

## About the Programme

„GUSS - Graz University Summer School“ is designed to be integrated into the curricula of the Joint Degree programmes on master level English and American Studies, History of South-Eastern Europe, Jewish Studies – History of Cultures of the Jews, Gender Studies and Sustainable Development offered by the University of Graz in cooperation with international partners. This innovative initiative will allow students to profit from the expertise and resources not only of the University of Graz but also of all the partners within the relevant Joint Degree programme.

## Target Group

The target groups for the summer school are highly motivated students following their studies at master level either within one of the mentioned Joint Degree programmes or any other programme allowing for the recognition of the summer school courses within their study programme. 6 ECTS will be awarded to students for participation in the summer school and a seminar paper. These credits are automatically recognized in the above-mentioned Joint Degree programmes. Students in all other programmes will be able to use the ECTS acquired by participating in the summer school towards their respective degrees.

## How the summer school works

- **Two-week English-taught programme** / 60 students
- **6 parallel seminars** / 4 transferable skills workshops
- **Student presentations** / series of events in the evening / excursions
- **6 ECTS-credits** for participation and seminar paper

## Organizers

The summer school is an initiative of the University of Graz together with the partner institutions in five Joint Degree programmes, hosted by the University of Graz, run by the Office of International Relations and staffed by professors from the Joint Degree partners.

## Student contributions

students from	€
partner universities	300
partner universities in Eastern and South-Eastern Europe	150
all other universities	400
all other universities in Eastern and South-Eastern Europe	250

- Student contributions are to be paid in advance and cover summer school programme, meals, housing, social programme and a printed report.
- Co-financing of travel costs (up to 75 %) is available for students of partner universities provided that students choose the least expensive travel arrangement.

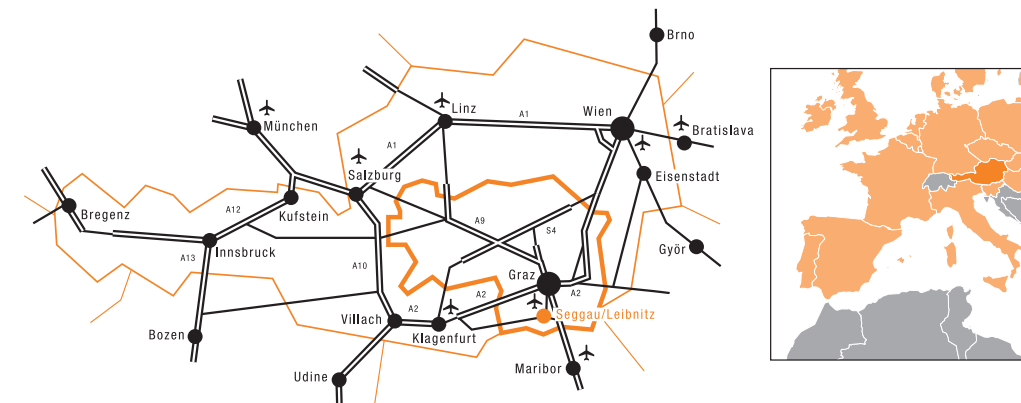
## Partner Universities

- **Otto-Friedrich University Bamberg, Germany** • **University of Graz, Austria** • **Ca' Foscari University Venice, Italy** • **Pécs University, Hungary** • **Roehampton University London, UK**
- **City College of the City University of New York, USA** • **University Paris Diderot, France**
- **Hochschule für Jüdische Studien Heidelberg, Germany** • **Babes-Bolyai University in Cluj-Napoca, Romania** • **University of Ljubljana, Slovenia** • **Utrecht University, Netherlands**
- **Leipzig University, Germany** • **Basel University, Switzerland** • **Hiroshima University, Japan**
- **Ruhr University Bochum, Germany** • **University of Bologna, Italy** • **University of Primorska, Slovenia** • **New Bulgaria University, Bulgaria** • **University of Leuven, Belgium** • **University of Poitiers, France**

Application Deadline:  
26<sup>th</sup> March 2010

DETAILS ON PROGRAMME AND APPLICATION:

