc.cuny.edu/debates/text/20>. Accessed 10 October 2016.
- Manovich, Lev. 2015. "Cultural Analytics." *Software Studies Initiative*. The Graduate Center, City University of New York. <http://lab.softwarestudies.com>. Accessed 11 October 2016.
- Moretti, Franco. 2013. *Distant Reading*. London, New York: Verso.
- Presner, Todd. 2010. "Digital Humanities 2.0: A Report on Knowledge." *Emerging Disciplines*, ed. Melissa Bailar. Houston: Rice University Press. 63-68.

When All Englishes Are Everywhere: Media globalisation and Its Implication for Digital Corpora, Retrieval Tools and World English Studies

Mary Louise Pratt has recently summarised the linguistic consequences of cultural globalisation as follows: In the global languagescape, new forms of linguistic distribution are in play. In electronic form, any language can travel anywhere any time. With access to tools, anyone can appropriate, broadcast, download, study any language they want, for any purpose they want, without asking permission. (Pratt 2011: 279)

What she sees as a potential for all languages has come to pass with a vengeance for English, the global *lingua franca* and “hub” of the World Language System (de Swaan 2010). In my paper I argue that this new situation requires us to rethink potential biases in corpus linguistics and World English studies, to wit:

(i) territorial bias:

Region is still a major classifying criterion for varieties of English. Using the Corpus of Global Web-based English (GloWbE), largely sourced from CMC texts, as an example, I will show that this organising principle veils transnational connections which characterise the use of many World Englishes today.

(ii) monolingual bias:

Corpora of English still tend to be largely monolingual, in spite of the fact that most varieties of English are now used as part of multilingual repertoires. To make this point, I will use examples of overt and covert influence from African American English in contemporary German pop and youth culture, following the lead of Coleman (2014).

(iii) bias towards (normalised) usage frequencies and bar charts:

As will be shown with examples from research on Twitter data, dynamic corpora of CMC data require dynamic forms of visualisation to complement the static graphs and plots customary in traditional corpus linguistics.

I am convinced that taking up the challenges posed by the digital revolution will usher in a new phase in corpus linguistics and World Englishes studies which will make both fields more attractive for scholars in neighbouring fields and thus make digital linguistics an integral part of the Digital Humanities.

References

- Coleman, Julie. 2014. “Understanding slang in a global context.” In Julie Coleman, ed. *Global English English slang: methodologies and perspectives*. London & New York: Routledge. 1-14.
- de Swaan, Abram. 2010. “Language systems,” in Nikolas Coupland, ed., *The handbook of language and globalization*. Malden MA: Blackwell. 56-76.
- Pratt, Mary Louise. 2011. “Comparative literature and the global languagescape.” In Ali Behdad and Dominic Thomas, eds. *A Companion to Comparative Literature*. Malden MA: Blackwell. 273-295.

Manfred Markus (Universität Innsbruck)

Digital Humanities: A New Departure in English Dialectology (on the basis of *EDD Online*)

English dialectology has hardly been affected by digital humanities except in the recent branch of dialectometry. However, this attempt of statistically measuring dialectal differences in relation to frequency of occurrence (Goebel) or spatial distance (Nerbonne, Szmrecsanyi) has not yet reached the stage of practical applicability, the least on traditional English dialects. Moreover, dialectometry perpetuates the traditional focus in dialectology on geographical distribution and on mapping technology.

This paper suggests to mend the state of the art in English dialectology – either old-fashioned in method or hypertheoretical in its statistical approach – by using the new digitised version of Joseph Wright's *English Dialect Dictionary* (1898-1905). The *EDD* is the most comprehensive dialect dictionary available for Late Modern English (4.500 pages), covering the time from 1700 to 1904, when dialect qua regionalekt was still widely unaffected by social criteria of variation.

The digitised version, *EDD Online*, was created in ten years' work by a project team of the Austrian Science Fund at the University of Innsbruck (director: Manfred Markus). It was completed in April 2016. With its modern linguistic interface it seems apt to fill the gap between the old "neo-grammarians" approach to dialectology, methodically marked by its eclectic selection of individual dialect words, sounds or morphemes, and the theoretically claimant statistical quantification of dialectometry. My paper provides a survey of the many questions in dialectology that can now for the first time be raised and answered, from phonology and phonotactics to lexis and word formation, and from morphemics and phraseology to pragmatics and etymology. While some statistical evidence and county glossaries can easily be produced *ad hoc*, the main purpose of the paper is to underline the diversity of dialectal features and their historical embeddedness. The large number of searching options is based on the concept of Wright's dictionary as an "ordered" corpus, supplied with an elaborated linguistic tagging system (more than 300 tags) and a most sophisticated query software. An "ordered" corpus is a collection of data logistically well sorted like the articles of a modern supermarket and, thus, neatly available to the "consumer", i.e. the corpus analyst.

References

- <http://eddonline-proj.uibk.ac.at> (= Innsbruck platform of *EDD Online*)
- Goebel, Hans. 2016. "Romance linguistic geography and dialectometry." In *The Oxford Guide to the Romance Languages*. Eds. Adam Ledgeway and Martin Maiden. Oxford: Oxford University Press. pp. 73-87.
- Markus, Manfred. 2002. "The Genesis of H-dropping Revisited: An Empirical Analysis." *Of Dyuersitie and Chaunge of Language: Essays Presented to Manfred Görlach on the Occasion of His 65th Birthday*. Eds. Katja Lenz and Ruth Möhlig. Heidelberg: C. Winter Universitätsverlag. pp. 6-26.
- Markus, Manfred. 2010a. "Diminutives in English standard and dialects: A survey based on Wright's *English Dialect Dictionary*." In Markus, Manfred, Clive Upton & Reinhard Heuberger (eds) *Joseph Wright's English Dialect Dictionary and Beyond: Studies in Late Modern English Dialectology*. Frankfurt am Main etc.: Peter Lang. 111-129.
- Markus, Manfred. 2010b. "As drunk as muck. The role and logic of similes in English dialects on the basis of Joseph Wright's *English Dialect Dictionary*." *Studia Neophilologica* 82: 203-216.
- Markus, Manfred. 2012. "The complexity and diversity of the words in Wright's *English Dialect Dictionary*." In Markus, Manfred, Yoko Iyeyri, Reinhard Heuberger & Emil Chamson (eds.)

- Middle and Modern English corpus linguistics: A multi-dimensional approach*. Amsterdam and Philadelphia: John Benjamins Publishing Company. 209-224.
- Markus, Manfred. 2014. "The pattern to be a-hunting from Middle to Late Modern English. Towards extrapolating from Wright's *English Dialect Dictionary*." In *Corpus Interrogation and Grammatical Patterns*. Eds. Davidse, Kristin, Caroline Gentens, Lobke Ghesquière & Lieven Vandelanotte. Amsterdam: John Benjamins Publishing Company, 2014. pp. 57–80.
- Nerbonne, John, and William A. Kretschmar, Jr. 2013. "Dialectometry ++." *Literary and Linguistic Computing* 28,1: 2-12.
- Orton, Harold, and Nathalia Wright. 1974. *A Word Geography of England*. London: Seminar Press.
- Orton, Harold, Stewart Sanderson, and John Widdowson. 1978. *The Linguistic Atlas of England*. London: Routledge (repr. 1996).
- Szmrecsanyi, Benedikt. 2013. *Grammatical Variation in British English Dialects. A Study in Corpus-Based Dialectometry*. Cambridge: Cambridge University Press.
- Upton, Clive, & J.D.A. Widdowson. (1st ed. 1996) 2006. *An Atlas of English Dialects*. 2nd ed. London etc.: Routledge.
- Viereck, Karin, Wolfgang Viereck, and Heinrich Ramisch. 2002. *dtv-Atlas Englische Sprache*. München: Deutscher Taschenbuch Verlag.
- Wright, Joseph. 1898-1905. *English Dialect Dictionary*. 6 vols. London: Henry Frowde.

Peter Uhrig (Friedrich-Alexander-Universität Erlangen-Nürnberg)

NewsScope and the Distributed Little Red Hen Lab:

A Digital Infrastructure for the Large-Scale Analysis of TV Broadcasts

Up and until recently, the analysis of audiovisual media had to rely on relatively small datasets due to the necessity to transcribe the spoken words. With UCLA's NewsScope Library of Digital TV News, researchers now have at their disposal a library of over 250,000 hours of mostly USAmerican TV news (in a broad sense, i.e. including such shows as *Late Show with David Letterman* or *The Oprah Winfrey Show*) that is fully searchable via the subtitles broadcast with the shows, currently roughly 2 billion running words of English text. The database can be searched via an easy-to-use web interface and the relevant position in the video can be watched for every search result. In addition, a range of linguistic post-processing features (e.g. computation of collocations, distribution over time/ TV network/ etc.) is available to facilitate research.

