

# EARS / EUCOR

December 2013 – Albert-Ludwigs-Universität Freiburg

## EARS Programme

### 6 December (Friday); Übungsraum 2, 5th Floor (KGIV)

9.00 Coffee and biscuits

**9.15** **Welcome** (Monika Fludernik) and Presentation of our interdisciplinary research projects

#### **A) Presentation on Collaborative Research Centre 1015, “Otium” (SFB 1015: “Otium”)**

Monika Fludernik: Introduction to SFB “Otium” (5 minutes)

Kerstin Fest: “At Seven I retir'd from Champaigne and toasting the Lady – to a Box at *Drury-Lane*’: Eighteenth-Century Theatre between Leisure and Business” (20 minutes)

This paper will present the findings of initial research into the depiction of theatre in eighteenth-century dramatic and non-dramatic texts conducted within the newly established Collaborative Research Centre (SFB) 1015. One of the main areas of interest of this Research Centre are spaces of leisure. The theatre proves to be an especially fascinating one, as it is many things to many people. Simultaneously it is a work place, a site of entertainment, a locus of didacticism and a den of iniquity. While being inseparably connected with ‘literature’ and ‘art’, the theatre is always also public, popular and perhaps, at times, even vulgar. It resists tidy classifications and analyses; in contrast to other typical spaces of leisure like the garden, the country house or the convent, it is quintessentially ‘messy’ and unruly. Looking at texts that range from inventory lists of costumes and stage sets to private letters and public pamphlets, this paper will present the theatre as a contested space constantly oscillating between more or less educated leisure and the demands of a business venture.

10.15-10.45 Coffee break

**10.45 B) Collaborative Research Centre 948: “Heroes – Heroizations – Heroisms. Transformations and Conjunctures from Antiquity to the Modern Day” (SFB 948 “Helden, Heroisierungen, Heroismen”)**

Christiane Hadamitzky: Introduction to SFB “Heroes-Heroizations-Heroisms” (5 mins)

Christiane Hadamitzky: “‘Stage-effect and brilliant éclat’ – Chambers’s Edinburgh Journal and the Heroism of Private Life” (20 minutes)

The Victorian Age with its transformations in terms of technology, science and religious orientation was a period in which competing concepts of the heroic had to be negotiated, justified and defended. Periodicals, which aimed at a broad audience and were the main source of information and knowledge for large parts of British society, were a defining medium of the time. Their heterogeneity in terms of content and form make them a rewarding source for a study of competing notions of the heroic that characterise the period. Deriving from my doctoral research, my paper will first discuss prevalent nineteenth-century notions of heroism and then, using the example of *Chambers’s Edinburgh Journal*, focus on the didactic application of the heroic and the abandonment of the ‘classical’ hero for the middle and working classes.

**C) Graduiertenkolleg 1767: “Fiktionales und Faktuales Erzählen” (Graduate School 1767: “Fictional and Factual Narration”)**

Sebastian Finger: Introduction to the Graduate School (5 minutes)

Nicole Falkenhayner : “CCTV Beyond Surveillance” (20 minutes)

My post-doc research project investigates the cultural work that surveillance camera footage does as a public form, with a focus on its ability to evoke narrativity or structure narrations. I propose that CCTV images, sequences, and the camera set-up networks are part of the multi-medial arrangements with which we narrate in contemporary societies. The paper investigates how CCTV systems have become, beyond their function as political tools of knowledge, nearly self-evident vehicles of experience and expression. Novels and movies that structure their narratives via the camera systems abound in British cultural production, far beyond a “big brother” implementation. My paper will discuss the experimental film *FACELESS* by Manu Luksch (2007), that is told with the legally obtained public surveillance camera images of the author, and the novel *WHAT WAS LOST* by Catherine O’Flynn (2007) that is set completely in a – camera surveyed – English shopping mall.