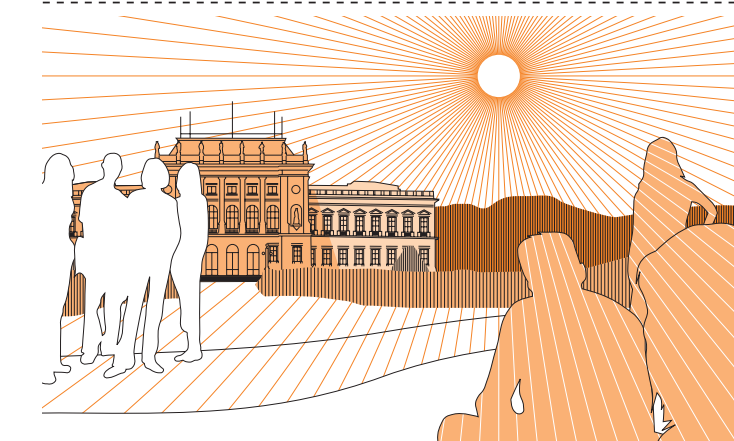
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Graz International  
Summerschool  
18<sup>th</sup> July - 01<sup>st</sup> August 2010  
Castle Seggau & Graz, Austria

## Seminars

morning: 9.00-12.00

Depending on their study programmes students apply for one of the following seminars!

### Lecture 1 – English & American Studies: Literature & Culture

#### 1<sup>st</sup> week – Cold War Culture in the United States

This seminar will investigate how the global binaries of freedom and totalitarianism influenced the domestic culture. The following topics will be considered: Anti-Communism, “containment”, suburbanization and assimilation, and the pervasive emphasis on individual psychology, private life and the family. Texts include works by Sylvia Plath, Philip Roth, James Baldwin and Ralph Ellison; HUAC hearings and state department documents; and films by John Ford (The Searchers) and Alfred Hitchcock (Rear Window). We will conclude with the rebellion of the Beats and the emergence of a youth culture.

• **Geraldine Murphy**, *City Collage of the City University of New York, USA*

#### 2<sup>nd</sup> week – The Balkanisation of British Poetry 1950 -1980

A distinctive feature of post-war British writing has been the emergence of poets whose work is closely bound up with the identity of the component nations of the British state: England, Ireland, Scotland, and Wales. This course will focus on representative figures: Philip Larkin, Seamus Heaney, Edwin Morgan and R S Thomas. In this way not only will we be able to look at a range of poetic styles and performance but set these in the wider social, political and cultural contexts of the period, appositely described in Tom Nairn’s 1974 study, *The Break-up of Britain*.

• **Simon Edwards**, *Roehampton University London, UK*

### Lecture 2 – English & American Studies: Literature & Linguistics

#### 1<sup>st</sup> week – Playing with the Literary Canon: Canonical Literature and Popular Culture

This seminar aims at approaching the history of literature (1500 – 1900) from a different perspective. We will focus in particular on the rewriting of the canon in popular culture by investigating how several media (novels, film and songs) reintegrate canonical narratives in different aesthetic and political aspects, and how this affects the reception of earlier canonical novels. We will study, for example, Philip Pullman’s trilogy *His Dark Materials* and its reference to Milton, and the Disney animation movie *Scrooge’s Christmas* together with the original tale from Dickens.

• **Sophie Vasset**, *Université Paris Diderot, France*

#### 2<sup>nd</sup> week – High Art, Popular Culture: Emily Dickinson and the Literary Canon.

Much of Emily Dickinson’s art responds quite directly to key issues of mid-nineteenth century American culture, including religious revivals and a literary mass market, industrialization and the second scientific revolution, temperance and the struggles over slavery and the Civil War. In this course, we will first discuss traditional analyses of Dickinson’s poetry and review the role of popular culture in literary studies. For the main part, we will engage in close readings of individual poems, focusing on how the attention to specific cultural contexts changes when we talk about Dickinson as a “major American author.”

• **Christine Gerhardt**, *University of Bamberg, Germany*

### Lecture 3 – Jewish Studies – History of Cultures of the Jews

#### 1<sup>st</sup> week – Attitudes about Jewish Art – A Discourse on Cultural Adaptation

Since the Biblical ban on creating images, Art is considered to be alien to Judaism. But throughout the ages Jewish people have created art works in accordance with their respective cultural environment which became the very monuments of Judaism. The course will provide a survey of traditional Jewish Art such as synagogue architecture, Hebrew booklore, ceremonial art and confront it with paintings, sculpture and photography of modern Jewish and Israeli Artists in order to discuss the change of cultural perspectives.