Access is made available via the Distributed Little Red Hen Lab, a consortium of researchers all across the globe who, in return for access, agree to make available their annotations and results to other researchers within the consortium.

As it stands, the database can simply be used as a corpus of transcribed spoken (or written-to-be-spoken) language, including grammatical structure with Treebank.info's (Proisl & Uhrig 2012) interface. In addition, the multimodal component also allows for research into 2012) interface. In addition, the multimodal component also allows for research into intonation, facial expression, co-speech gesture and similar phenomena and the data is currently used in research on multimodal Construction Grammar (Steen & Turner 2013, Zima 2014)

However, the database may also prove helpful for cultural studies research, for instance on the coverage of election campaigns by various networks, the discussion of veteran issues on Fox News vs. MSNBC, or cultural-geographic research on the portrayal of Los Angeles neighborhoods such as Beverly Hills or Compton in the media.

The presentation will give a short introduction to NewsScape and Red Hen and will then focus on a live demo of various features and how these could be used to help answer a range of research questions.

References

- Steen, Francis F. & Mark Turner. 2013. "Multimodal Construction Grammar." In Michael Borkent, Barbara Dancygier & Jennifer Hinnell (eds.) *Language and the Creative Mind*. Stanford, CA: CSLI Publications, 255–274.
- Proisl, Thomas & Peter Uhrig. 2012. "Efficient dependency graph matching with the IMS Open Corpus Workbench." In Nicoletta Calzolari, Khalid Choukri, Thierry Declerck, Mehmet Uğur Doğan, Bente Maegaard, Joseph Mariani, Jan Odijk & Stelios Piperidis (eds.), *Proceedings of the Eighth International Conference on Language Resources and Evaluation (LREC ,12)*, 2750–2756. Istanbul: European Language Resources Association (ELRA).
- Zima, Elisabeth. 2014. "Gibt es multimodale Konstruktionen? Eine Studie zu [V(motion) in circles] und [all the way from X PREP Y]." *Gesprächsforschung - Online-Zeitschrift zur verbalen Interaktion* (15), 1–48.

Abstracts Section 2

The Value of Economic Criticism Reconsidered:

Approaching Literature and Culture through the Lens of Economics

Chairs: Ellen Grünkemeier (Hannover), Nora Pleßke (Magdeburg) and Joanna Rostek (Gießen)

Dorothee Birke (Aarhus)

Economies of Space: The Value of Home in Contemporary British Theatre

It is almost impossible to walk through present-day London and not be made aware of housing as a pressing economic and social issue – whether through the proliferation of luxury flats in the city centre or the increasing visibility of homeless people. In my paper, I will examine the ways in which contemporary mainstream drama in Britain reflects on the "distribution of resources, values and power", as the CFP for this section puts it, by featuring the ostensibly merely private sphere of the home. The plays featured in two case studies – Alan Bennett's very popular *The Lady in the Van* (1999), adapted into a feature film last year, and Nadia Fall's National Theatre success, *Home* (2014) – problematize the financialization of domestic space by addressing the issue of homelessness. They explore relations between the economic, the social and the affective value of home, interrogating the extent to which the loss of property also entails a loss of security and freedom. They are thereby ideally suited to demonstrate how economic criticism revitalizes more traditional arguments about the political and ethical functions of culture.

I will argue that both plays employ a mix of realist and experimental techniques in order to confront audiences with their own fears of economic decline as well as with the question of individual and collective social responsibility in an eroding welfare state. I will also discuss to what extent the plays' representation of space as economically charged can be related to the economics of theatre production, e.g. the economic rationale of the particular

theatre in which they are produced and the way the plays are marketed and geared towards particular audience backgrounds and interests.

A larger context to my paper is a central discussion in recent economic cultural theory that hinges on realism as a mode of representation. Scholars such as Jameson (2013), Kornbluh (2014), Lawson (2012), Shonkwiler/La Berge (2014) critically examine but also partly re-validate the potential of realism to interrogate the logic of capitalism. As most of this work has focused on the genre of the novel, I will argue that the ongoing use of realist techniques on the contemporary mainstream stage – neglected both by cultural theorists, who are more interested in narrative fiction and film/TV, and by theatre scholars, who focus on postdramatic developments – deserves more attention.

Eva von Contzen (Freiburg)

Lists and the Desire to Consume

In my paper, I focus on the intersections of form and economics, in particular the intersections of form and consumption / consumers' society. Narrative texts often depict economic concerns in the form of the list as an abbreviated way of showcasing characters' and society's inflected relationship with goods and the complex desires of purchasing, possessing, and consuming. The form of the list is perfectly suited for negotiating these contents: lists can be both highly individual and universal, and by enumerating rather than narrating, they become an object-like item in themselves. One reason for this paradoxical relationship is that everyday practices of list-making are closely linked with economic concerns: inventories, packing lists, shopping lists, gift lists, and wish lists are powerful expressions of our desire to own and to consume. Itemising our desires in everyday life has given rise to a whole industry of cultivating these lists: online shopping retailers such as Amazon provide the possibility of making and saving such lists, thus fuelling their customers' perceived need to purchase something. Listing one's wishes, however, can also be quite intangible: in parallel, and perhaps in response to the heavy consumerism, there is a movement that suggests list-making as a way of freeing oneself from the constraints of objects and rules. In postmodern literature, the mere fact that everything can be listed is transformed into a Zen-like view on life and possessing. In my contribution, I will tease out the complexities of list-making as a cultural technique of managing and tracking tracking consumerism in dialogue with lists in literary texts. I take a diachronic approach because the intersections of consumerism and the form of the list are by no means unique to the modern and postmodern periods. My paper thus consists of three case studies:

- 1) lists of commodities in early modern literature (16th centuries; I will concentrate on brief examples from texts by William Thomas, Andrew Boorde, and John Leland),
- 2) lists of commodities in the early novel (Lawrence Sterne; Daniel Defoe), and
- 3) lists and commodities in postmodern literature (Ruth Ozeki; Nick Hornby).

I am going to scrutinise both the details of what is being enumerated, which underlies the tastes and conditions of the respective period, and to what extent these lists share the attempt at coming to terms with the demands of a society that wants their citizens to consume.

Melissa Kennedy (Passau)

Poverty, Precarity, and the Postcolonial: Real Applications of Imaginary Economics

In *The World, The Text, and The Critic*, Edward Said advocates for understanding the knowledge we gain from the fiction we read as a “bibliosystem”, as the act of reading creates interconnectivity between vastly different kinds of texts. Although literary criticism tends to define and confine analysis into periods, styles, movements or genres, attaching economics to literature recalls Said’s method of reading, by staking an unabashed claim for the intersection of humanities and social sciences. Literary economics expects the text to mean something in social, historical, and political contexts as well as the cultural, aesthetic, and affective realms that remain the main focus of literary critique. On my bookshelf, Charles Dickens’s *Oliver Twist* sits next to K. Sello Duiker’s *Thirteen Cents* and Alex Wheatle’s *The Dirty South*, and Emile Zola’s portrayal of French peasants in the Rougon-Macquart series fills a whole row, stuffed behind the oeuvre of New Zealand Maori writer, Witi Ihimaera, all set in a rural Maori community. Certainly there are stylistic parallels between these clusters of texts. Zola’s naturalism as an antidote to the rosy-eyed Romantic imagination of the lower classes shares similarities with social realist postcolonial fiction intent on “writing back”, documenting the hitherto invisible histories and experiences of the colonised. Both Dickens and Wheatle describe their South London settings in anthropological detail, and the orphaned, homeless child protagonist of Dickens’s and Duiker’s novels interpellate the reader in particular ways. Similarly, the economic worlds inhabited by the characters in these narratives share common features of poverty and precarity. At least within the confines of the bookshelf, the historical and geographical differences of world experience collapse, as books offer windows into recurring patterns and repeating structures of inequality that are seemingly inbuilt in global capitalism.

The bookshelf, which today also includes DVDs and the virtual library of Netflix or downloaded films and series, is a huge resource that both economic and literary critics can draw on. This paper considers the importance of narratives as a source of information about and critiques of economic inequality, and asks what role literary economics can play in sensitising and mobilising mainstream readers and viewers to confront issues of ethics and justice raised in fiction and played out in reality.

Benjamin Kohlmann (Freiburg)

Imagining the Common Good: Sympathy and the Laissez-Faire Economy in Adam Smith and Harriet Martineau

It is often argued that Adam Smith’s *Wealth of Nations* seeks to legitimize the pursuit of economic self-interest by pointing out that self-interested economic behaviour ultimately redounds to the common good. While there is some truth to this claim, I show that Smith and the literary tradition which he influenced (represented here by Harriet Martineau) were keenly attuned to the potential non-congruence of self-interest and social interest. For example, Smith’s emphasis on self-interested behaviour appears problematic in light of his earlier claim, in *The Theory of Moral Sentiments*, that “mankind” was “naturally sympathetic” (TMS I.i.36).

