

ENGLISCHES SEMINAR
RUHR-UNIVERSITÄT BOCHUM

Seminarinternes
Vorlesungsverzeichnis & Modulhandbuch

B.A.-Studiengang
Anglistik / Amerikanistik

Sommersemester 2017

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Wichtige Infos für Erstsemesterstudierende

Die Einführungsveranstaltung für neu immatrikulierte Studierende ist vorgesehen für

**Mittwoch, d. 19. April 2017, von 12.00 c.t. bis 14.00 Uhr
im Hörsaal HGB 10**

Bitte achten Sie auf die Aushänge im Englischen Seminar.

Alle Lehrveranstaltungen des Englischen Seminars beginnen in der 2. Semesterwoche, d.h. in der Woche ab dem 24. April 2017. Bitte betrachten Sie alle anders lautenden Ankündigungen als überholt. Die erste Semesterwoche ist für die Durchführung und Korrektur von Nachprüfungen sowie für die Studienberatung vorgesehen.

In der Zeit vom 13. bis 21. April 2017 finden täglich von 10.00 bis 12.00 Uhr **spezielle Studienberatungen für Erstsemesterstudierende** statt (bitte auf separate Aushänge achten). In der Woche vom 18. bis 21. April 2017 von 9:00 bis 13:00 Uhr findet außerdem jeden Vormittag ein Ersti-Frühstück im Fachschaftsrat statt (GB 6/135), bei dem erste Informationen über das Anglistik-/Amerikanistik-Studium eingeholt werden können.

In Ihrem ersten Fachsemester Anglistik/Amerikanistik sollten Sie unbedingt die folgenden **Veranstaltungen der Basismodule** belegen:

Introduction to Literary Studies
English Sounds and Sound Systems
Grammar BM
Academic Skills

Die verbleibenden Basismodulveranstaltungen Introduction to Cultural Studies und Introduction to English Linguistics sind von Ihnen im 2. Fachsemester zu belegen.

Anmeldung zu den Lehrveranstaltungen per eCampus

Wie in den letzten Semestern wird auch für das Sommersemester 2017 für alle Lehrveranstaltungen ein elektronisches Anmeldeverfahren in eCampus durchgeführt. Mit dem Rechenzentrum ist vereinbart, dass wir ein Verteilverfahren nutzen. Dies wird in zwei Etappen erfolgen: zunächst also die Anmeldung für die gewünschte Veranstaltung, wobei Sie jeweils auch Ihre 2. und 3. Wahl angeben für den Fall, dass die Veranstaltung Ihrer 1. Wahl überbelegt wird. Auf elektronischem Wege erfolgt dann in einem zweiten Schritt die Zuteilung der Plätze auf der Basis Ihrer Priorisierung. Dies gilt für die Veranstaltungen der Basismodule ebenso wie für die Veranstaltungen der Aufbaumodule.

Bei dieser Form des Anmeldeverfahrens geht es nicht darum, Studierende aus Veranstaltungen auszuschließen, sondern im Rahmen des Möglichen für eine gleichmäßigere Verteilung zu sorgen, damit die Studienbedingungen insgesamt verbessert werden. Mit geringfügigen Einschränkungen wird dies schon jetzt erreicht.

Auch für die Vorlesungen sollten Sie sich anmelden. Hier dient die Anmeldung der Erfassung der Teilnehmernamen bzw. -zahlen. Das ist wichtig für die Erstellung von Skripten (wir kennen frühzeitig die Teilnehmerzahl und können die Druckaufträge entsprechend vergeben). Außerdem können wir mit den Teilnehmerdaten Teilnehmerlisten erstellen und insbesondere zum Semesterende die Notenverwaltung leichter handhaben.

Die Anmeldungen für die **Veranstaltungen der Basismodule** können in der Zeit

vom 20. März 2017, 10.00 Uhr, bis 20. April 2017, 14.00 Uhr

vorgenommen werden.

Die Anmeldungen für die **Veranstaltungen der Aufbau- und Mastermodule** können in der Zeit

vom 20. März 2017, 10.00 Uhr, bis 14. April 2017, 14.00 Uhr

vorgenommen werden. Wegen des Verteilverfahrens kommt es nicht darauf an, gleich am Starttag alle Anmeldungen durchzuführen. Nach Abschluss der Anmeldungen wird das Verteilverfahren generiert, das dann zu den vorläufigen Teilnehmerlisten führt. Sollten sich nach dem Abschluss des Verteilverfahrens auf der Basis der von Ihnen vorgegebenen Priorisierung Terminkonflikte mit Veranstaltungen des 2. Faches oder des Optionalbereichs ergeben, wenden Sie sich bitte an die Dozenten oder Dozentinnen der betroffenen Lehrveranstaltung. Bitte beachten Sie die von den VeranstaltungsleiterInnen definierten Teilnahmebedingungen. In den allermeisten Fällen reicht eine bloße Anmeldung in eCampus nicht aus um den Teilnahmezustand zu behalten, sondern ist es erforderlich in den ersten zwei Sitzungen der Veranstaltung zu erscheinen.

Bitte beachten Sie auch, dass es zwischen dem Druck des Vorlesungsverzeichnisses und dem Beginn der Veranstaltung im Sommersemester vereinzelt zu Raumänderungen kommen kann. Überprüfen Sie also ggf. die Raumangabe in eCampus kurz vor der ersten Sitzung.

Studienberatung und Service

Studienfachberatung

Die Studienfachberaterin PD Dr. Monika Müller bietet an zwei Tagen in der Woche Sprechstunden an, in denen offene Fragen geklärt, Informationen eingeholt oder Probleme besprochen werden können.

Sprechzeiten der Studienfachberaterin PD Dr. Monika Müller im Sommersemester 2017:

montags	9.30-12.30 Uhr	GB 5/141
mittwochs	9.30-12.30 Uhr	GB 5/141

und nach Vereinbarung.

E-Mail: fachberatungenglisch@rub.de

Servicezimmer

Auch das Servicezimmer hat an mindestens zwei Tagen der Woche geöffnet und leistet Hilfestellung bei Fragen zum Studienverlauf und zur Notenabbildung in eCampus. Außerdem werden dort Leistungs- und Bafög-Bescheinigungen ausgestellt.

Öffnungszeiten des Servicezimmers im Sommersemester 2017:

An mindestens zwei Tagen in der Woche. Die genauen Sprechzeiten an der Dienstzimmertür GB 6/134 bekannt gegeben.

E-Mail: es-servicezimmer@rub.de

Obligatorische Studienberatung

Allen Studierenden wird ein Mentor / eine Mentorin zugeteilt, der/die als Ansprechpartner/in während der gesamten Dauer des Studiums für die Beratung in Studienbelangen zur Verfügung steht. Damit haben alle Studierenden eine feste Bezugsperson unter den Lehrenden. Hierzu gibt es feste Beratungstermine im 2. Studiensemester (vor dem Übergang von den Basis- zu den Aufbaumodulen) und im 4. Studiensemester (vor Beginn der Prüfungsphase) jeweils in der ersten Semesterwoche. Die genauen Termine werden auf geeignetem Wege bekannt gegeben. Die Teilnahme an diesen Beratungen ist Pflicht.

Auslandsberatung

Bei Problemen mit der Organisation des obligatorischen Auslandsaufenthaltes hilft die an das Servicezimmer angegliederte Auslandsberatung. Hier werden Tipps gegeben, welche verschiedenen Möglichkeiten der Organisation sich anbieten und wie bzw. wann die Planung erfolgen sollte. Bei Bedarf gibt es auch Hilfestellung bei der Recherche nach möglichen Plätzen sowie Unterstützung beim Bewerbungsprozess.

Öffnungszeiten der Auslandsberatung im Sommersemester 2017:

An mindestens zwei Tagen in der Woche. Die genauen Sprechzeiten werden an der Dienstzimmertür GB 6/134 bekannt gegeben.

Berater: Simon Klasen

E-Mail: es-auslandsaufenthalt@rub.de

B.A.-Prüfungsberechtigte im Sommersemester 2017

Dr. habil. Sebastian Berg	Prof. Dr. Kornelia Freitag	Dr. Maik Goth
Prof. Dr. Luuk Houwen	Dr. Evangelia Kindinger	PD Dr. Uwe Klawitter
Prof. Dr. Christiane Meierkord	Dr. Verena Minow	PD Dr. Monika Müller
Dr. Torsten Müller	Prof. Dr. Burkhard Niederhoff	Dr. Claudia Ottlinger
Prof. Dr. Anette Pankratz	John Poziemski, B.A. (Hons)	Prof. Dr. Markus Ritter
Dr. Robert Smith	Jun.-Prof. Dr. Heike Steinhoff	Dr. Susanne Strubel-Burgdorf
Dr. Angelika Thiele	Dr. Simon Thomson	Dr. Heinrich Versteegen
Dr. Claus-Ulrich Viol	Jun.-Prof. Dr. Cornelia Wächter	Prof. Dr. Roland Weidle

Die Prüfungsprotokolle werden von BeisitzerInnen geführt, die von den jeweiligen PrüferInnen bestellt werden.

Sprechstunden im Sommersemester 2017

Name	Tag	Uhrzeit	Raum
Bachem	MO	12.00 – 13.00	GB 6/139
Berg	DI	11.00 – 12.00	GB 5/139
Böhm	DI	12.00 – 13.00	GB 5/135
Freitag	MO Bitte melden Sie sich bei hildegard.sicking@rub.de an.	10.00 – 11.30	GB 5/133
Goth	MI	10.00 – 11.00	GB 5/29
Hermann	MI	14.00 – 15.00	FNO 01/140
Houwen	MI	11.00 – 12.00	FNO 02/85
Kindinger	MO	10.00 – 11.00	GB 5/134
Klawitter	MI (bitte in die Liste an der Bürotür eintragen)	12.00 – 13.00	GB 5/136
Lienen	MI	14.00 – 15.00	GB 2/54
Linne	DO	09.00 – 10.00	GB 5/29
Meierkord	MI Bitte melden Sie sich bei britta.lederbogen@rub.de an.	11.00 – 13.00	GB 6/31
Minow	DI	14.00 – 15.00	GB 5/136
Mraz	DI Bitte melden Sie sich bei katharina.mraz@rub.de an.	10.00 – 11.00	GB 6/144
Müller, M.	MO & MI	09.30 – 12.30	GB 5/141
Müller, T.	DI & DO	16.00 – 17.00	GB 5/135
Niederhoff	DI (or by appointment)	16.00 – 17.30	GB 5/131
Ottlinger	DI	10.00 – 11.00	GB 5/137
Pankratz	MI Bitte melden Sie sich bei ute.pipke@rub.de an.	11.00 – 13.00	GB 5/34
Pfeiler	MI	14.30 – 15.30	GB 5/134
Ritter	MI	11.00 – 13.00	GB 5/32
Sattler	by appointment		GB 6/137
Smith	DI	14.00 – 15.00	GB 6/139
Steinhoff	DO	15.00 – 16.00	GB 6/143
Strubel-Burgdorf	DI Bitte melden Sie sich bei susanne.strubel-burgdorf@rub.de an.	09.00 – 10.00	GB 5/138
Thiele	Bitte melden Sie sich unter https://doodle.com/poll/8z3s439fvxwbvtxh an.		GB 5/138
Thomson	MI	11.00 – 12.00	FNO 02/79
Van Ackern	DO Bitte melden Sie sich bei Isabelle.vanAckern@rub.de an.	12.00 – 13.00	GB 6/38
Versteegen	DO	11.00 – 12.00	GB 5/31
Viol	MI	11.00 – 13.00	GB 6/140
Wächter	MI	11.00 – 12.00	GB 5/140
Weidle	MI Bitte melden Sie sich bei annette.pieper@rub.de oder telefonisch unter 0234-3228943 an.	12.00 – 14.00	N-Süd, Büro 03
Wilson	DI	12.00 – 13.00	GB 6/29
Zucker	DI	11.00 – 12.00	GB 5/137

Lehrveranstaltungen B.A.-Studiengang

Basismodule

Sprach- und Textproduktion

Workload/Credits 120 Std. / 4 CP	Semester: 1.	Häufigkeit des Angebots: jedes Semester	Dauer: ein Semester
Lehrveranstaltungsart: Übung + Übung	Kontaktzeit: 2 SWS + 2 SWS	Selbststudium: ca. 64 Std.	Geplante Gruppengröße: je Übung ca. 30
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist die aktive Teilnahme an der Übung „Grammar BM“ Voraussetzung für die Teilnahme an der der Veranstaltung zugehörigen Zentralklausur.			
Grammar BM (2 CP): Lernergebnisse: Die Studierenden konsolidieren ihre englische Sprachkompetenz auf dem Niveau B2 und erweitern die vorhandene sprachliche Kompetenz durch die Vertiefung von Kenntnissen in wichtigen Problemgebieten der englischen Grammatik und Erlangung von Kenntnissen über strukturelle Unterschiede zwischen der deutschen und englischen Sprache (in Richtung Niveau B2/C1). Ziel ist die Fähigkeit zum grammatikalisch angemessenen Ausdruck sowie die Vorbereitung erster sprachanalytischer Kompetenzen, welche als Grundlage für den Erfolg des gesamten weiteren Studiums von zentraler Bedeutung sind. Inhalte: Vermittelt werden kognitive Kenntnisse und analytische Fähigkeiten in Bezug auf grammatische Strukturen der englischen Sprache, die mithilfe von kontextualisierten Aufgaben eingeübt werden. Neben der grammatikalischen Regelvermittlung steht die Einführung in die wissenschaftliche Reflexion von Grammatikalität sowie – im Sinne einer kontrastiven Sprachvermittlung – die Einführung in die Übersetzung ins Englische. Schwerpunkte liegen in den Bereichen <i>non-finites, tense and aspect, modals, relative clauses</i> und <i>word order</i> .			
Academic Skills (2 CP): Lernergebnisse: Befähigung der Studierenden zur kompetenten Teilnahme an der fachwissenschaftlichen Kommunikation sowie Schaffung logischer, methodischer und formaler Grundlagen für die Produktion eigenständiger Forschungsleistungen in den unterschiedlichen fachwissenschaftlichen Bereichen des Anglistik/Amerikanistik-Studiums. Inhalte: Vermittlung grundlegender Zielvorstellungen, Ansätze und Techniken des wissenschaftlichen Arbeitens innerhalb der anglistischen/amerikanistischen Philologie; Hilfsmittelkunde, Vermittlung von Recherchekompetenz, Kompetenz im Bereich der wissenschaftlichen Kommunikation sowie kompositorischer Kompetenzen insbesondere bezüglich der strukturellen, formalen, stilistischen und inhaltlichen Gestaltung von schriftlichen Forschungsarbeiten.			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit.			
Prüfungsformen: Continuous Assessment in den Veranstaltungen; verschiedene schriftliche Assignments; zentrale schriftliche Studienleistung im Bereich „Grammar BM“ (Zentralklausur).			