**13.00 Lunch at „Haus zur Lieben Hand“**

## EUCOR Programme

### 6 December (Friday); Übungsraum 2, 5th Floor (KGIV)

14.00 Coffee and biscuits

#### **14.30 Panel 1**

14.30-14.50 Christian HÄNGGI (Basel; dir. P. Schweighauser): "A Political Reading of a Musical Passage in Thomas Pynchon's *Mason & Dixon*"

In his highly original work *Noise: The Political Economy of Music*, Jacques Attali claims that music is prophetic of the political and economic order of society. He names three eras in the history of Western music and – subsequently – society, which are partly overlapping: the eras of sacrifice, representation, and repetition. To these he adds a fourth era, that of composition, which in his 1977 account was reverberating from a possible future and today, arguably, may be seen as partially actualized. Attali's theory resonates in many ways with Thomas Pynchon's understanding of history in that "[t]he past actually mirrors the *trajectory* of the present" (David Cowart). Examining a passage from Pynchon's *Mason & Dixon* (1997), this paper will attempt a political reading of an excerpt in which the characters discuss the meaning of the musical developments of their time. Late eighteenth-century music in America, I will argue in Attali's spirit, may be read as the announcement of the liberation of the slaves about a hundred years later.

14.50-15.10 Maguette N'DIAYE (Strasbourg; dir. C. Ross), "The Perverse Child in Martin Amis' *London Fields* and Will Self's *How the Dead Live*"

*London Fields* (1989), the second novel of Martin Amis' informal trilogy, is dedicated to critical worldwide phenomena such as the nuclear threat upon our heads, genocides, wars and global climate change. In a similar context of apocalyptic visions and multidimensional social disruptions, Will Self's *How the Dead Live* (2001) presents a comparable social malaise which could be termed the 'psychic apocalypse' of individuals. These two texts however different in meaning, aim at breaking down social conventions of all sorts. Thus, Amis and Self implicitly acknowledge the immediacy of the End mercilessly making it the main law of the world of their characters. It is precisely in this context that one can address children as perverse individuals who actively take part in the process formation of a latent post-apocalyptic society. This paper will examine how a child performs atavistic tendencies hastening the world's collapse and, more widely, provide a picture of social representations and sexual disorders in the contemporary British novel.

15.10-15.30 Panel discussion

## 15.40 Panel 2

### 15.40-16.00 Max ALDERS (Freiburg; dir. M. Fludernik), "Social Minds in Non/Fictional Narration: "The Open Boat" and The Declaration of Independence"

Deriving from my doctoral research, the presentation outlines the concept of 'social minds' as represented in prose narrative. It was Alan Palmer's recent study, *Social Minds in the Novel* (2010), which identified collective experience as an underexplored dimension in (both fictional and non-fictional) narrative. I first explicate social minds on a conceptual level, operating under the systematic and methodological auspices of a narratological approach. Second, I exemplify the newly emerged social minds vista by adducing two narrative instances which prominently display shared experience: Stephen Crane's "The Open Boat" (1897) and the North-American *Declaration of Independence* (1776).

### 16.00-16.20 Derek GOTTLIEB (Basel; dir. I. Habermann): "Shakespeare and Skepticism: The Claim of a Cavellian Literary Scholarship"

As the appeal of anti-foundationalist critique in literary studies, most prototypically deconstructionism, has waned, the field of literary studies has witnessed the rise of new varieties of foundationalist inquiry, including especially within the past decade what some have called a "scientific turn" in literature. This new interdisciplinary movement sets itself explicitly in opposition to the work of its forebears, promising once more the fullness of meaning that the earlier generation held to be always deferred. Stanley Cavell's readings of Shakespearean tragedy reveal the antagonism in or bipolarity of the above debate to be unnecessary: attending carefully to what Cavell calls the "truth in skepticism" allows one to see that each side of the above schism responds to an identical problem, but that the problem itself is misconceived, and for that reason neither side's solution (or abdication) proves satisfying. A more quietist approach to literary studies, centered upon a reflexive or redemptive reading practice holds out the possibility of (dis)solving important ground-level problems in the projects of literary scholarship.