The paper contends that Smith and the writers influenced by him were aware of the potentially corrosive effects which capitalist self-interest might have on a social morality conceived in terms of the other-regarding virtues of sympathy and benevolence. I argue that Smith and Martineau respond to this conflict by calling for a new form of sympathy that builds on the systemic knowledge generated by political economy itself. This new form of “cognitive sympathy” does not rely primarily on intuitive or vicarious fellow-feeling. Rather, it depends on a sophisticated knowledge of the workings of the economy: it involves a cognitive component that is capable of directing sympathy – and of assigning moral blame or praise – according to the position of individual agents in the larger economic system.

This rearticulation of sympathy – as a cognitive rather than purely affective capacity – finds expression in Martineau’s *Illustrations of Political Economy* (1832-4). Like Smith’s *Wealth of Nations*, Martineau’s stories have been read as straightforward celebrations of economic self-interest. Departing from this established view, I argue that Martineau shared Smith’s recognition of the continuing need for moral judgment and sympathy in a vast networked economy. In particular Martineau feared that economic growth would make societies more complex without generating real social cohesion. As the most well-known nineteenth-century populariser of economic knowledge in Britain, Martineau hoped that a better understanding of the laws of political economy would reinvigorate moral judgment and help to guide humans in their exercise of basic virtues, such as benevolence.

I conclude by suggesting that some of Martineau’s tales begin to think about the role of the state in promoting public virtue. These narratives suggest that economic knowledge does not, as Michel Foucault and others would have it, undermine statal authority. Instead, on Martineau’s view, policies that are informed by sound economic doctrine would legitimize the role of government by making it answerable to higher public standards.

Natalie Roxburgh (Siegen)

Rethinking the “Moral Economy” through Recent Economic Criticism

This paper will examine the relevance of more recent economic literary criticism on a concept made famous by historian E.P. Thompson in 1971, “the moral economy.” What Thompson meant by the term was a customary society built on traditional ties and cultural values that were opposed to marketplace imperatives and commercial life. This talk will account for recent economic criticism on the rise of the credit economy (Poovey 2008, Codr 2016, Roxburgh 2016) in order to rethink representations of the ‘moral economy’ in eighteenth- and nineteenth-century poetry and fiction, ranging from gift exchange to charity to household economy to new modes of pastoral utopianism.

One value of economic criticism is that it has made evident the difference between what we imagine today to be inherent or even natural aspects of economic practice and those aspects which came into being through a radical change in thinking about society through marketplace values, which required cultural negotiation often worked out in literary texts. Emphasizing non-market values such as gift-giving, charity, pastoral virtues, and household economy was not merely a neutral cultural practice; representing a moral economy can also be read as conservative resistance to the universalizing and virtualizing tendencies of credit.

Registering the cultural impact of the turn to a credit economy in particular, and not just to commerce in general, also helps to illuminate what was so revolutionary about what P.G.M. Dickson has called the “financial revolution.”

Works used as case studies in this talk may include examples from texts such as Henry Fielding’s *Tom Jones* (1749), Tobias Smollett’s *The Expedition of Humphry Clinker* (1771), Frances Burney’s *Cecilia* (1782), William Cowper’s “The Task” (1785), and selections from Jane Austen’s and Charles Dickens’s respective oeuvres.

Barbara Straumann (Zürich)

**Admired and Reviled: Figures of Finance Capitalism
from Anthony Trollope’s *The Way We Live Now* (1875) to the Present**

The narrative representation of the rise and fall of financiers, bankers and speculators often goes together with a profound ambivalence: in their embodiment of finance capitalism, they provoke both admiration and revulsion, fascination and rejection. As John Lanchester, the novelist and author of non-fiction books on debt, money and finance, has repeatedly pointed out, banking constituted an unspectacular business for much of the twentieth century not least of all because of its regulation. Yet financiers and speculators can be seen to possess considerable cultural prominence both in the rampantly capitalist Victorian period and then again in the decades following the deregulation of financial markets in the 1980s when for the first time the investment banker and the stockbroker became culturally valorised figures.

In contemporary culture, representatives of finance capitalism are often admired for their social power and knowledge. In their role as experts, financiers may offer explanations of the ‘magic’ of money, while at the same time withholding crucial information from society (cf. Poovey 2002). Seemingly having insight into the mythic magic of money, bankers are often imagined to be prophets of a quasi-religious cult (cf. Crosthwaite 2011). While many of these self-fashioned ‘masters of the universe’ position themselves above the law without showing any moral conscience, they also trigger the wish among other characters to know the secret of their financially and socially successful schemes. One of the most recent examples illustrating this type of ‘celebrity capitalism’ is Martin Scorsese’s *The Wolf of Wall Street* (2013). Like his gullible surroundings, the protagonist Jordan Belfort – a stockbroker who gets rich thanks to his financial crimes – is portrayed in a satirical manner, and yet Belfort loses none of his (vulgar) glamour even after his fraudulent schemes have been exposed. Similarly Caryl Churchill’s much earlier text *Serious Money: A City Comedy* (1987) offers a satirical attack on the culture of ruthless greed and extreme self-interest following the Big Bang deregulation effected by Margaret Thatcher in 1986, while at the same time, the play also celebrates the slick stylishness, the fast pace and boundless energy of a new generation of young, aggressive traders.

Taking these and related contemporary examples as my point of departure, my proposed paper explores the even more ambivalent representation of Victorian bankers. Focusing on the cosmopolitan financier Melmotte in Anthony Trollope’s *The Way We Live Now* (1875), I show how this seemingly wealthy speculator fascinates the impoverished landed aristocracy and British society more generally with his promise of wealth even though

everyone suspects that his railway speculation schemes must be based on fraud. Expecting sizable economic profits, several characters enter into business with him while, at the same time, the finance capitalist is 'Othered' by the anti-Semitic prejudice which they harbour against the rootless cosmopolitan wanderer and his globally circulating capital. Moreover, Trollope's satirical social novel exemplifies how in contrast to most contemporary examples, Victorian fiction morally rejects its bankers, who in the end are either expelled from their communities (cf. Bulstrode in Eliot's *Middlemarch*) or driven to suicide by the exposure of their fraudulence (cf. Merdle in Dickens's *Little Dorrit*). In *The Way We Live Now*, Melmotte kills himself, while all the other capitalists are 'exported' to the US. As moral judgment is meted out in this way, the text nevertheless reveals a considerable narrative fascination which prefigures contemporary representations: not only does the financier prove to be highly productive from a narrative standpoint (namely in that he produces an excess of narratives) but there is also a parallel between the self-fiction he creates on the one hand and the literary fiction of the novel on the other. Trollope's satirical literary text offers a critical counter-discourse and, at the same time, draws its narrative pull from its fascinating financier figure. In my close reading of the novel, my paper will show the complex ways in which figures of finance capitalism negotiate financial, social, cultural and narrative values in texts produced both then and now.

Abstracts Section 3

Women in Men's Shoes:

Sheroes in Literatures and Cultures of the British Isles and the Commonwealth

Chairs: Caroline Lusin and Christine Schwanecke (Mannheim)

Stefanie Schäfer (Jena)

Present "Like a Bomb": Black Sheroes as Cultural Maroonage

This paper develops a theoretical framework for assessing the doubly invisible female black body in hero narratives. It builds on the premise that slavery, as a regime of modernity, continues to shape the cultural imaginary in the Western world. As expressions of a hegemonic whiteness, literature, popular culture, and film typically present hero narratives about white men; the deviance from this norm resorts to heroes of color or white women warriors, but there persists a stunning lacuna when it comes to black women heroes. My paper reads two rare examples in literature and popular film through the lens of postcolonial theory and cultural *maroonage*, Fran Ross' 1973 novel *Oreo* and the blaxploitation films *Cleopatra Jones* (1974) and *Cleopatra Jones and the Casino of Gold* (1975). Both represent hero narratives (the Theseus myth and the secret agent/spy novel, respectively) featuring black sheroes who fight physically and ideologically against a white establishment and who champion, in typical hero manner, a better world.

According to post-colonial writer Edward Kamau Brathwaite (1974 and 1977), the warrior maroon haunts the plantation system from the outside. An epistemic impossibility, the

the maroon communities of escaped slaves relied on a “over ‘emotional’ negritude”, based on their warrior skills and knowledge of the “maroon hills and gullies” (1977, 55). The body of the maroon warrior has been stylized in the visual arts and narrativized prominently in Harriet Beecher Stowe’s *Dred* (1856). In reading black protagonists as female maroons, I adapt the warrior narrative and deconstruct the spatial settings in film and literature as spaces shaped by the plantation regime. In the white and masculinist space of the Western cityscape or the oriental Casino, the black female hero embodies an impossibility. Their actions, behaviors, and the insertion of their bodies in narrative genres such as classical myth, the spy narrative, and the action warrior genre lay bare these genres’ racist and sexist norms. In these stories, the aesthetics of the black female body thus transcends the workings of the voyeuristic gaze and takes the hero narrative to a new, carnivalesque, and deliberately playful level.