Voraussetzungen für die Vergabe von Kreditpunkten: Erfüllen der Teilnahmebedingungen; Erbringung der obligatorischen Arbeitsaufgaben; Teilnahme an und Bestehen der zentralen Abschlussklausur im Bereich „Grammar“ BM sowie Bestehen der anderen geforderten Studienleistungen.

Verwendung des Moduls: Der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ ist Voraussetzung für die Teilnahme an allen Aufbaumodulen.

Stellenwert der Note für die Fachnote: Die Benotung der Studienleistung dient dazu, Studierende über ihren Leistungsstand zu informieren. Die Noten gehen nicht in die Fach-/Endnote ein.

Modulbeauftragte: Dr. Claudia Ottlinger, Dr. Claus-Ulrich Viol

050 600

Grammar BM, 2 CP

Gruppe A: 2st. mo 10-12	GABF 04/613	Minow
Gruppe B: 2st. mo 16-18	GABF 04/413	Zucker
Gruppe C: 2st. do 10-12	GABF 04/413	Zucker

050 601

Academic Skills, 2 CP

Gruppe A: 2 st. mi 12-14	GABF 04/413	Berg
Gruppe B: 2 st. mo 14-16	GABF 04/413	Klawitter
Gruppe C: 2 st. fr 12-14	GABF 04/613	Ottlinger
Gruppe D: 2 st. di 14-16	GABF 04/252	Schreyer

050 602

Zentralklausur Grammar BM

Termin und Raum: siehe Aushang Ottlinger

Sprachwissenschaft

Workload/Credits 150 Std. / 5 CP	Semester: 1.-2.	Häufigkeit des Angebots: jedes Semester	Dauer: zwei Semester
Lehrveranstaltungsart: Übung + Übung	Kontaktzeit: 2 SWS + 2 SWS	Selbststudium: ca. 94 Std.	Geplante Gruppengröße: je Übung ca. 30
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist das Bestehen der Veranstaltung „English Sounds and Sound Systems“ Voraussetzung für die Teilnahme an der Veranstaltung „Introduction to English Linguistics“.			
English Sounds and Sound Systems (2 CP): Lernergebnisse: Studierende werden befähigt, die grundsätzlichen artikulatorischen Prozesse bei der Produktion von Sprachlauten, mit besonderem Schwerpunkt auf der englischen <i>received pronunciation</i> (RP), nachzuvollziehen und adäquat, auch mit Hilfe phonemischer Umschrift, beschreiben zu können. Zudem werden den Teilnehmern Grundkenntnisse der Englischen Sprachgeschichte vermittelt, die es den Lernern ermöglicht, allgemeine Sprachwandelprozesse nachzuvollziehen. Inhalte: Die Studierenden werden in die Lautsysteme des Englischen und ihre Entwicklung eingeführt. Sie lernen, einzelne Laute aber auch Wortbetonung und Satzintonation sowie Aspekte des Redezusammenhangs (<i>connected speech</i>) wahrzunehmen und mit linguistischer Terminologie zu beschreiben. Dabei liegt der Schwerpunkt auf der Beschreibung der britischen Standardvarietät RP. Gleichzeitig wird die historische Entwicklung hin zum RP, aber auch zum General American betrachtet. Theoretische Anteile werden durch praktische Übungen ergänzt, in denen Studierende lernen, wie gesprochene Sprache mittels phonemischer Transkription beschrieben werden kann.			
Introduction to English Linguistics (3 CP): Lernergebnisse: Studierende erwerben die Fähigkeit, die Funktion und die fundamentalen Aspekte menschlicher Sprache, insbesondere der englischen, auf Wort- und Satzebene zu erkennen und zu beschreiben. Zudem wird ihnen vermittelt, wie Bedeutung in der Sprachwissenschaft beschrieben wird, und warum sie zwischen kontextunabhängiger und kontextabhängiger Bedeutung unterscheidet. Inhalte: Die Studierenden werden in die Grundlagen der anglistischen Sprachwissenschaft eingeführt und mit den Grundbegriffen und Methoden der modernen Linguistik vertraut gemacht, insbesondere in den Bereichen Morphologie, Syntax, Semantik und Pragmatik. Des Weiteren erwerben die Studierenden Kenntnisse zu Fragen der Funktion von Sprache und der Geschichte der englischen Sprache und zu Grundlagen der Zeichen- und Kommunikationstheorie. Ein besonderer Schwerpunkt liegt auf der praktischen Anwendung der linguistischen Terminologie und Methoden an authentischen Sprachbeispielen des Englischen.			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit.			
Prüfungsformen: Studienleistungen in Form von kleineren studienbegleitenden Aufgaben und Abschlusstests.			
Voraussetzungen für die Vergabe von Kreditpunkten: Erfüllen der Teilnahmebedingungen; Erbringung der obligatorischen Arbeitsaufgaben; Bestehen der Abschlusstests.			
Verwendung des Moduls: Der erfolgreiche Abschluss des Basismoduls „Sprachwissenschaft“ ist Voraussetzung für die Teilnahme an einem Aufbaumodul Linguistik.			

Stellenwert der Note für die Fachnote: Die Benotung der Studienleistung dient dazu, Studierende über ihren Leistungsstand zu informieren. Die Noten gehen nicht in die Fach-/Endnote ein.

Modulbeauftragte: Dr. Torsten Müller, Dr. Claus-Ulrich Viol

050 603

English Sounds and Sound Systems, 2 CP

Gruppe A: 2 st. do 12-14	GB 03/46	Müller, T.
Gruppe B: 2 st. mi 14-16	GABF 04/614	Müller, T.
Gruppe C: 2 st. di 10-12	GB 5/38	Schielke

050 604

Introduction to English Linguistics, 3 CP

Gruppe A: 2 st. di 8.30-10	GABF 04/413	Minow
Gruppe B: 2 st. do 14-16	GB 03/46	Minow
Gruppe C: 2 st. di 12-14	GABF 04/253	Schielke
Gruppe F: 2 st. mo 14-16	GABF 04/613	Thiele
Gruppe G: 2 st. di 10-12	GABF 04/253	Wilson

Literatur- und Kulturwissenschaft

Workload/Credits 180 Std. / 6 CP	Semester: 1.-2.	Häufigkeit des Angebots: jedes Semester	Dauer: zwei Semester
Lehrveranstaltungsart: Übung + Übung	Kontaktzeit: 2 SWS + 2 SWS	Selbststudium: ca. 124 Std.	Geplante Gruppengröße: je Übung ca. 30
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent).			
Introduction to Literary Studies (3 CP): Lernergebnisse: Die Studierenden werden befähigt, Gegenstände der Literaturwissenschaft zu erkennen, literaturwissenschaftlich relevante Fragen zu diesen Gegenständen stellen zu können sowie die Fragen mit geläufigen literaturwissenschaftlichen Methoden beantworten bzw. bearbeiten zu können. Inhalte: Behandlung von Aspekten wie Raum/Zeit, Handlung, Figur und Symbolik und ihre Funktionen in fiktionalen Texten; rhetorische und poetische Mittel und ihre Funktionen in literarischen Texten; die wichtigsten literarischen Vermittlungsformen und -instanzen; Gattungstypologien, Periodisierung/Kontextualisierung; Kanonbildung.			
Introduction to Cultural Studies (3 CP): Lernergebnisse: Die Studierenden erlernen die Grundlagen über Gegenstände, Modelle und Methoden der Kulturwissenschaft und üben die Techniken kulturwissenschaftlichen Forschens – von der produktiven kulturwissenschaftlichen Frage, bis zu Argumentationsstruktur und Analyse. Im Vordergrund steht die Förderung des eigenständigen, interessegeleiteten Umgangs mit kulturellen Phänomenen (in ihrer ganzen Breite von literarischen Texten bis zu Objekten des Alltags) sowie das kritische Hinterfragen gängiger nationaler Stereotypen und Alltagsmythen über kulturelle Differenz. Inhalte: Thematisierung des Kulturbegriffs; Einführung in die grundlegenden Methoden, Theorien und Arbeitsweisen der Cultural Studies; Behandlung von zentralen kulturwissenschaftlichen Konzepten wie Klasse, Gender, Ethnizität und nationale Identität am Beispiel entweder der US-amerikanischen oder der britischen Kulturen.			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit.			
Prüfungsformen: Continuous Assessment (Arbeitsaufgaben und/oder Tests) in „Introduction to Literary Studies“; Portfolio Assessment in „Introduction to Cultural Studies“.			
Voraussetzungen für die Vergabe von Kreditpunkten: Erfüllen der Teilnahmebedingungen; Erbringung der obligatorischen Arbeitsaufgaben.			
Verwendung des Moduls: Der erfolgreiche Abschluss der Veranstaltung „Introduction to Literary Studies“ ist Voraussetzung für die Teilnahme am Aufbaumodul „Literatur“; der erfolgreiche Abschluss der Veranstaltung „Introduction to Cultural Studies“ ist Voraussetzung für die Teilnahme am Aufbaumodul „Cultural Studies“.			
Stellenwert der Note für die Fachnote: Die Benotung der Studienleistungen dient dazu, Studierende über ihren Leistungsstand zu informieren. Die Noten gehen nicht in die Fach-/Endnote ein.			
Modulbeauftragte: Dr. habil. Sebastian Berg, PD Dr. Uwe Klawitter, Dr. Claus-Ulrich Viol			

050 605Introduction to Cultural Studies, 3 CP

Gruppe A: 2 st. mi 16-18 (GB)	GABF 04/614	Berg
Gruppe B: 2 st. di 10-12 (GB)	GB 03/42	Böhm
Gruppe C: 2 st. di 14-16 (US)	GABF 04/413	Kindinger
Gruppe D: 2 st. mo 14-16 (GB)	GABF 04/614	Pankratz
Gruppe E: 2 st. mi 14-16 (US)	GABF 04/413	Zucker
Gruppe F: 2 st. do 12-14 (US)	GABF 04/413	Müller, M.
Gruppe G: 2 st. fr 14-16 (US)	GABF 04/614	Kordzumdieke

050 606Introduction to Literary Studies, 3 CP

Gruppe A: 2 st. mi 12-14	GB 03/49	Briest
Gruppe B: 2 st. mo 10-12	GABF 04/413	Klawitter
Gruppe C: 2 st. mi 16-18	GABF 04/413	Klawitter

Aufbaumodule

Modulungebundene Übung: MEL

Workload/Credits 3 CP	Semester: 2.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1 Semester
Lehrveranstaltungsart: Übung	Kontaktzeit: 2 SWS	Selbststudium: ca. 60 Std.	Geplante Gruppengröße: 40-50
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent).			
Verwendung der Veranstaltung: Die Übung „Medieval English Literature“ (MEL) ist eine Veranstaltung, die Studierende im Laufe ihres B.A.-Studiums erfolgreich absolvieren müssen. Die Veranstaltung kann in jedem Studiensemester belegt werden (wobei die offizielle Empfehlung das zweite oder dritte Semester ist). Die Veranstaltung kann in jedem beliebigen Aufbaumodul „Linguistik“, „Literaturwissenschaft“ oder „Cultural Studies“ anstelle der Übung oder im modulungebundenen Bereich (MUB) angerechnet werden.			

050 609

Medieval English Literature, 3 CP

Gruppe A: 2 st. mi 12-14

HGB 30

Houwen

Gruppe B: 2 st. mo 14-16

HGB 30

Thomson

Each MEL group will have a different over-arching theme which may vary from semester to semester. Some of the themes covered so far are: "Woman Defamed, Woman Defended", "Love from the Sacred to the Profane", or "Of Men, Monsters and Marvels". Students must choose a subtopic from within the theme and set up a research project resulting in an individual research report as well as a slide presentation based on this report at the end of the course. Several quizzes, a bibliography and a review are also part of the requirements. The lectures, seminars and virtual teaching sessions (which can be used to 'compare notes' with fellow students and/or consult on an individual or group basis with the lecturer) introduce both medieval literature as well as the more practical aspects of doing actual research: how to formulate an interesting research question, how to structure one's research, where to look for secondary information, how to present one's findings, in short the methodology behind (successful) research.

The course is intended as a first and carefully guided introduction to research in the medieval field. It goes without saying that the methods and approaches discussed will also be of relevance to other areas of studies.

Assessment/requirements: continuous assessment (quizzes, bibliography, review), research report and poster presentation (in the form of a slide presentation).