16.20-16.40 Discussion

16.40 Coffee break

## 17.00 Panel 3

### 17.00-17.20 Heidi LIEDKE (Freiburg; dir. B. Korte): "She Stoops Not to Conquer, But to Sit: Idle Moments in George Eliot's and Mary Shelley's Travel Writing"

In my dissertation, I am looking at experiences of idleness in Victorian travelogues by female and male writers. Apart from the question where idleness 'happens' (if it can 'happen' at all) and where it is to be positioned on the Victorian work vs. leisure continuum, I am interested in the textuality of idleness in travelogues. Do factors such as gender, education and social status have an influence on how idleness can or

cannot be experienced and on how it is rendered in these texts? My paper presents two case studies, namely George Eliot's travel diaries, which were not published, and Mary Shelley's travelogue from 1844, which was her last published work. Eliot and Shelley had two completely different travelling styles: while the first travelled following very detailed itinerary, the latter was a shy, hesitant traveller. Still, both experienced moments that I call moments of idleness, and they both formulated in their travel accounts what it meant for them to be idle.

17.20-17.40 Emilie JEHL (Strasbourg; dir. J.-J. Chardin), "Love's Wound: the Motif of the Pierced Heart in a Few English Emblems"

"The heart is never in so good plight as when it is transfixed with a thousand points of sharpest love and paine" (Henry Hawkins, *The Devout Heart*, p. 216). A commonplace of profane love, the motif of the heart pierced through by Cupid's shafts features in sacred emblems of the seventeenth century ; the archer's identity, however, has changed, and it is now Christ who is shown drawing a bow. Articulating images and texts combined in a close, inseparable relationship, emblems laid great emphasis on the reader's careful perusal of their composition. Although the first emblems delivered rather secular moral messages, by the end of the sixteenth century the genre became dedicated to more overtly devotional themes and was exploited to religious ends in the context of the Counter Reformation. Sacred emblems indeed offered an ideal support for spiritual reflection and were exploited by authors of various religious persuasions in an attempt at promoting their creed. Notably, first in Europe and then in England, an entire subgenre of emblematics started to take shape : emblems of the heart. By focusing specifically on the motif of the pierced heart, we will see that this organ is consistently depicted by Anglican and Jesuit emblematisers as a permeable space, which has to be penetrated by faith and more especially divine love.

17.40-18.00 Sonja BRUNSMEIER (PH Freiburg; dir. M. Schocker): "Investigating the Development of Intercultural Communicative Competence in the Primary EFL Classroom"

According to the Common European Framework of Reference, Intercultural Communicative Competence (ICC) is a fundamental aim of English language teaching (ELT). Didactic research discusses how ICC can be initiated at such an early stage, but currently only vague theoretical conceptions and hardly any practical suggestions for initiating ICC exist for the specific age group of young learners in the ELT context. My Ph.D. project aims to clarify the construct of ICC for the primary English as a foreign language (EFL) classroom. Based on these results, tasks which allow ICC to be put into practice are designed and empirically tested. I chose a qualitative research design, which provides opportunities to deal with the subject matter in an inductive and understanding way and also allows me to investigate the field in an explorative and interpretative way. My presentation will outline my research design and set out how I aim to answer my research question.

18.00-18.30 Discussion

18.30 Buffet dinner

[NB: There will be a number of additional presentations by PhD students as part of the EUCOR MA event on 7<sup>th</sup> December. The programme for 7<sup>th</sup> December will be sent out separately.]

### How to get there

The address of the English Department is Rempartstraße 15, Freiburg; the name of the building is KG4. It's a ten-minute walk from the main train station. There is a parking garage (underground) next to the English Department. Please see the maps below.

If you need help finding KG4, you can call:

Tel.: +49 (0)761/203-3313