References

- Brathwaite, Edward Kamau. 1974. “The African Presence in Caribbean Literature.” *Deadalus* 103.2. 73-109.
- . 1977. “Caliban, Ariel, and Unprospero in the Conflict of Creolization: A Study of the Slave Revolt in Jamaica in 1831-32.” *Comparative Perspectives on Slavery in New World Plantation Societies*. Spec. issue of *Annals of the New York Academy of Sciences* 292. 41-62.
- Cleopatra Jones*. 1974. Dir. Jack Starrett, writ. Max Julien and Sheldon Keller, starr. Tamara Dobson.
- Cleopatra Jones and the Casino of Gold*. 1975. Dir. Charles Bail, writ. Max Julien and William Tennant, starr. Tamara Dobson.
- Cowan, William Tynes. 2005. *Slave in the Swamp: Disrupting the Plantation Narrative*. New York: Routledge.
- Ross, Fran. 1974. *Oreo*. Boston: Northeastern University Press.
- Schäfer, Stefanie. 2014. “Plantation Spaces and the Black Body: Quentin Tarantino’s *Django Unchained* as Maroon Narrative.” *Black Studies Papers* 1.1. 167–87.

Marcus Hartner (Bielefeld)

Sheroes on the Early Modern Stage: Negotiating Gender, Class, and Ethnicity in Thomas Heywood’s *The Fair Maid of the West*, Part I

A stock element of many early modern English plays set in the Muslim world is the dramatic encounter of a seemingly all powerful Muslim potentate and a seemingly helpless European woman. In variations of the popular legend of the Greek maiden ‘Hyereene’, which first appeared in Paynter’s *The Palace of Pleasure* (1566), this takes the form of a frequently fatal encounter between sultan and slave, between an enamoured Turkish conqueror and his beautiful but passive European victim (e.g. Goffe’s *The Courageous Turk* [1632]). In other cases, e.g. in the final act of Kidd’s *Solyman and Perseda* (1592), women literary and metaphorically step into men’s shoes and engage in fierce martial resistance. Disguised in male apparel they perform acts of bravery and heroism.

On of the arguably most intriguing of those early modern sheroes is Bess Bridges, the protagonist of Thomas Heywood’s *The Fair Maid of the West* (c. 1597-1603). The play traces the adventures of the barmaid Bess who in search of her lost lover Spencer puts on male clothes, becomes a pirate captain, and leads her men heroically into combat against the Spanish before she sails to Morocco and engages in eroticized diplomatic negotiations with the King of Fez. In the course of these ventures, as I will illustrate in my talk, Bess not only comes to stand in symbolically for England and her monarch; she also represents middle-class entrepreneurship,

and exemplifies the opportunities and dangers of overseas trade with the Islamic world and its powerful Muslim rulers. In this context, I will argue that the play's protagonist embodies a highly polyvalent and conflicting set of references that simultaneously affirm and destabilize underlying notions of gender, class, and ethnicity. Bess not only transgresses early modern norms of gender by becoming a virago in the tradition of the popular broadside ballad heroines Mary Ambree and Long Meg of Westminster. She also crosses boundaries of class and racial contact, thus, vividly illustrating the necessity to conduct analyses of early modern sheroes from an intersectional point of view.

Wolfgang Funk (Mainz)

The Philosopher's Wife: Amy Levy's Poetic Rewriting of Xanthippe

The name of Xanthippe, the wife of Socrates, has long been a byword for female crabbiness. One famous anecdote relates how she once emptied a chamber pot over the wise greyed temples of her husband, and Shakespeare's characterisation of Katharina "as curst and shrewd/ As Socrates' Xanthippe" translates her image as the mother of all untameable shrews into the canon of English literature to lasting effect.

In my paper I will investigate poetic attempts to write back to this traditional image and to cast Xanthippe as the heroine/'shero' of the story rather than the nuisance that kept good ole Socrates from philosophising. My argument will proceed in three steps. First, I will briefly introduce the classical textual evidence that attests to Xanthippe's deportment as a wife (Plato, Xenophon, Diogenes Laertius). After that I will introduce a selection of poems which rewrite this classical image, before focussing in detail on Amy Levy's dramatic monologue "Xantippe" (1881). I will use this text to demonstrate how the reinterpretation of the myth exemplifies the social, political and cultural transformation in position of women. Xanthippe, in Levy's poem, embodies both the suppressed sexual passion and stifled intellectual ambition of the Victorian 'Angel in the House'. Voicing the discontents of Victorian femininity, Xanthippe, the silenced heroine, turns out to be a liminal figure who foreshadows notions of female sexual and political emancipation which would result in a whole new gender order in the course of the 20th century.

Wieland Schwanebeck (Dresden)

"You're not the usual kind of Private Eye":

The Deconstruction of the Whodunit in P.D. James's Cordelia Gray Mysteries

Although the so-called Golden Age of Detective Fiction was pretty much dominated by female authors like Agatha Christie and Ngaio Marsh, and even though the genre continues to produce plenty of contestants for the unofficial title of 'Queen of Crime', detective fiction has also been traditionally known for its patriarchal, misogynist bias. This concerns the institutional level of writing and publishing as much as it does the ideological subtexts of many detective novels, which frequently focus on male investigators protecting a patriarchal system of inheritance against interlopers and reformers. This means that female detectives often find themselves

caught in a double-bind, what with their investigations helping to sustain the very system that discriminates against them.

I will illustrate this conundrum by examining the oeuvre of the late P.D. James (1920-2014). James produced nearly twenty highly successful whodunits, yet she famously retired her only female investigator, Cordelia Gray, after a mere two adventures (*An Unsuitable Job for a Woman* [1972] and *The Skull beneath the Skin* [1982]). By subjecting James's second Cordelia Gray mystery to a close reading, I will show how she exposes the genre's patriarchal bias and how she juxtaposes her heroine with the tragic protagonist of John Webster's tragedy *The Duchess of Malfi* (1613) in order to highlight her protagonist's lack of agency, resulting in a deconstruction of the genre's very foundations.

Johannes Fehrle (Mannheim)

"If I get an outfit can I be cowboy, too": Female Cowboys in the Revisionist Western

In *Westerns: Making the Man in Fiction and Film*, Lee Clark Mitchell observes that "the Western has [always] fretted over the construction of masculinity" (4); Leslie Fiedler has famously argued that in American literature the West functioned as a place of escape to which men flee from the "feminized" East, and Jane Tompkins interpreted the emergence of the Western genre in the early 20th century as a masculinist countermovement against the 19th-century domestic novel. The American West as a space and the Western as a genre have therefore been largely interpreted as linking a geographical and temporal space (the mythical "old West" of the 19th century) to issues of masculinity and imperialist expansion. While this is certainly a central aspect of the genre, as Victoria Lamont has shown in her recent *Westerns: A Woman's History*, this view derives at least as much from our canonization and gendered exclusion processes as from the books that readers consumed in the early 20th century: there was, in fact, a large tradition of popular Westerns written by and for women.

In the postmodern period, which I will focus on in my talk, this counter tradition of feminine heroes in the traditionally masculine space of the West reemerges as part of a larger revision of the genre. From the 1960s onwards, American and Canadian authors question and revise many of the notions traditionally associated with the Western – patriarchal rule, puritan conceptions of sexuality, as well as settler colonialist and nationalist fantasies. Part of this process of revision is to either include strong female characters into the Western or to rewrite the genre entirely by using a woman as a protagonist. As I will argue, this inclusion of non-submissive and non-normative heroines is part of a larger postmodernist project in which the novels engage the ideology of the Western genre, and use 'sheroes' to question and deconstruct the genre's classical trinity of nationalism, masculinity, and regenerative violence (Slotkin).

References

- Fiedler, Leslie. 1966. *Love and Death in the American Novel*. New York : Stein and Day.
 Lamont, Victoria. 2016. *Westerns: A Woman's History*. Lincoln, NE: University of Nebraska Press.
 Mitchell, Lee Clarke. 1996. *Westerns: Making the Man in Fiction and Film*. Chicago: The University of Chicago Press.

- Slotkin, Richard. 1973. *Regeneration through Violence: The Mythology of the American Frontier 1600-1860*. Middletown, CT: Wesley UP.
- Tompkins, Jane. 1992. *West of Everything: The Inner Life of Westerns*. New York: Oxford UP.