Linguistik

Workload/ Credits 285 Std. / 9,5 CP	Semester: 3.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1-2 Semester
Lehrveranstaltungsart: Vorlesung + Übung + Seminar	Kontaktzeit: 2 SWS + 2 SWS + 2 SWS	Selbststudium: ca. 201 Std.	Geplante Gruppengröße: VL 80-300 Ü 15-25 S 20-40
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss der Basismodule „Sprach- und Textproduktion“ und „Sprachwissenschaft“ Voraussetzung für die Teilnahme am Modul.			
Lernergebnisse: Studierende erhalten einen breiten Überblick über einen Teilbereich oder ein Thema der Linguistik. In den Seminaren vertiefen die Studierenden ihre Kenntnisse der Linguistik, indem ein enger begrenzter Gegenstand analytisch intensiv bearbeitet und theoretisch vertieft wird. Sie entwickeln unter Anleitung sprachwissenschaftliche Fragestellungen und lernen, diese mit dem einschlägigen wissenschaftlichen Instrumentarium selbständig zu bearbeiten. Neuere linguistische Theorien werden vorgestellt und diskutiert. Die Studierenden vertiefen ihre Kenntnisse in ausgewählten Gebieten der englischen Linguistik. Inhalte: Das Modul bietet Studierenden einen systematischen und exemplarischen Überblick über Teilbereiche oder spezielle Themen der Linguistik; eine Einführung in ein ausgewähltes Gebiet der englischen Linguistik; die Möglichkeit zur Einübung bzw. Übung sprachwissenschaftlicher Analysemethoden sowie zur Auseinandersetzung mit linguistischen Theorien; Möglichkeiten zur Vertiefung von Kenntnissen in ausgewählten Teilbereichen der englischen Linguistik.			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
Prüfungsformen: diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung zumeist in Form einer schriftlichen Hausarbeit (10-15 Seiten), in Ausnahmefällen Klausur (90-120 Minuten) oder mündliche Prüfung (15-20 Minuten) (Seminar).			
Voraussetzungen für die Vergabe von Kreditpunkten: aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
Stellenwert der Note für die Fachnote: Bei Studienbeginn ab WS 2016/17: Die Modulnote geht mit einem gewichteten Anteil von 12,5% in die Berechnung der Fachnote ein. Bei Studienbeginn vor WS 2016/17: Die Modulnote geht zu 25% in die Fachnote ein, sofern das Modul als prüfungsrelevant gekennzeichnet wird.			
Modulbeauftragte: Dr. Torsten Müller, Dr. Claus-Ulrich Viol			

Vorlesungen

050 610

Dialect Contact and Language Contact, 2,5 CP

2 st. mo 12-14

HGB 10

Meierkord

From its early days in the 5th century to the present day, English has undergone considerable change. Many changes resulted from extralinguistic events, such as the Viking settlements, the Norman conquest, or trade with the Dutch and other nations. These events led to language contact, as did the settlements of English speakers in the various colonies, where English came into contact with local languages. In the colonies, furthermore, speakers of different English dialects met and the ensuing dialect contact involved processes that eventually shaped the new dialects in the colonies.

This series of lectures will look at the changes resulting from language contact and dialect contact from a theoretical as well as from a sociolinguistic perspective. We will describe the diverse ecologies and investigate the resulting developments in the English language empirically.

Assessment/requirements: final written test.

Seminare

050 613

The Grammar of Spoken English, 4 CP

2 st. do 8.30-10

GABF 04/614

Meierkord

Traditionally, grammar has focussed on the structures of written language. This seminar aims at describing the characteristics of spoken English, such as deixis, ellipsis, fronting or the use of tags, but also simultaneous talk, back-channelling, discourse markers and hedges. Participants will analyse authentic spoken English and compare its structures to those found in written genres.

Students need to obtain the following book:

Carter, Ronald & Michael McCarthy (1996). *Exploring Spoken English*. Cambridge: Cambridge University Press.

Assessment/requirements: *Übung*: active participation (in class or online), contribution to a blog and a brief final test; *Seminar*: active participation (in class or online), a short presentation and an empirical term paper.

050 614

Audiovisual Translation, 4 CP

2 st. do 10-12

GABF 04/614

Minow

The term 'audiovisual translation' encompasses different forms of translating telecinematic dialogue into a different medium or target language, such as subtitling, dubbing and voice-overs; in addition, there is audio description for the blind, in which the action seen on screen is put into words. Each of these methods has its respective challenges and these will be addressed in this course. In particular, we will focus on the specific problems that arise when attempting to dub the dialogue of English language films into German. Hence it is essential that students have good knowledge of German.

The weekly readings will be made available on Moodle.

Assessment/requirements: All students are expected to participate actively in class by engaging in the discussions and by contributing to group work and to do the background reading. Students who want to take this course as an *Übung* can either do a final written test or an oral exam; students who want to take it as a *Seminar* can either do a final written exam or write an empirical term paper.

050 615

Differences between Spoken and Written English, 4 CP

2 st. di 14-16

GABF 04/614

Müller, T.

Although two forms of the same language, spoken and written English can differ quite considerably in their preferred grammatical structures and vocabulary. We will look more closely at what these differences are and why they exist, exploring several spoken and written text types. Our analyses will focus particularly on syntactic, pragmatic, discourse analytical and psycholinguistic aspects.

Assessment/requirements: active participation, homework, short presentation and term paper.

050 616

Cross-Cultural Communication, 4 CP

2 st. di 10-12

GABF 04/252

Strubel-Burgdorf

This class will take place in April and May 2017, and will consist of a mix of weekly sessions, Saturday meetings and e-learning elements.

The way we communicate with each other is influenced by many aspects of our lives: who we are, where we come from and whom we meet in which communicative situation. Our

culture is the context we need to understand communication. Interlocutors with various cultural backgrounds may face difficulties that can lead to misunderstanding or even communication breakdown if they are unaware of cultural nuances.

In this course, we will first investigate the notion of culture in linguistics and focus on pragmatic aspects of communication.

Assessment/requirements: students are expected to participate actively in class discussions and group work. They may register with me to either present a poster to obtain 3 CP for an *Übung* or a poster plus a talk for 4 CP for a *Seminar*.

050 617

Sociolinguistics, 4 CP

2 st. mo 10-12

GABF 04/253

Wilson

In this course, participants will have the opportunity to explore the relationship between language and society. We will look at how language use varies in relation to a number of social factors, including: region, social class, gender, and ethnicity. We will also look at the sociolinguistics of globalisation, paying particular attention to language use in migration situations and immigrant communities. In the course of the seminar, participants will be introduced to a number of different methodologies used in current sociolinguistic study, including: dialect mapping, corpus linguistics, ethnography, and linguistic landscaping.

Core text:

Holmes, Janet (2013). *An Introduction to Sociolinguistics*. 4th ed. Harlow: Pearson Education. Additional readings will be provided at the start of the course.

Assessment/requirements: *Übung*: reading response portfolio based on course readings; *Seminar*: reading response portfolio based on course readings and either a written exam or a term paper.

050 618

Life in a Northern Town: English in Liverpool and Lancashire, 4 CP

Summer School, 13.-26.08.2017

Müller, T.

„They said, ‘You talk just like the Beatles.’“

Liverpudlian singer-songwriter Ian McNabb's experience while travelling through the USA says a lot about the variety of English spoken in Liverpool, frequently called Scouse: it is one of the most recognisable accents of English and quite distinct from the variety of English in

many areas of nearby Lancashire and other accents typically associated with the north of England.

We will look at the history of both Liverpool (as well as the adjacent area called Merseyside) and Lancashire, their urbanisation and, especially in Liverpool, the multicultural overseas influence (this includes Ireland) on culture and language. Moreover, we will be in a position to gain first-hand experience that will help us answer some or all of the following questions:

What makes Scouse so recognisable?

How is traditional Scouse different from the Liverpool accent of today?

Is there a social dimension to Liverpudlian English?

Does it differ from Standard English only in pronunciation?

Did the Beatles sing in a Liverpool accent?

Are there other famous people from Liverpool?

Has Jürgen Klopp acquired features of Scouse?

How does Scouse differ from the English in Lancashire?

Are there really four thousand holes in Blackburn?

Übungen

050 620

Analysing Language, 3 CP

2 st. mo 14-16

GB 03/49

Minow

Students often like linguistics as a subject but find linguistic analyses challenging. Hence this course will address all the questions you've ever had about analysing language but never dared to ask, such as: how do I decide what to analyse? How do I prepare my data? Do I need any statistics knowledge? How do I do a qualitative analysis? What tools are useful? How do I adequately present my results? This course is intended to be pretty hands-on and input from the participants is very much welcome!

The weekly readings will be made available on Moodle.

Assessment/requirements: all students are expected to participate actively in class by engaging in the discussions/tasks and by contributing to group work and to do the background reading. Students have the option of doing a final written test or oral exam.

Englische Literatur bis 1700

Workload/Credits 285 Std. / 9,5 CP	Semester: 2.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1-2 Semester
Lehrveranstaltungsart: Vorlesung + Übung + Seminar	Kontaktzeit: 2 SWS + 2 SWS + 2 SWS	Selbststudium: ca. 201 Std.	Geplante Gruppengröße: VL 80-300 Ü 15-25 S 20-40
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ und der Veranstaltung „Introduction to Literary Studies“ Voraussetzung für die Teilnahme am Modul.			
<p>Lernergebnisse: Die Vorlesung soll den Studierenden einen breiten Überblick über einen Teilbereich oder ein Thema der englischen Literatur vor 1700 geben. In den Seminaren vertiefen die Studierenden ihre Kenntnisse der englischen Literatur vor 1700, indem ein enger begrenzter Gegenstand analytisch intensiv bearbeitet und theoretisch vertieft wird. Sie entwickeln unter Anleitung literaturwissenschaftliche Fragestellungen und lernen, diese mit dem wissenschaftlichen Instrumentarium selbständig zu bearbeiten. Neuere Literaturtheorien werden vorgestellt und diskutiert. In den Übungen vertiefen die Studierenden ihre Kenntnisse in ausgewählten Gebieten der englischen Literatur vor 1700. Sie erwerben bzw. vervollkommen analytische und methodologische Fähigkeiten und Fertigkeiten bei der exemplarischen Textanalyse.</p> <p>Inhalte: Das Modul bietet Studierenden einen systematischen und exemplarischen Überblick über Teilbereiche oder spezielle Themen der englischen Literatur bis 1700; eine Einführung in ein ausgewähltes Gebiet der englischen Literatur vor 1700; die Möglichkeit zur Einübung literaturwissenschaftlicher Analysemethoden; zur Auseinandersetzung mit literaturwissenschaftlichen Theorien; zur Vertiefung von Kenntnissen in ausgewählten Genres oder Teilbereichen der englischen Literatur vor 1700; zur Übung textanalytischer Fähigkeiten und Fertigkeiten; sowie die Vermittlung literaturhistorischer Wissensinhalte.</p>			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
Prüfungsformen: diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung in Form einer schriftlichen Hausarbeit (Seminar; 10-15 Seiten).			
Voraussetzungen für die Vergabe von Kreditpunkten: aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<p>Stellenwert der Note für die Fachnote: Bei Studienbeginn ab WS 2016/17: Die Modulnote geht mit einem gewichteten Anteil von 12,5% in die Berechnung der Fachnote ein. Bei Studienbeginn vor WS 2016/17: Die Modulnote geht zu 25% in die Fachnote ein, sofern das Modul als prüfungsrelevant gekennzeichnet wird.</p>			
Modulbeauftragte: PD Dr. Uwe Klawitter, Dr. Claus-Ulrich Viol			

Vorlesung

050 624

Comedy and the Comic, 2,5 CP

2 st. do 8.30-10

HGB 20

Niederhoff

Why do we laugh when we see a toddler taking his or her first steps, when we watch a male comedian impersonating a woman or when someone tells us that a sadist is a person who is nice to a masochist? Do all of these phenomena have a common denominator? Or are they irreducibly diverse? After looking at some answers to these questions, we will move on to the genre which is most closely associated with laughter and the comic, i.e. dramatic comedy. I will provide a model of the genre and a typology of its most popular modes (romance, sentiment, satire, play ...); representative plays will be analysed in the light of these theoretical considerations. The focus will be on three early modern and on two twentieth-century comedies: William Shakespeare's *Midsummer Night's Dream* and *As You Like It*, Ben Jonson's *Volpone*, G.B. Shaw's *Pygmalion*, and Tom Stoppard's *Arcadia*. I will also discuss *Notting Hill*, a recent film based on the tradition of dramatic comedy.

Required texts: students who want to prepare for the lecture should read the plays mentioned above. No particular editions are required.

Assessment/requirements: written exam.

050 625

Literature of the Long 18th Century, 2,5 CP

2 st. fr 12-14

HGB 50

Weidle

This lecture series intends to give students an opportunity to familiarize themselves with the so-called 'long eighteenth century'. In doing so, we will try to approach the 18th century from various angles and focus on historically and culturally relevant issues. Besides political, social and economic conditions we will deal with, among other, the emergence of the literary sphere and market, the rise of the novel, neo-classicism and the cult(ure) of sensibility.

For the primary texts I recommend: Greenblatt, Stephen et al. (eds). *The Norton Anthology of English Literature*. New York: Norton & Company, 2012.

The Powerpoint presentations will be made available on Moodle.

Assessment/requirements: successful completion of test in final session.

Seminare

050 628

Magic, Witchcraft and the Otherworld in Old and Middle English Literature, 4 CP

2 st. di 12-14

GABF 04/613

Houwen

Magic, witchcraft and the Otherworld are two very popular topics in Old and Middle English literature. In order to rescue his wife Sir Orfeo has to descend into the Underworld. In a Middle English debate between a Jew and a Christian a chasm opens up and the two debaters enter a magical world in which anything is possible. Sir Launfal, after his expulsion from King Arthur's court, descends into the netherworld of Fairyland. In *Dame Sirith and the Weeping Bitch* a witch is employed to fulfil a young man's sexual fantasy. In *St Patrick's Purgatory* the knight Owen descends into the underworld to atone for his sins. Medieval romances abound with magic and the supernatural. This course examines in which ways the Middle Ages dealt with the supernatural and the notion of 'parallel' worlds.