• **Annette Weber**, *Hochschule für Jüdische Studien, Heidelberg*

#### 2<sup>nd</sup> week – Jewish Art of the Holocaust: The Aesthetic in Service of the Social Imperative

This seminar will give an overview of the Holocaust with particular emphasis on visual media coverage from 1941-1945 - and the awareness but problematic lack of response of the West - and how art of the Holocaust both during and after served to document, mobilize, and ultimately to memorialize the Holocaust. Art ranging from the primitive to abstract realism was produced in the murder camps, in Western campaigns to rally support, and still today by Holocaust survivors and artists as both a cathartic and educational expression. What do we learn of the Holocaust through the art it spawned?

• **Ron Hollander**, *Montclair State University, USA*

### Lecture 4 – History of South-Eastern Europe

#### Centralism and Regionalism in South Eastern Europe

The course focuses on a long-standing issue in South-Eastern Europe, namely the question of why centralistic powers have always had more influence since the Middle Ages than regional powers or initiatives. Keeping in mind that the European Union has become a new external and superior institution also for the South-Eastern European countries, we will compare different cases from the past and the present. In addition to integrating general aspects, the course will deal with and look at the topic from the perspectives of Slovenia and Romania.

• **Harald Heppner**, *University of Graz, Austria*

• **Ioan Aurel Pop**, *University of Cluj, Romania*

• **Marko Štuhec**, *University of Ljubljana, Slovenia*

### Lecture 5 – Sustainable Development

#### Changes for Sustainability

In this course, we will analyze case studies in order to see to which degree the goals of sustainable development are already influencing today’s water and infrastructure management activities. In the first part of the course recent developments and development options will be evaluated from a perspective of sustainability. The second part focuses on the contribution of environmental education and education for sustainable development and how it could be related to participative processes.

• **Stefan Geyle**, *University of Leipzig, Germany*

• **Monica Camuffo**, *Ca’ Foscari University, Venice, Italy*

### Lecture 6 – Gender Studies

#### Gender & Media

Gender Studies ask how gender differences and identities emerge from an interplay of media, cultural, aesthetic, social and political technologies – as effects of knowledge and power – rather than aiming to define what gender ‘is’. Introduced as the ‘opposite of sex’ the differentiation between biological and cultural gender is troubling in itself. To ask what distinguishes nature from culture raises the question of how media are and have been constitutive for our understanding of gender and how gender and media interact. This course will give an introduction into Gender Studies from a Media Studies’ perspective.

• **Anja Michaelsen**, *Ruhr-University Bochum, Germany*

• **Astrid Deuber-Mankowsky**, *Ruhr-University Bochum, Germany*

## Transferable Skills Workshops

afternoon: 2.30 - 5.30 p.m.

Depending on their interests students apply for one of the following workshops:

### Journalism & the Media

This course will introduce students to the language of journalism and the media and will include a range of short hands-on writing activities. In the first week the focus will be on the printed media, while in the second week this course will teach students how to write for various media, and also how to apply those skills to other forms of writing.

• **Elin Wyn**, *Journalist, UK*

• **Ron Hollander**, *Montclair State University, USA*

### Writing in an Academic Context

In this class, we will practice several kinds of writing you will encounter throughout your graduate studies. In the first week, students will analyse target texts in class and work on producing texts relating to their own subject area. The second week will focus on book reviews and quantitative research papers.

• **Nancy Campbell**, *University of Graz, Austria*

• **József Horváth**, *University of Pécs, Hungary*

### Academic Writing

In the first week we will practice how to construct an informed and convincing argument by making a claim, performing analysis, and synthesizing and integrating information from a variety of research materials. In the second week, the focus will be on a number of task types, occasionally involving background knowledge of British and American Cultural Studies.

• **Rita D. Jacobs**, *Montclair State University, USA*

• **Kenneth Wynne**, *University of Bamberg, Germany*

### Creative Writing

The first week will uncover the structure of some short stories, in an attempt to appreciate those elements of the writer’s craft which most convincingly bring them to life. The second week will consider the conversation between poets, writers and the world. We will read and discuss a selection of writers and using their work as inspiration.

• **David Newbold**, *Ca’ Foscari University Venice, Italy*

• **Michelle Valladares**, *City College of the City University of New York, USA*