Philip Jacobi (Passau)

Daddy Issues: Wet T-Shirt Feminism and the Contemporary Videogame Heroine

When pressed about the lack of female characters in the games featured at E3 in 2014, one of the videogame industry's biggest trade events, developers were quick to defend themselves: market research had allegedly shown how young men – the videogame industry's main target audience – could not or would not engage with female protagonists on a psychological level, heroines would only allow for a limited range of plotlines and scenarios, too few women actually played videogames or, interestingly enough, having female character models would simply put too much strain on animators and artists. Indeed, despite the fact that the videogame industry today is "a behemoth \$21 billion business" (*CBCNews* n. pag.) women still take a secondary role both as gamers and as characters.

Arguably, recent years have seen a growing critical awareness regarding the medium, for instance on media critic Anita Sarkeesian's YouTube channel *Feminist Frequency*, which has led to more and more studios compelled to address the apparent lack of representations of female heroes. In my paper I want to explore how and to what end developers appropriate this critical discourse with ostensibly feminist agendas of their own. The latest iteration of Lara Croft in *Tomb Raider* (2013) and *Rise of the Tomb Raider* (2015-6), Amanda Ripley in *Alien: Isolation* (2014), and Evie Frye in *Assassin's Creed Syndicate* (2015) are 'sheroes' born under the male gaze: they navigate the contested field of female empowerment in a medium grounded in hegemonic masculinity.

Abstracts Section 4

The Reformation in the English-Speaking World

Chair: Ralf Haekel (Göttingen/Hannover), Lukas Lammers (Erlangen-Nürnberg) and Kirsten Sandrock (Göttingen)

Anne Enderwitz (FU Berlin)

Reform, Reformation and Accumulation in the Henriad

As critics such as Gillian Woods have recently pointed out, "Shakespeare did not [...] fashion an explicitly religious voice" (2013: 15, cf. also Shell 2006: 102). Yet religion features prominently in the plays of Shakespeare's second tetralogy, even if they offer a muddled and conflicted performance of religious ideas and values. The plays may not form a closed totality, but they constitute a temporal sequence: together, they form a broken narrative of personal reform

and thirst for power. The latter comes in the form of an accumulative desire for an excessive quantity of hearts, knowledge, and fame.

The theme of reform has strong religious overtones. The paper reviews personal reform in the contact zone of the Reformation, economy and ethics. Its working hypotheses are (1) that the plays enact personal reform as an ethical rebirth, which puts an end to waste (of time, of money); (2) that this evokes Puritan writings which describe ethical virtues in economic terms of household management; (3) that certain elements work against the master narrative of reform / Reformation, among them figures such as Falstaff and other commoners, but also the self-interested rationality of the reformed kings; and (4) that all the plays offer a subtle critique of accumulation and thereby construct an ethical common ground which exceeds any specific confessional framework: neither Catholic nor Protestant nor Puritan in nature, it is strongly indebted to Greek and Roman virtue ethics, which influenced Christian ethics of all kinds. With the assumption that the critique of excessive accumulation represents a minimal ethical consensus beyond confessional differences, the paper returns to the hotly-debated question of the relation between the Reformation and capitalism: Reformation ideology is thought to encourage accumulation with its lessons of diligence and thrift but this is only partially true for the turn of the seventeenth century.

Sonja Fielitz (Marburg)

Negotiating Reformation(s) on the Early Modern Stage: Shakespeare, Marlowe and Contemporaries

This paper will engage with the contemporary negotiation(s) of the Lutheran as well as Henrican Reformation on the early modern English stage and thus contribute to one of the most productive and exciting fields of early modern criticism over the last two to three decades. In what ways did dramatists deal with the fundamentally new orientation of Protestantism, resp. Anglicanism in their public medium, that is, the theatre? How did they, in the turmoil of changing state religions under Henry VIII, Edward, Mary, Elizabeth I, and James I depict characters of different faith and rank such as friars and cardinals? Shakespeare, as is well known, sends out mixed signals in *Hamlet* when he has the young Prince study at Wittenberg, but at the same time the ghost of Old Hamlet coming from purgatory. Christopher Marlowe sends a clear message against Catholicism when he has the Pope ridiculed in his *Dr. Faustus* (1588). Going beyond Shakespeare and Marlowe, this paper will also be interested in less popular plays by their contemporaries, such as Thomas Dekker's *The Whore of Babylon* (1607), John Webster's *The White Devil* (1612) and *The Duchess of Malfi* (1614), as well as Thomas Middleton's *A Game at Chess* (c. 1623) in order to address questions of religion and nationalism as well as possible influences from the Continent.

During the last decades, historians have demonstrated that "Turks" and the Islamic world were of more political and cultural importance to early modern England than had previously been acknowledged. After her excommunication in 1570, Elizabeth I established close diplomatic and commercial relations with the Ottoman Empire, regarding it as a potent ally in her fight against the threatening Spanish invasion. In 1579, she cemented her political alliance with the Ottomans through references to the anti-idolatrous affinity of Protestantism and Islam in her correspondence with Murad III (Dimmock 2006). In contemporary sermons, however, Muslims were demonised. They were described as aggressive enemies of Christianity, heretics and idol-worshippers who can only be saved through conversion. On the English stage, "Turkish" characters elicited admiration, fear and tragic pity (Marlowe's *Tamburlaine*, Greene's *Selimus*), but they also represented anti-Muslim stereotypes: cruelty, aggression, strong or weak tyranny, ambition, greed for power and wealth, deviousness and lasciviousness (Matar 1998, see Kyd's *Solyman and Perseda*). Dramatic characters who converted to Islam were presented as immoral fools, Islamic rituals were shown to be hollow and Muhammad was denigrated as a pagan idol. As English authors developed strategies through which they tried to cope with the strength of the Ottoman Empire, their texts expressed a considerable amount of "imperial envy" (Gerald MacLean 2007), a sentiment that echoed as well as fuelled contemporary political and commercial interests: in 1603, Elizabeth I intended to attack the Spanish colonies in the New World with the help of Morocco and to found a joint colony there (Matar 1998). Under James I, English imperial desire directed itself towards the Ottomans and the Muslim world in general.

My presentation intends to show that early modern fictional and non-fictional texts express the multiple, often ambivalent transnational and interreligious connections with the Muslim world that followed shifting political and economic interests. Such connections were made possible by the conflicts of the Reformation during which the term "Turk" was turned into a satirical metaphor through which orthodox Christians and Protestants branded each other as heretical. Tyndale, however, compared the "Turks" favourably to orthodox Christians (Dimmock 2004). Consequently, English post-Reformation representations of "Turks" and the Islamic world were characterised by a blend of anxiety, hostility, admiration, fascination, desire and envy. As such, they were important parts of nascent British imperialism.

Procrastination is by no means a side effect of technological advances of the 21st century and an ever-increasing availability of the so-called new media. Rather, it is first experienced as a problematic concept during the early modern period, being negotiated in a wide range of texts including Robert Green's *Gwydonius* (1584) and John Marston's *The Scourge of Villanie* (1599). However, while these texts, as diverse as they are, represent procrastination as dangerous or

as the mere target of satire respectively, its cultural complexity is thoroughly negotiated in Shakespeare's plays for the first time. In my talk I seek to argue that in *Hamlet* the root of procrastination is found in the struggles brought about by the Reformation: As Hamlet comes nearer and nearer to his own death, his words are transfixed by what it means to talk about "a divinity that shapes our ends" (5.2.11). The question is at the same time about where to locate religion in the new world of divided consciences, and also about who Hamlet imagines he is in this context. As shall be argued, this is directly related to the question about the nature of action, and hence to Hamlet's notorious delay thereof. In order to illustrate this rationale, Shakespeare's play is contextualized to Puritan discussions of Procrastination in Anthony Walker's *The Great Evil of Procrastination* and recent studies on the materiality of time in early modern culture (Harris). Procrastination thus renders visible the negotiation of emerging temporalities, which, in turn, distinguishes procrastination from medieval concepts such as melancholia and acedia: Whereas in medieval thought human time is imagined as a transitory period linked to eternity (where "true time" is of unlimited duration), during the early modern period 'true time' becomes the time of human life. When the emphasis upon temporality shifts from the macrocosm to the microcosm, from the natural world to the human body, and from the concept of a divinely determined life span to a temporal space to be shaped by individuals, the result is what might be called a secular subjectivization of time. (Cf. Yandell; Benjamin).