Old English texts will be offered in translation; the same applies to the more difficult Middle English texts. The reading consists of extracts from longer works as well as full texts of shorter ones. Together with a selection of secondary texts this should provide the basis for a productive academic discourse in class.

Set texts: the texts will be made available via Moodle.

Assessment/requirements: essay: 6-8 pages.

050 629

A Schoolmaster and a Courtier: The Poetry of Robert Henryson and William Dunbar, 4 CP

2 st. do 12-14

GABF 04/613

Houwen

After Chaucer's death the most interesting literature in the 15th century was not written by Englishmen but by Scotsmen. Although there were several writers who rose to prominence in this period, two stand out: Robert Henryson and William Dunbar. The first is known primarily for his witty fables which satirise social ills, whereas the latter was a court poet closely associated with James IV. Both poets wrote in a northern dialect of Middle English which is relatively easy to read. So this course is an introduction to the two most important late medieval Scottish poets.

This will essentially be a close reading course which concentrates more on the primary than the secondary texts.

Set texts: the relevant primary texts will be made available via Moodle.

Assessment/requirements: essay: 6 pages.

050 630

Knights, Saints and Outlaws: Screening the Medieval World on the Box, 4 CP

2 st. do 14-16

GABF 04/613

Houwen

The Middle Ages have often inspired the performing arts. Almost as soon as cinematography had been invented films dealing with knights, saints and outlaws made it to the big screen. This continues to this day. A recent inventory counted over 900 films inspired by the Middle Ages, ranging from *The Passion of Joan of Arc* (1928) and *The Adventures of Robin Hood* (1938) to modern renditions of *Beowulf*. It was inevitable that television would follow and it is this medium that plays a central role in this course, in which we shall have a look at and discuss a wide variety of television shows inspired by the Middle Ages. In some cases whole series are set in the Middle Ages: *Ivanhoe*, *Robin Hood*, *Cadfael*, *Merlin*, *Vikings*, *The Last Kingdom* and *The White Queen* are a few examples. Others belong to a completely different genre like sit com or even science fiction, yet they draw some of their inspiration from medieval times. Examples of these include *Star Trek* and the American sit-com *Northern Exposure*. Still others are vaguely medieval without making it too explicit, like *Game of Thrones*.

The course tries to answer such questions as how are the Middle Ages depicted? Why go for this period at all? How do contemporary issues impact on medieval ones and what are these issues? Can we speak of a genre or is it too amorphous for that? Have the various shows changed over the years, in other words, what historical development took place and can this be explained?

Set text: secondary material will be made available via Moodle.

Assessment/requirements: active participation and a critical mind is one of the basic requirements, and this is only possible if the set texts have been prepared thoroughly for each week. The course is rounded off with an essay of 6-8 pages.

050 631

Dreamers and Barnstormers: Religion and Revolution in Piers Plowman, 4 CP

2 st. mo 12-14

GB 02/60

Thomson

William Langland's *Piers Plowman* was one of the most widely read and copied texts in later medieval England. Its complex textual history – apparently the result of relentless authorial redrafts – is fascinating enough, but this course focuses on the text's furious frustrations with contemporary life. Lively scenes of contemporary life move from royal court to marketplace, and its use of a dream framework enables fully rounded characters to rub shoulders with

allegorical personifications of Truth and Sin. In its mission of demanding transformation in the world, Langland's poem insists on the humanity and value of each individual and forces readers to widen their empathetic perception at the same time as it blurs the boundaries between the real and fantastic; horrific and heavenly.

This course will work through the last version of the poem, the C-Text. Reading in Middle English, we will consider Langland's personal mission (including some discussion of the purpose behind his alterations of the text), what made the text and its iconic figure of a ploughman resonate so strongly with his contemporaries, and the religious and historical contexts within which Langland's text was produced and received. Our main focus will be the style, language, and storytelling of the poem itself.

No prior knowledge of Middle English is required (because it's very easy, and this edition helps you to follow it). Participants will need to have a copy of Derek Pearsall, ed., *Piers Plowman: A New Annotated Edition of the C-Text* (Liverpool University Press, 2008). Other versions of the text are not acceptable

Assessment/requirements: active participation; *Seminar*: students will write an essay of 8-10 pages at the end of the semester; *Übung*: students will sit a test in the final session of the semester.

050 632

Reading *Julius Caesar*, 4 CP

2 st. do 10-12

GABF 04/613

Weidle

The primary aim of this course is to engage in a thorough and close reading of *Julius Caesar*, which we will attempt on a scene by scene basis. We will start with the first scene and work our way through the play. Proceeding in this manner we shall not only look at some of the main themes, issues and devices in the play (e.g. politics, gender, rhetoric) but will also discuss questions of genre, staging and language.

Make sure to have read the play at least once by the first session!

Secondary material will be made available. Make sure to obtain a scholarly, academic edition of the play for university use. I recommend the Arden edition (Third Series), ed. by David Daniell (London: Thompson Learning, 1998; repr. 2006). No editions for school use, please!

Assessment/requirements: *Übung*: active participation, thorough preparation of the individual scenes and the secondary material, writing and compiling an outline and bibliography for a possible term paper, to be handed in by 31 August 2017. *Seminar*: active participation (see above), thorough preparation of the individual scenes and the secondary material, term paper (10-15 pages) to be handed in by 31 August 2017.

Übungen

050 634

Renaissance Love Poetry, 3 CP

2 st. mi 14-16

GABF 04/613

Klawitter

The English Renaissance was a heyday of love poetry. In class we will read love lyrics by Sir Thomas Wyatt, Sir Philip Sidney, Edmund Spenser, William Shakespeare, Michael Drayton, Lady Mary Wroth, John Donne, Robert Herrick and Andrew Marvell. Much attention will be given to sonneteering and the Petrarchan tradition (including its parody). However, we will also discuss some other forms of love poetry and approaches to desire. Our close readings will explore the rich artifice and intellectual wit of this poetry. Two case studies will give deeper insights into the cultural conditions which determined it.

A reader will be made available at the beginning of term.

Assessment/requirements: test.

Englische Literatur nach 1700

Workload/Credits 285 Std. / 9,5 CP	Semester: 2.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1-2 Semester
Lehrveranstaltungsart: Vorlesung + Übung + Seminar	Kontaktzeit: 2 SWS + 2 SWS + 2 SWS	Selbststudium: ca. 201 Std.	Geplante Gruppengröße: VL 80-300 Ü 15-25 S 20-40
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ und der Veranstaltung „Introduction to Literary Studies“ Voraussetzung für die Teilnahme am Modul.			
<p>Lernergebnisse: Die Vorlesung soll den Studierenden einen breiten Überblick über einen Teilbereich oder ein Thema der englischen Literatur nach 1700 geben. In den Seminaren vertiefen die Studierenden ihre Kenntnisse der englischen Literatur nach 1700, indem ein enger begrenzter Gegenstand analytisch intensiv bearbeitet und theoretisch vertieft wird. Sie entwickeln unter Anleitung literaturwissenschaftliche Fragestellungen und lernen, diese mit dem wissenschaftlichen Instrumentarium selbständig zu bearbeiten. Neuere Literaturtheorien werden vorgestellt und diskutiert. In den Übungen vertiefen die Studierenden ihre Kenntnisse in ausgewählten Gebieten der englischen Literatur nach 1700. Sie erwerben bzw. vervollkommen analytische und methodologische Fähigkeiten und Fertigkeiten bei der exemplarischen Textanalyse.</p> <p>Inhalte: Das Modul bietet Studierenden einen systematischen und exemplarischen Überblick über Teilbereiche oder spezielle Themen der englischen Literatur nach 1700; eine Einführung in ein ausgewähltes Gebiet der englischen Literatur nach 1700; die Möglichkeit zur Einübung literaturwissenschaftlicher Analysemethoden; zur Auseinandersetzung mit literaturwissenschaftlichen Theorien; zur Vertiefung von Kenntnissen in ausgewählten Genres oder Teilbereichen der englischen Literatur nach 1700; zur Übung textanalytischer Fähigkeiten und Fertigkeiten; sowie die Vermittlung literaturhistorischer Wissensinhalte.</p>			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
Prüfungsformen: diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung in Form einer schriftlichen Hausarbeit (Seminar; 10-15 Seiten).			
Voraussetzungen für die Vergabe von Kreditpunkten: aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<p>Stellenwert der Note für die Fachnote: Bei Studienbeginn ab WS 2016/17: Die Modulnote geht mit einem gewichteten Anteil von 12,5% in die Berechnung der Fachnote ein. Bei Studienbeginn vor WS 2016/17: Die Modulnote geht zu 25% in die Fachnote ein, sofern das Modul als prüfungsrelevant gekennzeichnet wird.</p>			
Modulbeauftragte: PD Dr. Uwe Klawitter, Dr. Claus-Ulrich Viol			

Vorlesungen

050 624

Comedy and the Comic, 2,5 CP

2 st. do 8.30-10

HGB 20

Niederhoff

Why do we laugh when we see a toddler taking his or her first steps, when we watch a male comedian impersonating a woman or when someone tells us that a sadist is a person who is nice to a masochist? Do all of these phenomena have a common denominator? Or are they irreducibly diverse? After looking at some answers to these questions, we will move on to the genre which is most closely associated with laughter and the comic, i.e. dramatic comedy. I will provide a model of the genre and a typology of its most popular modes (romance, sentiment, satire, play ...); representative plays will be analysed in the light of these theoretical considerations. The focus will be on three early modern and on two twentieth-century comedies: William Shakespeare's *Midsummer Night's Dream* and *As You Like It*, Ben Jonson's *Volpone*, G.B. Shaw's *Pygmalion*, and Tom Stoppard's *Arcadia*. I will also discuss *Notting Hill*, a recent film based on the tradition of dramatic comedy.

Required texts: students who want to prepare for the lecture should read the plays mentioned above. No particular editions are required.

Assessment/requirements: written exam.

050 625

Literature of the Long 18th Century, 2,5 CP

2 st. fr 12-14

HGB 50

Weidle

This lecture series intends to give students an opportunity to familiarize themselves with the so-called 'long eighteenth century'. In doing so, we will try to approach the 18th century from various angles and focus on historically and culturally relevant issues. Besides political, social and economic conditions we will deal with, among other, the emergence of the literary sphere and market, the rise of the novel, neo-classicism and the cult(ure) of sensibility.

For the primary texts I recommend: Greenblatt, Stephen et al. (eds). *The Norton Anthology of English Literature*. New York: Norton & Company, 2012.

The Powerpoint presentations will be made available on Moodle.

Assessment/requirements: successful completion of test in final session.

Seminare

050 638

Poetry of the First World War, 4 CP

2 st. mi 14-16

GB 5/37

Goth

"All a poet can do today is warn. That is why the true poet must be truthful."

(Wilfred Owen, 1893-1918)

From 1914 to 1918, British soldiers were fighting for king and country on the battle fields of the Great War. Among these were many significant writers, whose work shaped the landscape of English poetry and influenced attitudes to war and violence: Rupert Brooke, whose beauty, patriotic sonnets and early death made him the poster boy for English patriotism; Wilfred Owen, whose poetry unflinchingly portrays the horrors of modern trench warfare; Charles Sorley and Robert von Ranke Graves, who were caught between their duty for England and their love for Germany; and Siegfried Sassoon, friend of Robert Graves and mentor of Wilfred Owen, who vocally opposed the war in his varied writings ("I believe that the war is being deliberately prolonged by those who have the power to end it"; *Finished with the War: A Soldier's Declaration*). In this course, we will read the works of these and other remarkable poets against the literary and cultural backdrop of the early 20th century. Among many other issues, we will deal with the role of patriotism and religion, violence, shell shock and camaraderie, as well as with poetry as memory and memorial.

Required text: all students are expected to use the following book:

Stallworthy, Jon. *Anthem for Doomed Youth: Twelve Soldier Poets of the First World War*. London: Constable, 2005. (ISBN: 978-1-84529-221-8)

Assessment/requirements: *Seminar*: 10-page paper and participation in specialist group;
Übung: 5-page paper and participation in specialist group.

050 630

Knights, Saints and Outlaws: Screening the Medieval World on the Box, 4 CP

2 st. do 14-16

GABF 04/613

Houwen

The Middle Ages have often inspired the performing arts. Almost as soon as cinematography had been invented films dealing with knights, saints and outlaws made it to the big screen. This continues to this day. A recent inventory counted over 900 films inspired by the Middle Ages, ranging from *The Passion of Joan of Arc* (1928) and *The Adventures of Robin Hood* (1938) to modern renditions of *Beowulf*. It was inevitable that television would follow and it is this medium that plays a central role in this course, in which we shall have a look at and

discuss a wide variety of television shows inspired by the Middle Ages. In some cases whole series are set in the Middle Ages: *Ivanhoe*, *Robin Hood*, *Cadfael*, *Merlin*, *Vikings*, *The Last Kingdom* and *The White Queen* are a few examples. Others belong to a completely different genre like sit com or even science fiction, yet they draw some of their inspiration from medieval times. Examples of these include *Star Trek* and the American sit-com *Northern Exposure*. Still others are vaguely medieval without making it too explicit, like *Game of Thrones*.

The course tries to answer such questions as how are the Middle Ages depicted? Why go for this period at all? How do contemporary issues impact on medieval ones and what are these issues? Can we speak of a genre or is it too amorphous for that? Have the various shows changed over the years, in other words, what historical development took place and can this be explained?