Felix Sprang (Siegen)

The Reformation of Modern Poetry: Reform and Form

The Brexit campaign and the result of the referendum have brought it to the fore once again: from an English perspective, (constant) reform is the norm. Institutions like the EU which allegedly resist reform are eyed with suspicion as are, of course, calls for a revolution. In my contribution to this panel I should like to focus on those aspects of the Reformation which the call has identified as "an enduring phenomenon in the literary and cultural sphere". My angle may seem post-religious at first glance, and I am indeed interested in the very concept of reforming rather than the manifold repercussions of the Reformation as a socio-cultural and political shift. At the heart of my investigation is *The advancement and reformation of modern poetry: A critical discourse* (1701) by John Dennis, who Swift attacked as a "narrow-minded witling". While granting that sacred poetry, undoubtedly, has always played an important part in the development of poetic form (Dennis suggests in chapter X, for example, that "in their Sacred Poetry, in which the Ancients, excell'd the Moderns, those places were greatest, and most Poetical that had most of Religion."), Dennis's treatise, however, also testifies to a proto-religious (or perhaps quasi-religious) conception of how literary texts are reformed. It is this notion of the "reformation of modern poetry" that I will scrutinize to arrive at a general understanding of the notion of how poetry, and literature at large, have been reformed and are being reformed still today. literary texts are reformed. It is this notion of the "reformation of modern poetry" that I will scrutinize to arrive at a general understanding of the notion of how poetry, and literature at large, have been reformed and are being reformed still today.

The Impact of Protestantism on the Regional Identity of Ontario in Alice Munro's Short Fiction

In Alice Munro's short story 'The Peace of Utrecht' (1968), a return to small-town Ontario confronts the narrator with conventions she had escaped as a young woman: 'They stared back at me with grave accusing Protestant faces, for I had run up against the simple unprepossessing materialism which was the rock of their lives. Things must be used; everything must be used up, saved and mended and made into something else and used again.' Perceived as suffocating in its unyielding cultural expectation, the commitment to disciplined Christian deportment she describes exemplifies recurring Protestant motifs that feature in Munro's stories. One of the most distinguished contemporary Canadian writers, Munro is renowned for her insightful portrayals of rural and small-town Ontario, the province where she grew up and has spent most of her life. Born into a Presbyterian family of Scottish and Irish background, Munro left the church as a young woman, but returned to Protestant concepts in her fiction, dealing with notions of predestination, justification through faith, and (the impossibility of) salvation. Moreover, she has represented the cultural impact of Protestant thinking on the customs, conventions and communities in Ontario, a centre of the Canadian Protestant population that is the setting of most of her stories. Given the significance of Protestantism for Munro's writing, it is surprising that scholars have hardly explored its influence. My paper will attend to this lacuna by identifying Protestant tenets in her stories, and by investigating Protestant thinking in Munro's depiction of Ontario life that is defined by the routines of farm work, rigid social conventions, and a culture discouraging intellectual and artistic ambitions. Taking cue from recent critical appraisals of the importance of fiction describing 'conservative, small-town Protestant communities' (Ravvin) for the development of a national culture that identifies 'white civility' with Protestantism (Coleman), my discussion aims to position Munro within the broader tradition of Protestant Canadian writing.

Abstracts Section 5

Adaptations, Creations and Transformations – Teaching Literature Today

Chairs: Gabriele Blell (Hannover) and Maria Eisenmann (Würzburg)

Christiane Lütge (München)

Global, Transcultural and Multimodal? Reconsidering the Role of Literature in the EFL Classroom

Recently, the role of literature in the EFL Classroom is undergoing considerable changes. Transcultural and especially global issues are emerging as a new paradigm in L2 settings. Internationally, global education has become a professional concern for many teachers and teacher educators (Lütge 2015). Its impact on teaching literature via new texts and topics such as migration, global citizenship, human rights and sustainability has not been systematically researched yet.

Simultaneously, multimodal and digital literacies are rapidly gaining ground in L2-settings, dramatically changing both the text basis and methodological approaches in teaching (Lotherington/Sinitskaya 2009, Kalantzis/Cope 2015). Picture books, graphic novels – also in their digital forms – as well as literature apps will be entering the EFL Classrooms in the future. Developing agency and voice in multicultural and multimedia settings (Lotherington 2009) is among the important tasks for teachers and teacher educators and will possibly define new roles for the literature classroom in the future.

In this paper I will attempt to reconsider the role of literature in EFL teaching in the midst of considerable and far-reaching changes in society and media settings, thus discussing both the challenges and multifaceted options for text selection and teaching methodologies.

References

- Kalantzis, Mary and Bill Cope. 2015. "Regimes of Literacy." In *Negotiating Spaces for Literacy Learning: Multimodality and Governmentality*, edited by M. Hamilton, R. Hayden, K. Hibbert, and R. Stoke. London: Bloomsbury. 15-24.
- Lotherington, H. 2009. "Developing agency and voice with multicultural children: Radically rewritten traditional tales at Joyce Public School." In D. Booth, C. Jupiter & S. Stagg Peterson (Eds.) *Books, Media, and the Internet: Children's Literature for Today's Classrooms* (pp. 97-105). Portage and Main.
- Lotherington, H., Neville-Verardi, D., & Sinitskaya Ronda, N. 2009. "English in cyberspace: Negotiating hypertext literacies." In L.B. Abraham & L. Williams (Eds.), *Electronic discourses in language learning and language teaching* (pp. 11-41). Amsterdam: John Benjamins.
- Lütge, Christiane. 2015. (ed.). *Global Education in English Language Teaching*. Münster: LIT.

Ute Massler & Kerstin Theinert (Weingarten)

MELT – Multilingual Readers' Theater: Enhancing Reading Fluency in a Multilingual Context

Individual plurilinguality as well as deficiencies in reading ability in school and foreign languages are relevant topics in society and education policy. Furthermore, school curricula demand a stronger network of education and foreign languages in place of isolated language learning. Due to increasingly internationally operated companies and increased mobility, EU- / Education Ministers and researchers are required to target the promotion of plurilinguality among learners.

The development of a didactic-methodological design (following the design-based research approach, Van den Akker et al. 2006) for a multilingual readers' theater is at the core of this EU project (2014-17) (D/A/CH/L). Literary texts from different genres are transformed into readers' theater texts in dialogic form for various language combinations, which allow for differentiation according to performance levels and the inclusion of minority languages. Readers' theater is considered to be an effective fluency development method. Its use also results in increased correct word recognition and improved prosody (Young & Rasinski 2009: 10). Pupils practice reading aloud in groups and afterwards present their individual parts in plenary. The design includes reading aloud by the teacher as an important modeling measure. The subsequent communication based on the literary text between teacher and pupils aims to foster students' personal reflections and responses to the literary texts. Methods and activities deriving from drama-based pedagogy are also included in the design.

In practice this means to develop a teaching environment which fosters the reading skills of learners and their reading motivation, whilst increasing the acceptance among teachers and learners, to engage more in learning processes in multilingual education settings. The talk will present teaching design, materials, research design and results.
<http://melt-multilingual-readers-theatre.eu>

Susanne Heinz (Kiel)

Researching Multimodal Reader Response(s) in the EFL Classroom

The paper focuses on the student's response to multimodal literary texts in the EFL classroom: an aspect rather neglected by reading research so far. It will set off by discussing the implications which the recently developed social semiotic frame of multimodality (Bezemer & Kress 2016) and multimodal approaches to reading (cf. Walsh 2004; Unsworth & Cléirigh 2013) might have on teaching designs fostering multimodal literacy and reading competence in the school context. It will then present the findings of a research project set up at secondary school level in Schleswig-Holstein. The underlying research questions are the following: Do EFL-learners construct meaning in multimodal texts differently from print texts? In which way do reading tasks influence the student's multimodal literacy? An excerpt of Neil Gaiman's young adult novel *The Graveyard Book* (2008) and its graphic novel adaptation (2014), which follows the chapter structure of the novel, will be read in three different research settings: During an English lesson group A reads the novel and group B the graphic novel on their own, while group C reads the graphic novel in combination with reading activities which make the students expressly focus on the different modes to construct the overall meaning of the text. Following the individual reading of the texts during the lesson, students will be asked to answer questions about their responses to the text. As a follow-up all groups will be given the same posttest also assessing the students' knowledge of characters and plot as well as their individual response(s) to the text.

References

- Bezemer, J., & Kress, G. 2016. *Multimodality, learning and communication: a social semiotic frame*. Milton Park, Abingdon, Oxon: Routledge.
- Unsworth, L., & Cléirigh, C. 2011. "Multimodality and reading: the construction of meaning through image-text interaction." In C. Jewitt (Ed.), *The Routledge handbook of multimodal analysis* (pp. 151-163). London, New York: Routledge.
- Walsh, M. P. 2005. "Reading visual and multimodal texts: how is 'reading' different?" Paper presented at the Multiliteracies & English Teaching K-12 in the age of information & communication technologies 2004, Armidale, Australia.

Claudia Deetjen (Münster)

Teaching William Shakespeare's *The Tempest* through Graphic Novels

Recent years have seen a wealth of literary classics being turned into comics or graphic novels. William Shakespeare's works are a case in point. The 'Classical Comics' series e.g. offers graphic novel versions of a broad range of Shakespeare's plays – from tragedies like *Macbeth* or *Romeo and Juliet* to comedies like *A Midsummer Night's Dream* or romances like *The Tempest*, featuring Shakespeare's original text or a modernized 'plain text' and even an abridged 'quick text' version. Beyond that a staggering wealth of other adaptations are out on the market, ranging from the 'Graphic Shakespeare series' to 'Comic Book Shakespeare' and even 'Manga Shakespeare.'

This essay will look at William Shakespeare's romance *The Tempest* and at two graphic novel adaptations of the play – *The Tempest: The Graphic Novel* (2009), published in the 'Classical Comics' series and designed by Jon Haward (among others), and Paul Duffield's *The Tempest* (2007), published in the 'Manga Shakespeare' series – to explore how graphic novel adaptations can be beneficial to the study of literary texts in the EFL classroom. In many ways, Shakespeare's *The Tempest* makes for interesting classroom material: It is a story of political overthrow, of conflict between brothers, of revenge and retribution and of love at first sight. Beyond its plot, the drama also opens interesting historical allusions to England's American colonies and to slave trade. As a story of flight, refuge and return, finally, the drama also raises topical questions regarding the situation of refugees, encounters with the unknown and the meanings of home.

Teaching the play through the use of its graphic novel versions allows the story of Prospero to become attractive to a media-savvy contemporary audience. While Haward's Classical Comics adaption includes the drama's entire original text, Duffield's Manga version of *The Tempest* takes greater artistic liberty. Hence, selectively using the graphic novel parallel to the reading of the original drama may serve as an aid to facilitate understanding of Shakespeare's difficult prose and verse. Moreover, Haward's and Duffield's graphic novels are not merely translations of the classical Shakespeare text but autonomous artistic achievements in their own right which offer the graphic artists' personal interpretations of the drama text. As such, they may present new interpretive vantage points that may be put to productive use to test students' hypotheses about the play, for example when exploring the representation of space and time or of the play's characters. Both graphic novels e.g. provide the reader with extensive maps of Prospero's island and with detailed visual representations of the island space that may well be compared with Shakespeare's original stage directions. Moreover, looking at the very different visual representations of e.g. the character Caliban in the two graphic novel adaptations and comparing these to the original drama text opens up interesting perspectives on a very complex character: While Caliban is portrayed as a freedom-seeking werewolf-like "whelp" in the Manga-comic version, he is a very docile, 'slavish' "tortoise" in the Haward's adaption of the play.

Finally, graphic novel adaptations of *The Tempest* may be used to make students aware of the narrative properties of the two very different media and serve to further their skills in media literacy. Studying Duffield's representation of the first meeting of Miranda and Ferdinand in act 1.2, for example, students may explore how visual images may supplant the use of text to

express characters' emotions and memories as extensive passages of the text are here omitted (in contrast e.g. to Haward's adaptation which features the original text in its entirety). Exploring these many ways in which graphic adaptations of Shakespeare's *The Tempest* may be used both to facilitate and prompt close readings of the play itself and to advance skills in media literacy will be the purpose of the essay.

References

- Boschenhoff, Sandra Eva. 2013. "Teaching Literature the Graphic Way: How Comic Adaptations can Support the Reading of Literature." *Teaching Comics in the Foreign Language Classroom*. Ed. by Christian Ludwig and Frank Eric Pointner. Trier: wvt. 125-154.
- Duffield, Paul/Appignanesi, Richard. 2007. *The Tempest. Manga Shakespeare*. London: Self-Made Hero.
- Haward, Jon/McDonald, John et al. 2009. *The Tempest: The Graphic Novel*. Original Text Version. Birmingham: Classical Comics Ltd.
- Grimm, Nancy. 2014. "Hamlet goes Manga: Texts, Topics, Teaching." *Shakespeare in the EFL Classroom*. Ed. by Maria Eisenmann and Christiane Lütge. Heidelberg: Winter. 183-200.
- Pointner, Frank Erik. 2013. "Teaching Comics as Comics." *Teaching Comics in the Foreign Language Classroom*. Ed. by Christian Ludwig and Frank Eric Pointner. Trier: wvt. 27-68.
- Shakespeare, William. 1987. *The Tempest*. Ed. by Stephen Orgel. Oxford: O.U.P.

Engelbert Thaler (Augsburg)

Shakespeare 2.0

In contrast to the first generation of the Internet, where people were limited to the passive viewing of content, Web 2.0 refers to World Wide Web websites that emphasize user-generated content, usability, and interoperability. In a similar vein, modern authors have adapted, re-created and transformed Shakespeare by producing their own texts which are rather easy to use and relate to other texts in a polyphonic intertextual and intermedial way. This paper attempts to describe and assess these new formats as well as point out their potential for TEFL (Teaching English as a foreign language) classrooms. The survey will not be restricted to Web 2.0 applications in the narrow sense, i.e. social networking sites, social media, blogs, wikis, folksonomies, video sharing sites, hosted services, apps, collaborative consumption platforms, and mashup applications, but also include further auditory, visual and audiovisual media, e.g. pop songs, pictures, and movies. Whether such an update of Shakespeare's works enhances or devalues the Bard, may be open to discussion.

Christian Ludwig (Karlsruhe)

Towards a Postcolonial Critical Visual Literacy in the EFL-Classroom:

Joe Sacco's Comic Journalism

Graphic narratives are still in their infancy of being accepted as an effective addendum to traditional literary texts and media employed in German EFL-Classrooms. In contrast to this, the potential of postcolonial texts has been increasingly recognised, especially with the aim of raising learners' awareness. The aim of my talk is to demonstrate how students can benefit

from reading graphic narratives in the EFL-Classroom when it comes to developing a postcolonial critical visual literacy closely related to the reconstruction of identities and otherness. Graphic novelist and comics journalist Joe Sacco, as Knowles puts it, has spent “two decades immersed in the practical realities of postcolonial, marginalising, ‘othering’ and politically oppressive situations” (2015: 86). His works such as *Kushinagar* or *The Unwanted*, both published in his collection of short-form graphic reportages (*Journalism*, 2013), take readers to disregarded locations. In my talk, I will outline the natural relationship between comic narratology, trauma, and postcolonial literary studies and exemplify how Sacco goes beyond a mere illustration of, for instance, the experiences of African immigrants in Malta or the ‘untouchables’ in India, by making exceptional use of narrative strategies of comics, especially exploiting the immediacy inherent to the medium. Taking a creative writing approach, I will present sample activities which encourage students to personally respond to the reportages and discuss how those individual interpretations can be shared and coordinated, triggering processes of empathy and recognition.

Zeichnung: Technische Zentrale Ref. V/4
Stand: Juli 2017



General Information

Conference Venue

Our conference venue is the **Vielberth Building** in the northern part of the campus of the Universität Regensburg. The address is Universitätsstraße 31, 93053 Regensburg.

Public Transport

The campus is located about 3km south of the city centre and is served by several bus lines:

2A/2B (to Karl-Stieler-Str./Graß)

4 (to Universität)

6 (to Klinikum)

11 (to Herm.-Höcherl-Str.)

The bus stops closest to the conference venue are “Universität”, “OTH Regensburg” and “Tech Campus/OTH”. The conference venue is within five minutes’ walking distance from these stops.

Please note that a four-day-pass (valid 20-23 September) for Regensburg public transport (RVV) is included in the conference pack. Information on time tables, connections and stops is available on the website of Regensburger Verkehrsverbund: www.rvv.de

If you fancy a walk instead, the campus can be reached in 20 minutes from the railway station and the central bus hub in Albertstraße.

Parking

Since the conference takes place during the term break, there will be ample parking available in the surrounding car parks on campus (all free of charge).

Wi-Fi & Computer Services

For Wi-Fi access during the conference, connect your (WPA2-compatible) device with the wireless network conference.uni-regensburg.de. Password: unirconf

The **eduroam** network is also available in the Vielberth Building. Members of participating universities can use their regular accounts and passwords to log into eduroam.

Furthermore, conference participants have access to the computer room of the Vielberth Building, **CIP Pool VG**, which can be found on the ground floor, behind H24. You can log in there using the account tag00 and the password dav-2017.

If you need to print documents, please contact our friendly helpers in the conference office.