Set text: secondary material will be made available via Moodle.

Assessment/requirements: active participation and a critical mind is one of the basic requirements, and this is only possible if the set texts have been prepared thoroughly for each week. The course is rounded off with an essay of 6-8 pages.

050 639

Charles Dickens: *Great Expectations*, 4 CP

2 st. mo 16-18

GABF 04/614

Klawitter

Charles Dickens's 500-page novel *Great Expectations* (1860-1861) is not only one of his most popular works of fiction, it is also today regarded by literary critics as his best composed. In our seminar we will discuss this *Bildungsroman* in terms of generic conventions, thematic concerns, narrative techniques and the unique mingling of such literary modes as tragedy/pathos and comedy. Particular attention will be given to the generation of psychological insight as well as the promotion of certain values and their relation to preoccupations in Victorian society.

Participants should obtain the Penguin Classics edition of the novel and begin their reading far ahead of the beginning of term.

Assessment/requirements: *Übung*: test; *Seminar*: 12-page term paper (*wissenschaftliche Hausarbeit*).

050 640

Contemporary British Poetry and Painting: Intermedial Relations, 4 CP

2 st. mi 10-12

GB 02/160

Klawitter

In this class we will consider painting poems by British poets produced within the last 40 years side by side with the usually well-known paintings they relate to. This will also include poems that were produced for a particular exhibition or other cultural event. We will try to answer the following questions: Why and to what purpose do poets engage with paintings? Which types of interart or intermedial relations can be distinguished? What are the wider cultural implications of such an engagement?

A reader will be made available at the beginning of term.

Assessment/requirements: *Übung*: test; *Seminar*: 12-page term paper (*wissenschaftliche Hausarbeit*).

050 641

Cross-Dressing, Gender Identity, Women's Rights: The Friendship and Fiction of Vita Sackville-West and Virginia Woolf, 4 CP

2 st. do 10-12

GB 02/60

Linne

In 1928, Virginia Woolf published a novel dedicated to her friend and lover Vita Sackville-West, who was a poet and writer of fiction herself. The eponymous hero of *Orlando: A Biography*, whom Woolf modelled on Sackville-West, is apparently immortal. Grown up during the reign of Elizabeth I, he lives for centuries and at one point even changes his sex. The seminar will be dedicated to the friendship between Woolf and Sackville-West, and to how their relationship shaped their works. We will focus, for instance, on interests shared by and motifs common to the two writers, such as matters of gender identity. We will read Woolf's *Orlando*, Sackville-West's novel *All Passion Spent* (1931), excerpts from the letters they exchanged as well as some texts yet to be determined.

Required texts: Virginia Woolf, *Orlando: A Biography*, Oxford World's Classics, ed. and introd. Michael H. Whitworth, new ed. (Oxford: OUP, 2015); Vita Sackville-West, *All Passion Spent*, Vintage Classics, introd. Joanna Lumley (London: Vintage, 2016).

Assessment/requirements: *Übung*: expert group plus essay; *Seminar*: expert group plus research paper.

Übungen

050 732

Reading *Ulysses*, 3 CP

2 st. di 12-14

GB 5/37

Versteegen

James Joyce's *Ulysses* (1922) is regarded as a masterpiece of modern fiction (it appears on practically every top-100 list of greatest books), but also as an intractably difficult novel, full of obscure allusions and stylistic experiments. On the narrative surface, the book tells the story of a man (Leopold Bloom, allegedly a modern-day Odysseus) spending an entire day wandering around the streets of Dublin. Underneath that surface, however, the novel embarks on a rambling tour de force of English literature, medieval philosophy, Greek mythology, contemporary Irish politics, modern science, medicine, music and many other fields of knowledge. The line between the surface structure of external events and the deep structure of philosophical meanings is difficult to see, as the novel offers no conventional authorial guidance but rather presents itself as a polyphony of multiple voices, real and imagined. It is probably owing to this odd mix of properties that *Ulysses* has today engendered two kinds of readers: those who have only dipped into the book and gave up reading after a few pages (or a few chapters), and those who have read it all through and keep turning back to it for new literary discoveries.

In this course we will try to gain access to this difficult but also fascinating work of English literature by studying in detail a representative range of excerpts, jointly ploughing our way through the text, mutually assisting and supporting each other in trying to understand its surface meanings as well as its deeper wisdoms, cross references, allusions – and also its jokes.

We will be working with the following edition:

James Joyce. *Ulysses: Annotated Student Edition*. With an Introduction and Notes by Declan Kiberd. Penguin Classics. London: Penguin, 2000.

We will be concentrating on the following 'episodes': Telemachus (episode 1, pp. 1-28), Calypso (episode 4, pp. 65-85), Sirens (episode 11, pp. 328-376), Nausicaa (episode 13, 449-499), Oxen of the Sun (episode 14, pp. 499-561), and Penelope (episode 18, pp. 871-933).

Assessment/requirements: every student should prepare a passage from the novel and chair a close-reading session in class.

Amerikanische Literatur

Workload/Credits 285 Std. / 9,5 CP	Semester: 2.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1-2 Semester
Lehrveranstaltungsart: Vorlesung + Übung + Seminar	Kontaktzeit: 2 SWS + 2 SWS + 2 SWS	Selbststudium: ca. 201 Std.	Geplante Gruppengröße: VL 80-300 Ü 15-25 S 20-40
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ und der Veranstaltung „Introduction to Literary Studies“ Voraussetzung für die Teilnahme am Modul.			
<p>Lernergebnisse: Die Vorlesung soll den Studierenden einen breiten Überblick über einen Teilbereich oder ein Thema der US-amerikanischen Literatur geben. In den Seminaren vertiefen die Studierenden ihre Kenntnisse der US-amerikanischen Literatur, indem ein enger begrenzter Gegenstand analytisch intensiv bearbeitet und theoretisch vertieft wird. Sie entwickeln unter Anleitung literaturwissenschaftliche Fragestellungen und lernen, diese mit dem wissenschaftlichen Instrumentarium selbständig zu bearbeiten. Neuere Literaturtheorien werden vorgestellt und diskutiert. In den Übungen vertiefen die Studierenden ihre Kenntnisse in ausgewählten Gebieten der US-amerikanischen Literatur. Sie erwerben bzw. vervollkommen analytische und methodologische Fähigkeiten und Fertigkeiten bei der exemplarischen Textanalyse.</p> <p>Inhalte: Das Modul bietet Studierenden einen systematischen und exemplarischen Überblick über Teilbereiche oder spezielle Themen der US-amerikanischen Literatur; eine Einführung in ein ausgewähltes Gebiet der US-amerikanischen Literatur; die Möglichkeit zur Einübung literaturwissenschaftlicher Analysemethoden; zur Auseinandersetzung mit literaturwissenschaftlichen Theorien; zur Vertiefung von Kenntnissen in ausgewählten Genres oder Teilbereichen der US-amerikanischen Literatur; zur Übung textanalytischer Fähigkeiten und Fertigkeiten; sowie die Vermittlung literaturhistorischer Wissensinhalte.</p>			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
Prüfungsformen: diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung in Form einer schriftlichen Hausarbeit (Seminar; 10-15 Seiten).			
Voraussetzungen für die Vergabe von Kreditpunkten: aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<p>Stellenwert der Note für die Fachnote: Bei Studienbeginn ab WS 2016/17: Die Modulnote geht mit einem gewichteten Anteil von 12,5% in die Berechnung der Fachnote ein. Bei Studienbeginn vor WS 2016/17: Die Modulnote geht zu 25% in die Fachnote ein, sofern das Modul als prüfungsrelevant gekennzeichnet wird.</p>			
Modulbeauftragte: PD Dr. Uwe Klawitter, Dr. Claus-Ulrich Viol			

Vorlesung

050 645

U.S. Literature and Culture from the Civil War to World War II, 2,5 CP

2 st. mo 14-16

HGB 10

Pfeiler

This is the second part of a three-part lecture series that introduces students to important developments of U.S. American Literature as part and expression of shaping U.S. American culture. Occasional references to visual and popular culture (music, film/photography, art) are intended to broaden the general perspective. While well-established periods and movements like Realism, Naturalism, and Modernism will be covered, the lecture series will also show how these periods and movements came to be canonized and what other developments in literature and art were thereby influenced, excluded, and/or devalued. Short stories, poems, and excerpts from longer texts will be made available on Moodle.

Each part of the lecture series can be attended independently of the other parts.

Assessment/requirements: active participation, reading, written test.

Seminare

050 647

Literature of the American West, 4 CP

2 st. mo 12-14

GB 03/49

Müller, M.

This course will survey the representation of the 'Wild' American West in fiction. After reading a selection of theoretical texts about the West's rich historical cultural heritage, we will look at how the most important Western themes are presented in American Literature. Topics will include the American frontier; the gold rush, Cowboys vs. 'Indians'; evolutionary struggle and the ecological West. A variety of authors from Zane Grey to Gary Snyder and Amy Tan will be studied.

Texts: a selection primary and secondary texts will be uploaded on Moodle. Please obtain your own copy of *The Virginian*.

Assessment/requirements: active participation, presentation, test(s), paper.

050 648

Thornton Wilder & Tennessee Williams, 4 CP

2 st. di 8.30-10

GABF 04/614

Ottlinger

Im Mittelpunkt dieses Seminars, das sowohl für Anglisten/Amerikanisten als auch Theaterwissenschaftler angeboten wird, stehen die folgenden Dramen:

Thornton Wilder: *Our Town*
 The Skin of Our Teeth
Tennessee Williams: *The Glass Menagerie*
 A Streetcar Named Desire
 Cat on a Hot Tin Roof

Die Lehrveranstaltung setzt sich zum Ziel, durch die detaillierte Analyse dieser repräsentativen Primärtexte, die zu den Klassikern des modernen amerikanischen Dramas gehören, einen Einblick in das Werk dieser beiden Autoren zu geben. Schwerpunkte der Seminardiskussion sind Themen, Motive, Symbole, Figuren und insbesondere die anti-illusionistische Theaterkonzeption mit epischen Stilzügen. Obwohl diese für beide Dramatiker typisch ist, unterscheiden sie sich hinsichtlich der Ausrichtung: Während Wilders Dramen eine anthropologisch-universelle Dimension haben, ist Williams' *Plastic Theatre* vorwiegend individualpsychologisch geprägt.

Assessment/requirements:

- a) Anglisten/Amerikanisten: Übung (3 CP): schriftliches Kurzreferat oder Kurzklausur; Seminar (4 CP): schriftliche Hausarbeit oder Abschlussklausur
- b) Theaterwissenschaftler: Teilnahmeschein (2 CP): Ergebnisprotokoll einer Sitzung; Teilnahmeschein (3 CP): schriftliches Kurzreferat oder Kurzklausur; Leistungsnachweis (4 CP): schriftliche Hausarbeit oder Abschlussklausur

050 649

American Feminisms, 4 CP

2 st. do 12-14

GBCF 04/711

Steinhoff

This class introduces students to the history, major writings and key ideas of American feminism. We will explore feminist theory and feminist activism by studying historical documents and theoretical texts as well as a variety of cultural representations, including literature, art, and film. As we trace the history of feminism from the suffrage movement of the 19th century to contemporary gender and queer theory and current debates about post-feminism, we will discuss key issues of feminist thought such as the sex/gender debate, sexuality and reproduction, beauty and body modification, work and family, science and technology, as well as the intersection of gender with race, class, ethnicity, sexuality, age

and nationality. Along with a focus on the U.S. American cultural context, this class will also seek to incorporate transnational perspectives on women and feminism.

Assessment/requirements: *Übung*: active participation, short written assignments; *Seminar*: the above, plus term paper or final exam.

050 650

Reading and Writing the City, 4 CP

2 st. fr 10-12

GABF 04/252

Sattler

During the second half of the 19th and early 20th century, the United States went through an intense period of industrialization and urbanization. Alongside new production technologies, huge factory complexes emerged; steadily growing metropolises such as New York City, Detroit and Chicago attracted migrants from Europe as well as African Americans from the South in search of a better life after slavery. These changes in the American landscape brought forward new writing strategies and new literary genres: the urban experience called for different types of characters, but also for innovative ways of addressing the built environment, the workplace, the home, the changing relationship between men and women.

Urban texts from this time of rapid transformation – literature, but also photographs and planning documents, for example – are at the center of this class. We will be looking at representations of the city across different genres, ranging from poetry to the novel to film: which urban sites do we encounter, which hopes, dreams and fears are associated with them? What kinds of characters do we meet – how do they move in their urban surroundings, how do they impact and inhabit it, and how does it change them into urbanites?

Texts by Edgar Allan Poe, Herman Melville, Rebecca Harding Davis, Walt Whitman, Jacob Riis, T.S. Eliot, Edith Wharton and others will be made available at the beginning of the semester.

Assessment/requirements: *Übung*: participation, written assignments, presentation; *Seminar*: the above, plus 15-page paper.

Übungen

050 652

American Gothic, 3 CP

2 st. mi 14-16

GABF 04/252

Bongers

Since its emergence in the late 18th century, 'the' American Gothic has continued to flourish. In this course, students will investigate the causes of the lasting popularity of the American Gothic amongst readers and authors alike. The focus will be on the aesthetic appeal and entertainment value of the selected texts as well as their socio-critical function. We will also differentiate what distinguishes American Gothic texts from European Gothic texts and take into consideration the specific historical context in which the American Gothic emerged and still evolves. To achieve these objectives, a wide selection of texts by authors as diverse as Charles Brockden Brown, Edgar Allan Poe, Washington Irving, Charlotte Perkins Gilman and Joyce Carol Oates will be read.

Required reading: texts will be made available in a Reader and Charles Brockden Brown's *Wieland* is to be purchased.