Cafés and Restaurants

On Campus

Unikat
(Italian, Mediterranean, Pizza, Salads)
Universitätsstraße 31
Tel. 0941 94551018

Within Walking Distance

Max und Muh
(Burger, Salads)
Ludwig-Thoma-Straße 33
Tel. 0941 99225436

Asahi Running Sushi
(Sushi, Japanese)
Theodor-Storm-Str. 18
Tel. 0941 99259519

Kneitingner Keller
(Trad. Bavarian, Beer Garden)
Galgenbergstraße 18
Tel. 0941 76680

City Centre

Arcaden Shopping Centre
Various Food Stalls
Nearest Bus Stop: HBF Süd/Arcaden
(Sushi, Vietnamese, Tartines, Cakes)

Namaste
(Indian)
Nearest Bus Stop: HBF Süd/Arcaden
Schikanederstraße 2A
Tel. 0941 70862626

Pritanio
(Greek)
Nearest Bus Stop: HBF Süd/Arcaden
Galgenbergstraße 3
Tel. 0941 89059625

Amore, Vino & Amici
(Italian, Mediterranean)
Nearest Bus Stop: Dauchauplatz
Hinter der Grieb 8
Tel. 0941 93081525

Bar Ravel
(Spanish, Tapas)
Nearest Bus Stop: HBF / Albertstraße
D.-Martin-Luther-Straße 14
Tel. 0941 59002

Burger House
(Burgers)
Nearest Bus Stop: Arnulfsplatz
Drei-Mohren-Straße 1
Tel. 0941 20901231

Café Anna
(Tartines, Cakes)
Nearest Bus Stop: Bismarckplatz
Gesandtenstraße 5
Tel. 0941 2060230

Da Tino
(Italian, Pizza)
Nearest Bus Stop: Fischmarkt
Haidplatz 4
Tel. 0941 561335

Dean & David
(Salads, Currys, Sandwiches, Smoothies)
Nearest Bus Stop: Fischmarkt
Goliathstraße 2

Gravenreuther
(Trad. Bavarian, German)
Nearest Bus Stop: Fischmarkt
Hinter der Grieb 10
Tel. 0941 55050

Hans im Glück
(Burgers, Salads)
Nearest Bus Stop: Fischmarkt
Kohlenmarkt 6
Tel. 0941 38219591

Kaminski
(Bistro: Asian, Italian, Cake)
Nearest Bus Stop: Fischmarkt
Hinter der Grieb 6
Tel. 0941 5999033

Anglistentag 2017

L'Osteria

(Italian, Pizza)

Nearest Bus Stop: Fischmarkt

Watmarkt 1

Tel. 0941 5999181

Markthalle

Paul's Boutique (Varying Lunch Dish, Panini)

Italian food stall (Fresh Pasta, Antipasti)

Nearest Bus Stop: Dachauplatz

D.-Martin-Luther-Straße 2

Marple and Stringer

(Bistro: Fish and Chips, Sandwiches, Salads)

Nearest Bus Stop: Bismarckplatz

Bismarckplatz 4

Tel. 0941 20904439

Orphée

(French, Bistro)

Nearest Bus Stop: Altes Rathaus

Untere Bachgasse 8

Tel. 0941 52977

Roter Hahn

(Modern Regional Cuisine, International)

Nearest Bus Stop: Bismarckplatz

Rote-Hahnen-Gasse 10

Tel. 0941 595 090

Scholz

(Salads, German, Mediterranean)

Nearest Bus Stop: Dachauplatz

D.-Martin-Luther-Straße 2

Tel. 0941 4659441

Sushi Haus

(Sushi)

Nearest Bus Stop: Arnulfplatz

Wollwirkergasse 2

Tel. 0941 5676480

Taracafé

(Vegan, Snacks, Daily Changing Menus)

Nearest Bus Stop: HBF/ Albertstraße

Am Brixener Hof 5

Tel. 0941 64635541

Tiziano

(Italian)

Nearest Bus Stop: Bismarckplatz

Drei-Mohren-Straße 5

Tel. 0941 563980

Bavarian Highlights

Bischofshof

(Traditional Bavarian, German)

Nearest Bus Stop: Thundorferstraße

Krauterermarkt 3

Tel. 0941 5941010

Dampfnudel Uli

(Dampfnudel [sweet yeast dumpling])

Nearest Bus Stop: Fischmarkt

Watmarkt 4

Tel. 0941 53297

Krauterer

(Trad. Bavarian, Upper Palatinate)

Domplatz 7

Nearest Bus Stop: Thundorferstraße

Tel. 0941/5 73 88

Historische Wurstkuchl

(Sausages, Trad. Bavarian)

Nearest Bus Stop: Thundorferstraße

Thundorferstraße 3

Tel. 0941 466210

Hacker-Pschorr Wirtshaus

im alten Augustiner Kloster

(Trad. Bavarian, German)

Nearest Bus Stop: HBF/ Albertstraße

Neupfarrplatz 15

Tel. 0941 5840455

Regensburg Kneitinger

(Trad. Bavarian, German)

Nearest Bus Stop: Arnulfplatz

Am Arnulfplatz 3

Tel. 0941 52455

Regensburger Weißbräuhäus

(Trad. Bavarian, German)

Nearest Bus Stop: Dachauplatz

Schwarze-Bären-Straße 6

Tel. 0941 5997703

Gourmet

storstad

(Nordic Fusion)

Nearest Bus Stop: Fischmarkt

Watmarkt 5

Tel. 0941 59993000

Social Programme

Conference Warming on Wednesday, 20 September, 19:00

Brauhaus am Schloß

Waffnergasse 6, 93047 Regensburg

Brauhaus am Schloß offers hearty Bavarian food and home-brewed beers and is located right next to St. Emmeram/Thurn und Taxis Palace in the southwestern part of the city centre. The nearest bus stop is "Justizgebäude" from where the restaurant can be reached in five minutes.

Conference Dinner on Thursday, 21 September, 19:30

(advance registration required)

Haus Heuport

Domplatz 7, 93047 Regensburg

Overlooking the western portal of St. Peter's Cathedral, Haus Heuport is one of Regensburg's largest medieval patrician houses, built in the late 13th century. Its name is derived from "Heutor", the gate next to the haymarket, leading to the former Jewish quarter. We will enjoy our conference dinner in the festive atmosphere of Haus Heuport's famous gothic ballroom. The nearest bus stop is "Thundorferstraße" from where the restaurant can be reached in five minutes.

Excursion on Saturday, 23 September, 09:40-13:00

Guided Tour of Regensburg

(advance registration required)

In this outing, we will explore the Old Town of Regensburg – a UNESCO World Heritage Site – on foot and from the river Danube. We will meet at 09:40 at the western portal of the cathedral (i.e., the main entrance below the two large spires), the guided tour conducted by the "Stadtmaus" will commence at 9:45. On this two-hour walking tour, we will look for the traces left by patricians and bishops, demons and saints, citizens and craftsmen, visiting the major landmarks and monuments of one of the most important towns during the Middle Ages. The guides will enliven the tour with vivid stories and legends of the people of Regensburg (the tour will be conducted in German).

We will end the walking tour on the Danube river bank, where we will embark on a "Strudel Rundfahrt", a short boat cruise (c. 50 minutes) that will take us past the famous eddies below the Steinerne Brücke, the old stone bridge across the Danube, and that will let us see the sites of the city from a new perspective.

Anglistentag 2017

At roughly one o'clock we will be back on land and the 'official' part of the excursion will be over – in good time to reach trains departing c. 13:30 or later. Those whose travel arrangements allow for it are very welcome to join me for lunch at a beer garden across the river (please note that lunch is not covered by the excursion fee).

Contact and Emergency Information

Organisers

Institut für Anglistik und Amerikanistik
Prof. Dr. Anne-Julia Zwierlein
Prof. Dr. Jochen Petzold
93040 Regensburg

Sekretariat
Linda Bley
PT 3.2.49
Tel. +49 941 943 3468
sekretariat.anglistik@ur.de
anglistentag.regensburg@ur.de

<http://www.uni-regensburg.de/sprache-literatur-kultur/anglistik/index.html>

Fire and Rescue Services, Medical Emergency Call

Tel. 112

Police Call

Tel. 110

Police Station

Polizeiinspektion Regensburg-Süd
Minoritenweg 1
93047 Regensburg
Tel. 0941 5062001

Medical Emergency, Emergency Room

Krankenhaus der Barmherzigen Brüder
Prüfeninger Straße 86
93049 Regensburg
Tel. 0941 3690

Klett Akademie

für Fremdsprachendidaktik

Wir sind das Bindeglied zwischen Forschung und Schule.

Als Fremdsprachenexperten aus Wissenschaft und Praxis arbeiten wir eng mit dem Ernst Klett Verlag zusammen, entwickeln gemeinsam innovative Unterrichtsideen und geben diese in unseren Fortbildungen und Publikationen an Sie weiter.



Bestellung über:
www.klett-akademie.de

Publikationen der Klett Akademie

Literaturkompetenzen Englisch

NEU 978-3-7800-4808-0 € 24,95

Kompetenzaufgaben im Englischunterricht

978-3-7800-1095-7 € 21,95