Assessment/requirements: active participation and preparation, a presentation and two written assignments.

Cultural Studies (GB)

Workload/ Credits 285 Std. / 9,5 CP	Semester: 3.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1-2 Semester
Lehrveranstaltungsart: Vorlesung + Übung + Seminar	Kontaktzeit: 2 SWS + 2 SWS + 2 SWS	Selbststudium: ca. 201 Std.	Geplante Gruppengröße: VL 80-300 Ü 15-25 S 20-40
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss der Veranstaltung „Introduction to Cultural Studies“ und des Basismoduls „Sprach- und Textproduktion“ Voraussetzung für die Teilnahme am Modul.			
<p>Lernergebnisse: Die Studierenden erweitern ihre Kenntnisse über einen Teilbereich, ein Thema oder eine Epoche der britischen Kultur bzw. einen Teilbereich, ein Thema oder eine Epoche britischer Kultur im Vergleich mit anderen Kulturen. Die Studierenden erweitern ihre im Basismodul gewonnenen Fertigkeiten der kulturwissenschaftlichen Analyse. Sie entwickeln einen präzisen Blick für kulturwissenschaftliche Problemstellungen und die wissenschaftliche Bearbeitung von Themen der British Cultural Studies. In den Seminaren vertiefen die Studierenden ihre Kenntnisse in britischer Geschichte und Kultur im Hinblick auf einen enger begrenzten Gegenstand. Sie erwerben in diesem Rahmen weiterführende methodologische und theoretische kulturwissenschaftliche Kenntnisse, entwickeln unter Anleitung kulturwissenschaftliche Fragestellungen und lernen diese, mit dem wissenschaftlichen Instrumentarium selbständig zu bearbeiten.</p> <p>Inhalte: Das Modul bietet Studierenden einen systematischen und exemplarischen Überblick von Teilbereichen, Themen oder Epochen der britischen Kultur; die Möglichkeit zur Vertiefung der theoretischen Grundlagen und Methoden der Cultural Studies; theoretisch reflektierte Beschäftigung mit einem enger begrenzten Gebiet/Phänomen der britischen Kultur; Ausbildung und Verfeinerung kulturwissenschaftlicher Analysetechniken; Auseinandersetzung mit kulturwissenschaftlichen Theorien.</p>			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
Prüfungsformen: diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung zumeist in Form einer schriftlichen Hausarbeit (10-15 Seiten), in Ausnahmefällen Klausur (90-120 Minuten) oder mündliche Prüfung (15-20 Minuten) (Seminar).			
Voraussetzungen für die Vergabe von Kreditpunkten: aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<p>Stellenwert der Note für die Fachnote: Bei Studienbeginn ab WS 2016/17: Die Modulnote geht mit einem gewichteten Anteil von 12,5% in die Berechnung der Fachnote ein. Bei Studienbeginn vor WS 2016/17: Die Modulnote geht zu 25% in die Fachnote ein, sofern das Modul als prüfungsrelevant gekennzeichnet wird.</p>			
Modulbeauftragte: Dr. habil. Sebastian Berg, Dr. Claus-Ulrich Viol			

Vorlesung

050 656

Britain after 1945, 2,5 CP

2 st. di 14-16

HGB 10

Pankratz

Britain after 1945 went through several stages of crisis: the loss of its Empire, economic problems, Thatcher's rather harsh neo-liberal régime, Cameron's policies of austerity and – recently – the Brexit. Britain after 1945, however, also introduced the Welfare State, affluence, subcultures, pop cultures, exciting new trends in literature and architecture. The tensions between crisis and experiment fit into the post-war world of the postmodern, where and when 'anything goes'. This does not only cover new approaches in architecture, the arts and literature. It also denotes new ways of thinking about society and culture developed by theorists such as Jacques Derrida, Jean Baudrillard, Homi Bhabha or Jean-Francois Lyotard, who emphasised the breaking up of binaries and states of oscillation between self and other, local and global, reality and representation.

The aim of the lecture course is to give a survey of British post-war culture and its different stages of post-modernisms – from the beginnings of the affluent society up to the Brexit. There will be no grand narratives, but fragmented bits and pieces shedding light on cultural phenomena such as Magic Realism and meta-historical novels, Beatlemania, James Bond, Margaret Thatcher and the Royal Family.

Assessment/requirements: written test at the end of the semester.

Seminare

050 660

Liverpool, Social Movements, and Democracy, 4 CP

Summer School, 13.-26.08.2017

Berg

As consequence of its industrial past, North West England has a rich tradition of people coming together and taking their lives into their own hands. In acts of protest, resistance, and self-empowerment – from opposition to the slave trade, via fights for the right to vote, to resistance against privatisation – people contributed to the rise of democracy in Britain. This course will investigate this tradition, focusing in particular on Liverpool, situating the city in the history of the North West and comparing it occasionally to neighbouring Manchester. We will explore older and recent examples of such struggles, but also the ways in which they are represented in the city and remembered by its people. Hence, the course employs methods of social movement research. In addition, it engages in hands-on investigations of

groups and institutions that commemorate this tradition and keep it alive – from the International Slavery Museum to the Casa Bar and cultural centre, set up by former dockers who were sacked for protesting against the casualisation of their jobs.

050 630

Knights, Saints and Outlaws: Screening the Medieval World on the Box, 4 CP

2 st. do 14-16

GABF 04/613

Houwen

The Middle Ages have often inspired the performing arts. Almost as soon as cinematography had been invented films dealing with knights, saints and outlaws made it to the big screen. This continues to this day. A recent inventory counted over 900 films inspired by the Middle Ages, ranging from *The Passion of Joan of Arc* (1928) and *The Adventures of Robin Hood* (1938) to modern renditions of *Beowulf*. It was inevitable that television would follow and it is this medium that plays a central role in this course, in which we shall have a look at and discuss a wide variety of television shows inspired by the Middle Ages. In some cases whole series are set in the Middle Ages: *Ivanhoe*, *Robin Hood*, *Cadfael*, *Merlin*, *Vikings*, *The Last Kingdom* and *The White Queen* are a few examples. Others belong to a completely different genre like sit com or even science fiction, yet they draw some of their inspiration from medieval times. Examples of these include *Star Trek* and the American sit-com *Northern Exposure*. Still others are vaguely medieval without making it too explicit, like *Game of Thrones*.

The course tries to answer such questions as how are the Middle Ages depicted? Why go for this period at all? How do contemporary issues impact on medieval ones and what are these issues? Can we speak of a genre or is it too amorphous for that? Have the various shows changed over the years, in other words, what historical development took place and can this be explained?

Set text: secondary material will be made available via Moodle.

Assessment/requirements: active participation and a critical mind is one of the basic requirements, and this is only possible if the set texts have been prepared thoroughly for each week. The course is rounded off with an essay of 6-8 pages.

050 661

Hotel Stories, 4 CP

2 st. mo 12-14

GABF 04/614

Pankratz

Hotels are strange spaces: between public and private, commercialised homes from home that we frequent when we are on holiday or when we work abroad, ranging in quality from zones of anonymous luxury to idiosyncratic hellholes. While the guests appropriate the

neutral space of their hotel rooms during their stays, the personnel who has to work there perceive everything from a backstage perspective. Leisure for the guests becomes work for them. The supposed non-places (Augé) attain specificity and are personalised.

Fictional representations get great mileage out of the contrast between these very special spaces: in James Bond movies, for instance, hotels are usually the first step into the adventure, where Bond has a Martini, enjoys the scenery, meets and often beds the girl. At the same time, the hotel room is also the place where the villain sends his henchmen to attack the secret agent. While the audience travels with Bond, in *Fawlty Towers* it sees the everyday madness of running a hotel. While Bond and Basil Fawlty make hotels into special worlds of their own, the world intrudes violently and abruptly into an anonymous hotel room in Sarah Kane's *Blasted* and turns it into an international war zone.

In the seminar students will get to know theories of space that try to make sense of hotels as abstract entities and they will analyse a broad range of texts covering novels, movies, sitcoms and dramas featuring hotels. The aims are to get acquainted with hotels as abstract and concrete phenomena and to practise the basics of cultural analysis.

Texts: At the time of writing, the situation concerning providing students with free PDFs via Blackboard is still uncertain. There might be a paper reader to be purchased by the students. Please consult the homepage of the Englishes Seminar in February and March. In addition students are kindly asked to buy (and read) the following texts:

Ali Smith, *Hotel World* (2001)

Sarah Kane, *Blasted* (1995)

Assessment/requirements: *Übung*: expert group; *Seminar*: expert group and seminar paper (*wissenschaftliche Hausarbeit*).

050 662

From Blitz to Glitz: Selling the City of Liverpool, 4 CP

Summer School, 13.-26.08.2017

Viol

Looking at the concrete example of Liverpool, this class will deal with how (post)modern cities are marketed and branded, how they are sold to investors, tourists, consumers, and those who live in them, and how more and more of their previously public space is privatised. We will be looking at the causes and effects of these phenomena, will meet city marketing managers who promote as well as activists/academics who are critical of these developments, and will enjoy and analyse guided tours through the city.

050 663

Marginal Modernisms and Gender Politics, 4 CP

2 st. fr 14-16

GABF 04/613

Wächter

The modernist period was a time of rapid intellectual, cultural and social change, which entailed the radical destabilisation of received values and ideas, not least as far as conceptions of self and other were concerned. It was a period of the often radical refashioning of identities. The invocation to 'make it new' was not just made and followed by avant-garde modernists but also, more generally, by the individuals living in and experiencing the period. Nevertheless, at the time and up until the late 20th century, critical attention was almost exclusively reserved to avant-garde manifestations of modernism. Such class-based power structures regarding 'the brows' intersected strongly with race, gender and sexuality – privileging 'highbrow' over 'middlebrow' and 'lowbrow', masculine over feminine, heterosexual over homosexual and coloniser over colonised. This seminar will focus on gender and its intersections within the socio-political climate of the modernist period in Great Britain.

Assessment/requirements: *Übung*: three thesis papers; *Seminar*: six thesis papers or term paper.

050 664

Black British Culture and Society, 4 CP

2 st. mi 12-14

GABF 04/613

Lienen

For many, to be black and British means to inhabit a difficult position. More often than not it means being 'other', the one who is not 'simply British', but somewhere in between. Invoking the title of Paul Gilroy's seminal book on race relations in Britain, one might argue that "There Ain't No Black in the Union Jack" (1987). Yet, British and African history are strongly intertwined and go way beyond the arrival of the *SS Empire Windrush* in 1948.

In the course of this seminar, we will discuss the historical connections between Britain, Africa and the Caribbean before focussing on contemporary black British cultural products. Topics include the (de)construction of stereotypes about 'black youths' in the documentary *Hard Stop* (2016), autobiographical accounts of what it means to be black, Asian or minority ethnic in Britain today from *The Good Immigrant* (2016), challenging the notion of Britishness equalling whiteness in *The Emperor's Babe* (2001) as well as the discussion of black arts and music. This will be framed by detailed readings of central theoretical texts in black British cultural studies.

Students who wish to familiarise themselves with black British history before the beginning of the seminar may refer to *Staying Power: The History of Black People in Britain* (Pluto Press, new ed. 2010) by Peter Fryer.

Required reading:

Please buy and read a print copy of Bernadine Evaristo's *The Emperor's Babe: A Novel* (2001) until the beginning of the seminar. All other texts will be made available via Moodle or a reader.

Assessment/requirements: students need to attend the first session in order to take the seminar. All participants are expected to prepare the reading material at home and participate actively. *Übung*: end of term quiz and essay; *Seminar*: end of term quiz and research paper.

050 665

Shop Till You Drop: Consumer Culture, 4 CP

2 st. fr 10-12

GB 5/38

Schlensag

Andy Warhol is famously quoted to have said: "A day without shopping is a day lost". Looking at today's society we observe that Warhol's assumption seems to have become a truism for most consumers. Especially in the days of post-industrialism with its decisive shift to service-based industries in Western societies the images and sites of consumption seem limitless and confusingly diverse: holiday resorts, theme parks, music videos, fitness centres, department stores, shopping malls, cinema, and, of course, new varieties brought forward by the digitalization of all these commodities and sites. It has become increasingly difficult to find conceptualizations to rationalize the complexity of 'going shopping'.

Consequently, historians and scholars of Cultural Studies are still puzzled by the difficulties of understanding consumerism: when did it all begin? What are its material and economic implications? Is it possible to distinguish clearly between 'real' and 'pseudo-individual', 'true' and 'false' needs?

This class aims at analysing the historicity of consumer culture and the ways individuals may construct 'meaning' or 'values' in the process of consumption. We will approach these issues by studying a broad range of theoretical texts and also by studying concrete examples of consumerism. Following Du Gay and others we shall see how the keyterms of the circuit of culture (identity, regulation, consumption, production) are negotiated in today's consumer society while taking into account the changes of the practical and symbolic value of people's material life from the 17th century onwards.

A reader with theoretical texts will be provided at the beginning of the semester.

Übungen

050 670

Ireland in Film, 3 CP

2 st. mi 14-16

GB 03/46

Viol

In this class, we will look at a small selection of films that are usually mentioned among the 'best', 'top' or 'most popular' Irish films and/or films about Ireland. We will start by sketching some of the relevant social and historical background to the films chosen and by identifying the dominant building blocks of Irish national identity construction; we will look at traditional forms of representing Irishness in film (e.g. in 1950s American productions like *The Quiet Man* or *Return to Glennascaul*) and other artistic media (including stage Irishness and the concept of Ireland as a woman). For reasons of time, we will have to ignore great and important films about the Northern Ireland conflict (such as *The Crying Game* or *In the Name of the Father*), but we will include two about the War of Independence and the Civil War (*The Wind That Shakes the Barley* and *Michael Collins*). Apart from the representation of Irish history, there will be a focus on how the West is depicted (in *The Field* and *Waking Ned Devine*) and how contemporary Dublin is shown (*The Commitments*, *The Snapper*, *Once* and *Intermission*).

Assessment/requirements: active participation, two viewing journals and four-page essay.

050 671

Riots, 3 CP

2 st. do 16-18

GABF 04/613

Berg

Riots are bad. This is the dominant perspective on people assembling on the streets and expressing their anger, concern, or fear in destructive, violent actions. However, is it possible that riots also have a positive side? Thinking about Britain in the present, most people would answer the question in the negative. Looking to the past, things start looking more complex. Many scholars argue that riots of previous centuries contributed to the democratisation of Britain. Is there a qualitative difference between the riots of the past and those of the present? Is the term 'riot' really adequate as a description for actions through which people try to take their fate into their own hands? Is there a difference between a riot, a revolt, or a militant protest? Is it possible to formulate a definition that covers all historical examples? Are some riots justified but others not? How are riots depicted in political, media and fictional discourse? These are some of the questions we raise and discuss in this course, which applies different approaches (from social movement research as well as sociological and social history concepts on collective action and the characteristics of crowds) to historical examples from the 18th to the 21st century.

Assessment/requirements: active participation, organising and chairing part of a course session.

Cultural Studies (US)

Workload/ Credits 285 Std. / 9,5 CP	Semester: 3.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1-2 Semester
Lehrveranstaltungsart: Vorlesung + Übung + Seminar	Kontaktzeit: 2 SWS + 2 SWS + 2 SWS	Selbststudium: ca. 201 Std.	Geplante Gruppengröße: VL 80-300 Ü 15-25 S 20-40
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss der Veranstaltung „Introduction to Cultural Studies“ und des Basismoduls „Sprach- und Textproduktion“ Voraussetzung für die Teilnahme am Modul.			
<p>Lernergebnisse: Die Studierenden erweitern ihre Kenntnisse über einen Teilbereich, ein Thema oder eine Epoche der US-amerikanischen Kultur bzw. einen Teilbereich, ein Thema oder eine Epoche US-amerikanischer Kultur im Vergleich mit anderen Kulturen. Die Studierenden erweitern ihre im Basismodul gewonnenen Fertigkeiten der kulturwissenschaftlichen Analyse. Sie entwickeln einen präzisen Blick für kulturwissenschaftliche Problemstellungen und die wissenschaftliche Bearbeitung von Themen der American Studies. In den Seminaren vertiefen die Studierenden ihre Kenntnisse in US-amerikanischer Geschichte und Kultur im Hinblick auf einen enger begrenzten Gegenstand. Sie erwerben in diesem Rahmen weiterführende methodologische und theoretische kulturwissenschaftliche Kenntnisse, entwickeln unter Anleitung kulturwissenschaftliche Fragestellungen und lernen diese, mit dem wissenschaftlichen Instrumentarium selbständig zu bearbeiten.</p> <p>Inhalte: Das Modul bietet Studierenden einen systematischen und exemplarischen Überblick über Teilbereiche, Themen oder Epochen der US-amerikanischen Kultur; die Möglichkeit zur Vertiefung der theoretischen Grundlagen und Methoden der Cultural Studies; theoretisch reflektierte Beschäftigung mit einem enger begrenzten Gebiet/Phänomen der US-amerikanischen Kultur; Ausbildung und Verfeinerung kulturwissenschaftlicher Analysetechniken; Auseinandersetzung mit kulturwissenschaftlichen Theorien.</p>			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
Prüfungsformen: diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung zumeist in Form einer schriftlichen Hausarbeit (10-15 Seiten), in Ausnahmefällen Klausur (90-120 Minuten) oder mündliche Prüfung (15-20 Minuten) (Seminar).			
Voraussetzungen für die Vergabe von Kreditpunkten: aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<p>Stellenwert der Note für die Fachnote: Bei Studienbeginn ab WS 2016/17: Die Modulnote geht mit einem gewichteten Anteil von 12,5% in die Berechnung der Fachnote ein. Bei Studienbeginn vor WS 2016/17: Die Modulnote geht zu 25% in die Fachnote ein, sofern das Modul als prüfungsrelevant gekennzeichnet wird.</p>			
Modulbeauftragte: Dr. habil. Sebastian Berg, Dr. Claus-Ulrich Viol			

Vorlesung

050 645

U.S. Literature and Culture from the Civil War to World War II, 2,5 CP

2 st. mo 14-16

HGB 10

Pfeiler

This is the second part of a three-part lecture series that introduces students to important developments of U.S. American Literature as part and expression of shaping U.S. American culture. Occasional references to visual and popular culture (music, film/photography, art) are intended to broaden the general perspective. While well-established periods and movements like Realism, Naturalism, and Modernism will be covered, the lecture series will also show how these periods and movements came to be canonized and what other developments in literature and art were thereby influenced, excluded, and/or devalued. Short stories, poems, and excerpts from longer texts will be made available on Moodle.

Each part of the lecture series can be attended independently of the other parts.

Assessment/requirements: active participation, reading, written test.

Seminare

050 649

American Feminisms, 4 CP

2 st. do 12-14

GBCF 04/711

Steinhoff

This class introduces students to the history, major writings and key ideas of American feminism. We will explore feminist theory and feminist activism by studying historical documents and theoretical texts as well as a variety of cultural representations, including literature, art, and film. As we trace the history of feminism from the suffrage movement of the 19th century to contemporary gender and queer theory and current debates about post-feminism, we will discuss key issues of feminist thought such as the sex/gender debate, sexuality and reproduction, beauty and body modification, work and family, science and technology, as well as the intersection of gender with race, class, ethnicity, sexuality, age and nationality. Along with a focus on the U.S. American cultural context, this class will also seek to incorporate transnational perspectives on women and feminism.

Assessment/requirements: *Übung*: active participation, short written assignments; *Seminar*: the above, plus term paper or final exam.

050 675Taboo, 4 CP

2 st. di 14-16

GABF 04/613

Zucker

"Ambiguous things can seem very threatening. Taboo confronts the ambiguous and shunts it into the category of the sacred." (Douglas)

Culture operates on norms. Arbitrary as those norms may be, as consensus forms around a certain code of behavior, those practices, beliefs and identities that deviate from that code are invariably 'othered', creating deceptively simple binary oppositions that deny the complexity of the social world and the ambiguities that human behavior sometimes entails. While the basic fact of cultural hegemony can be observed in many places, there are certain behaviors and beliefs that culture considers so far outside the norm that they are, to coin a phrase, *super*-othered, or in common parlance: taboo.

In this class, we will endeavor to map and explain cultural taboos in the US. What cultural function is served by the exclusion of topics from public discourse? What is the role of political ideology and religious faith in the determination of what is considered taboo? What norms are challenged by transgressive behavior and how does a culture react to the breaking of 'sacred' taboos? Case studies may include issues located in the areas of sex and sexual deviance, violence as well as the body and aesthetics.

A reader containing relevant sources will be made available for purchase at the SSC *Druckzentrum* at the beginning of the semester.

Assessment/requirements: academic term paper or written exam.

050 676Queer Identities, 4 CP

2 st. do 10-12

GABF 04/252

Pfeiler

This seminar explores the multifaceted, though often-times neglected narratives that have emerged from the liminal space of 'queer' as a contested social arena within U.S. American gender politics. Our major goal in this course will be to understand the political, social, cultural, and creative developments connected to the construction of 'queer' identities from the mid-19th century to the present. In our weekly discussions, you will learn how to critically engage with representations of queer identities in a diverse range of U.S. media, (e.g. literary texts, music, TV, films, and the Internet) by scrutinizing their relationship to a heteronormative discourse (and vice versa). Finally, by dealing with theoretical texts from cultural studies and gender studies, we will address questions related to power that frequently go beyond gender.

A Reader will be made available at the beginning of the semester at the SSC *Druckzentrum*.

Assessment/Requirements: *Übung*: active participation, short presentation/essay based on a research task; *Seminar*: active participation, short presentation/essay based on a research task, final paper or final exam.

050 677

Superheroes and American Culture, 4 CP

Blockseminar 06.-10.06.2017 je 10-15h GABF 04/613 Vester

Obligatorische Einführungsveranstaltung 26.04.2017, 16-17h, GABF 04/613

Initially, superheroes appeared in 1930s comic strips to help an American audience to deal with the hardship of the Great Depression and changing global power relations during World War II. Since then the superhero genre has served to transport changing ideologies, especially in terms of foreign and domestic politics, ethical conceptions of good and evil, and social justice. Superhero narratives also translated changes in perceptions of race and gender to a broader readership. Studying the genre therefore offers a deeper insight into social structures and cultural negotiations of change. Recently, superheroes have experienced a revival in movies and TV series. This seminar will examine the historical development of the genre, leading up to the question of what ideological content superheroes convey in American culture today.

Texts: a Reader will be made available.

Films: *Spider-Man 3* (2007), *Hancock* (2008), *The Avengers* (2012)

Assessment/requirements *Übung*: participation, reading questions, movie reviews, short presentation; *Seminar*: the above, plus 10-page paper.

050 650

Reading and Writing the City, 4 CP

2 st. fr 10-12

GABF 04/252

Sattler

During the second half of the 19th and early 20th century, the United States went through an intense period of industrialization and urbanization. Alongside new production technologies, huge factory complexes emerged; steadily growing metropolises such as New York City, Detroit and Chicago attracted migrants from Europe as well as African Americans from the South in search of a better life after slavery. These changes in the American landscape brought forward new writing strategies and new literary genres: the urban experience called for different types of characters, but also for innovative ways of addressing

the built environment, the workplace, the home, the changing relationship between men and women.

Urban texts from this time of rapid transformation – literature, but also photographs and planning documents, for example – are at the center of this class. We will be looking at representations of the city across different genres, ranging from poetry to the novel to film: which urban sites do we encounter, which hopes, dreams and fears are associated with them? What kinds of characters do we meet – how do they move in their urban surroundings, how do they impact and inhabit it, and how does it change them into urbanites?

Texts by Edgar Allan Poe, Herman Melville, Rebecca Harding Davis, Walt Whitman, Jacob Riis, T.S. Eliot, Edith Wharton and others will be made available at the beginning of the semester.

Assessment/requirements: *Übung*: participation, written assignments, presentation; *Seminar*: the above, plus 15-page paper.

Übungen

050 680

Introduction to Film Analysis, 3 CP

2 st. do 14-16

GB 02/160

Zucker

As products of popular culture have been gaining acceptance in academic circles as valid objects of study, more and more scholars, of both the established and up-and-coming varieties, like to focus their research on film and television. However, they often come to face the particular challenges of working with these cinematic and televisual texts: While the frequently used methods of literary studies do provide certain approaches that can easily be applied to film as well (e.g. with regard to characterization, plot and dialogue), the specificity of film as a medium, as a particular type of dramatic narrative and as a collaborative art form requires a deeper understanding of 'film grammar' to fully mine a motion picture for all its analytical (and thus critical) potential.

This class therefore aims to introduce you to the finer points of film analysis, including cinematography, editing, sound and mise-en-scene, as well as to explore a number of theoretical angles from which film can be examined.

As the individual sessions will be geared towards exercises in film and scene analysis as much as possible, you should be willing to independently watch a number of case examples. There will be a reader containing relevant sources, available for purchase at the SSC *Druckzentrum* when the semester begins.

Assessment/requirements: two short written tests.

050 652

American Gothic, 3 CP

2 st. mi 14-16

GABF 04/252

Bongers

Since its emergence in the late 18th century, 'the' American Gothic has continued to flourish. In this course, students will investigate the causes of the lasting popularity of the American Gothic amongst readers and authors alike. The focus will be on the aesthetic appeal and entertainment value of the selected texts as well as their socio-critical function. We will also differentiate what distinguishes American Gothic texts from European Gothic texts and take into consideration the specific historical context in which the American Gothic emerged and still evolves. To achieve these objectives, a wide selection of texts by authors as diverse as Charles Brockden Brown, Edgar Allan Poe, Washington Irving, Charlotte Perkins Gilman and Joyce Carol Oates will be read.

Required reading: texts will be made available in a Reader and Charles Brockden Brown's *Wieland* is to be purchased.

Assessment/requirements: active participation and preparation, a presentation and two written assignments.

Fachsprachen

Workload/ Credits 285 Std. / 9,5 CP	Semester: 2.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1-2 Semester
Lehrveranstaltungsart: Seminar + Übung + Seminar	Kontaktzeit: 2 SWS + 2 SWS + 2 SWS	Selbststudium: ca. 201 Std.	Geplante Gruppengröße: Ü 15-25 S 20-40
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ Voraussetzung für die Teilnahme am Modul.			
Lernergebnisse: Die Studierenden erwerben fundierte Kenntnisse in der Fachsprachenlinguistik (v.a. Lexikologie, Syntax, kontrastive Linguistik) und werden in das soziokulturelle Umfeld bestimmter Fachsprachen eingeführt. Sie können fachspezifische Sprachfertigkeiten in Lexis und Syntax erkennen und auch selbst anwenden. Sie erweitern ihre Kommunikationskompetenz in einzelnen fachsprachlichen Bereichen. Außerdem erwerben sie Kompetenzen im Bereich der interkulturellen wie sprachlichen Übersetzung fachsprachlicher Phänomene. Inhalte: Neben der konkreten Beschäftigung mit fachsprachlichen Texten zum Erwerb spezifischer sprachlicher Kenntnisse und Fertigkeiten werden die linguistischen Merkmale fachsprachlicher Texte analysiert und produktiv angewandt. Spezialisierungen und sprachpraktische Kompetenzerweiterungen v.a. in den Bereichen Wirtschaftsenglisch, Technisches Englisch und Rechtsenglisch.			
Lehrformen: Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; zusätzlich E-Learning-Elemente.			
Prüfungsformen: diverse Studienleistungen wie kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung zumeist in Form einer schriftlichen Klausur (90-120 Minuten), in Ausnahmefällen einer schriftlichen Hausarbeit (10-15 Seiten) oder mündlichen Prüfung (15-20 Minuten) (Seminar).			
Voraussetzungen für die Vergabe von Kreditpunkten: aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
Stellenwert der Note für die Fachnote: Bei Studienbeginn ab WS 2016/17: Die Modulnote geht mit einem gewichteten Anteil von 12,5% in die Berechnung der Fachnote ein. Bei Studienbeginn vor WS 2016/17: Die Modulnote geht zu 25% in die Fachnote ein, sofern das Modul als prüfungsrelevant gekennzeichnet wird.			
Modulbeauftragte: Dr. Robert Smith, Dr. Claus-Ulrich Viol			

Seminare

050 614

Audiovisual Translation, 4 CP

2 st. do 10-12

GABF 04/614

Minow

The term 'audiovisual translation' encompasses different forms of translating telecinematic dialogue into a different medium or target language, such as subtitling, dubbing and voice-overs; in addition, there is audio description for the blind, in which the action seen on screen is put into words. Each of these methods has its respective challenges and these will be addressed in this course. In particular, we will focus on the specific problems that arise when attempting to dub the dialogue of English language films into German. Hence it is essential that students have good knowledge of German.

The weekly readings will be made available on Moodle.

Assessment/requirements: All students are expected to participate actively in class by engaging in the discussions and by contributing to group work and to do the background reading. Students who want to take this course as an *Übung* can either do a final written test or an oral exam; students who want to take it as a *Seminar* can either do a final written exam or write an empirical term paper.

050 685

Medical English, 4 CP

2 st. mo 10-12

GABF 04/252

Smith

After taking a tour of the human organs and senses from top to toe, their functions, pathologies and treatments of the latter, the course will spread out into the realm of medical ethics, (previously) mysterious diseases and rare ailments, looking at the latter two through the lens of medical history, before ending on a more hopeful note with an overview of medical frontiers and anticipated future medical developments.

Materials will be supplied.

Assessment/requirements: participation in one or more presentations and Learner's Diary mandatory for receiving a mark – the mark to be determined by result of the final written exam.

050 686

Varieties of ESP, 4 CP

2 st. di 10-12

GABF 04/413

Smith

The course will take in a wide variety of ESP texts including articles from information and computer science, the sciences of physics, astronomy, geology, (evolutionary) biology, history, anthropology, archaeology, medicine as well as from several fields of engineering. The study of the characteristics of specialist languages in general and of each of these specialist languages in particular will be complemented by exercises in terminology work and glossary management. Student input will be allowed to expand the range of texts and/or shift the analytical focus of sessions. Having said that, no detailed analysis of an ESP text or related terminology work is possible without simultaneously engaging with the ideas conveyed with the help of the ESP language in question.

Assessment/requirements: learner's diary (including glossary management) and written end-of-term exam (or term paper).

050 687

Law in the UK and US, 4 CP

2 st. mi 10-12

GB 5/37

Smith

The course will look in detail at a variety of legal texts – and hence legal concepts – from both a legal theory and a legal practice perspective. While the legal theory part will cover basic notions and schools of jurisprudence that should permit the analysis of legal systems and their evolution over large stretches of space and long periods of time, the model chosen for understanding the language of the common law system will be the legal system of England and Wales. By breaking down the system into its (historical) components, the language and terminology of (and hence the ideas behind) this intricate system will be brought to light. By the same token, the language of the common law system will be used to elucidate the inner workings of the model. As a result students should subsequently be in a better position to consider and appreciate legal English texts with the eye of a linguist, a lawyer and a (moral) philosopher.

Recommended reading:

Ian McLeod. *Legal Theory*. Houndmills: Palgrave Macmillan, 2007.

Ian McLeod. *Legal Method*. Houndmills: Palgrave Macmillan, 2007.

Assessment/requirements: presentation, learner's diary and written end-of-term exam (or term paper).

Übungen

050 690

Business English I, 3 CP

Gruppe A: 2 st. mo 12-14	GABF 04/613	Smith
Gruppe B: 2 st. mi 12-14	GB 02/160	Smith

On the basis of the textbook: Herbert Geisen, Dieter Hamblock, John Poziemski, Dieter Wessels, *Englisch in Wirtschaft und Handel* (Berlin: Cornelsen & Oxford University Press, 2002) and with the help of additional material the course will introduce some of the basic terminology and concepts of business English.

Assessment/requirements: presentation (limited slots) or written end-of-term test.

Gruppe C: 2 st. mo 8-10	GABF 04/613	Bachem
Gruppe C: 2 st. di 8-10	GABF 04/613	Bachem

This course will deal with central topics in business such as brands, changes in business, organisational structures, advertising as well as the financial aspects of business. Apart from the course book (chapters 1 - 6), we will also make use of most recent audio/video materials in order to relate course topics to current developments in the global business environment.

Course material:

David Cotton, David Falvey, Simon Kent. *Intermediate Market Leader*, Course Book, 3rd edition. Harlow: Pearson Longman, 2010. ISBN: 978-1-4082-3695-6

Assessment/requirements: presentation, various class assignments.

050 691

Business English II, 3 CP

Gruppe A: 2 st. di 12-14	GABF 04/614	Smith
Gruppe B: 2 st. fr 10-12	GB 5/37	Smith

This course is a continuation of Business English I. On the basis of the textbook: Herbert Geisen, Dieter Hamblock, John Poziemski, Dieter Wessels, *Englisch in Wirtschaft und Handel* (Berlin: Cornelsen & Oxford University Press, 2002) and with the help of additional material the course will introduce further basic terminology and concepts of business English.

Assessment/requirements: presentation, written end-of-term test or written assignment at the end of the course.

Gruppe C: 2 st. mo 10-12
Gruppe C: 2 st. do 12-14

GBCF 05/703
GABF 04/252

Bachem
Bachem

This course is designed to make students aware of topics highly relevant in an international business environment: cultures, human resources management, international markets, business ethics, styles of leadership and, last but not least, the topic of competition in the business world. We will use a course book (chapters 7-12) as well as additional audio and video materials to get a realistic and in-depth understanding of these fields of business. Discussions, group work as well as project-related activities are planned to gain a deeper understanding of the topics offered in class.

Course material:

David Cotton, David Falvey, Simon Kent. *Intermediate Market Leader*, Course Book, 3rd edition. Harlow: Pearson Longman, 2010. ISBN: 978-1-4082-3695-6

Assessment/requirements: presentation, written end-of-term test or written assignment at the end of the course.

050 692

Legal English, 3 CP

2 st. do 12-14

GBCF 05/703

Versteegen

Students will develop their skills in the use of English in various legal contexts, and will get extensive practice in understanding, writing on, and discussing legal topics. In so doing, they will get to know central concepts both from the English and the German legal systems. The course will mainly focus on legal issues that might be encountered in everyday life, e.g. road traffic incidents, employment relations, accidents, relations between neighbours, etc., and we will be dealing with these issues in various communicative and institutional contexts by practising written and oral forms of communication with different interlocutors: laypeople, police, lawyers, courts etc.

Materials will be provided in class and on Moodle.

050 693

Technical English, 3 CP

Gruppe A: 2 st. di 10-12

GB 5/37

Bachem

Gruppe B: 2 st. do 10-12

GABF 04/253

Bachem

This course will address technical topics and developments that characterize and shape our modern world. We will look at the importance of technical innovation, design, systems and procedures. Why does the world gradually turn into a smart world? Which spin-offs from space technology facilitate our life and make it much more comfortable? What about Industry 4.0? You will find out more about this in this class on the basis of a course book, which offers us a guide to today's challenges of the world of technology. In addition to the course book, we will also benefit from most recent video materials to get a visualized understanding of the technical progress in today's world.

Course material:

Bonamy, David. *Technical English 4*, Course Book. Harlow: Pearson Longman, 2011. ISBN: 978-1-4082-2955-2

Assessment/requirements: presentation, written end-of-term test or written assignment at the end of the course.

Modulungebundene Übungen: Fremdsprachenausbildung

Workload/Credits 3 CP	Semester: 2.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1 Semester
Lehrveranstaltungsart: Übung	Kontaktzeit: 2 SWS	Selbststudium: ca. 60 Std.	Geplante Gruppengröße: 20-30
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ Voraussetzung für die Teilnahme an den Veranstaltungen.			
Verwendung der Veranstaltung: In der Aufbauphase des Studiums ist der erfolgreiche Besuch zweier sprachpraktischer Übungen aus den Bereichen „Fremdsprachenausbildung“ oder „Fachsprachen“ obligatorisch. Diese können im modulungebundenen Bereich (MUB) oder anstelle der fachwissenschaftlichen Übungen in den Aufbaumodulen Linguistik, Literaturwissenschaft oder Cultural Studies angerechnet werden. Studierende können die Sprachpraxis-Obligatorik auch erfüllen, indem sie ein komplettes Aufbaumodul „Fachsprachen“ absolvieren. (Ein darüber hinausgehendes Ersetzen fachwissenschaftlicher durch sprachpraktische oder fachsprachliche Übungen in den Aufbaumodulen ist nicht möglich; möglicherweise zusätzlich belegte sprachpraktische oder fachsprachliche Übungen müssen im modulungebundenen Bereich angerechnet werden.)			

050 695

Grammar AM, 3 CP

Gruppe A: 2 st. mi 12-14

GB 02/60

Müller, T.

This course will build on what you have learned in Grammar BM and will focus on a number of problem areas of English grammar, e.g. tense, aspect, clause structure, prepositions, adverbs and participles.

Assessment/requirements: active participation, homework and final test.

Gruppe B: 2 st. fr 8.30-10

GABF 04/613

Ottlinger

This class is intended to offer intensive practice in select problem areas of English grammar. The aims of the course are twofold: to help you use your grammar correctly, and to help you identify typical errors and explain your corrections.

Assessment/requirements: regular preparation, active class participation, diagnostic test at the beginning of the course, end-of-term test

050 696

Communication AM, 3 CP

Gruppe A: 2 st. mo 14-16

GABF 04/252

Müller, M.

This course is designed to improve students' writing skills through stylistic exercises as well as a variety of assignments including text analysis, brainstorming, paraphrasing, writing paragraphs and, of course, also formulating a thesis statement. The class will also have an oral component; participants are expected to give a presentation in class.

Assessment/requirements: active participation, written assignments, presentations.

Gruppe B: 2 st. do 8-10

GABF 04/413

Bachem

This communication class is designed to not only focus on oral communication, but also particularly on written communication. Text types required in a professional environment will be dealt with in detail, such as business correspondence, news items etc. To bridge the gap between the university world and the working world we will address the challenging task of applying for a job in writing, i.e. formulating a cover letter and designing a CV as expected by today's human resources departments. Students will have the chance to actively practise their presentational skills as well, so that the course provides a well-balanced mixture of skills both in speaking and in writing.

Course material will be made available in class.

Assessment/requirements: active participation, producing a cover letter and a CV in class on the basis of job advertisement chosen by the student him-/herself, short presentation

050 697

Translation AM, 3 CP

Gruppe A: 2 st. di 10-12

GABF 04/613

Minow

Intermediate-level texts addressing the fields of culture, language and everyday life will be translated from German into English with a focus on recurring grammatical and terminological problems.

Assessment/requirements: active participation, preparation of texts and two written tests.

Gruppe B: 2 st. fr 10-12

GABF 04/613

Versteegen

Students will learn to solve the principle difficulties involved in translating German texts into English. They will learn the analytical concepts to identify and name such difficulties, and they will be familiarized with methods and tools to find appropriate solutions (ranging from standard dictionaries to various electronic sources, and from vocabulary-building activities to advanced translation strategies). Thematically, the majority of the texts to be translated will deal with the culture, literature and current affairs in English-speaking countries.

Materials will be provided in class and on Moodle.

Assessment/requirements: students will have to prepare regular tasks at home, translate various texts in a wiki (working together in groups) and pass two shorter tests.

050 690

Business English I, 3 CP

Gruppe A: 2 st. mo 12-14

GABF 04/613

Smith

Gruppe B: 2 st. mi 12-14

GB 02/160

Smith

On the basis of the textbook: Herbert Geisen, Dieter Hamblock, John Poziemski, Dieter Wessels, *Englisch in Wirtschaft und Handel* (Berlin: Cornelsen & Oxford University Press, 2002) and with the help of additional material the course will introduce some of the basic terminology and concepts of business English.

Assessment/requirements: presentation (limited slots) or written end-of-term test.

Gruppe C: 2 st. mo 8-10

GABF 04/613

Bachem

Gruppe C: 2 st. di 8-10

GABF 04/613

Bachem

This course will deal with central topics in business such as brands, changes in business, organisational structures, advertising as well as the financial aspects of business. Apart from the course book (chapters 1 - 6), we will also make use of most recent audio/video materials in order to relate course topics to current developments in the global business environment.

Course material:

David Cotton, David Falvey, Simon Kent. *Intermediate Market Leader*, Course Book, 3rd edition. Harlow: Pearson Longman, 2010. ISBN: 978-1-4082-3695-6

Assessment/requirements: presentation, various class assignments.

050 691

Business English II, 3 CP

Gruppe A: 2 st. di 12-14	GABF 04/614	Smith
Gruppe B: 2 st. fr 10-12	GB 5/37	Smith

This course is a continuation of Business English I. On the basis of the textbook: Herbert Geisen, Dieter Hamblock, John Poziemski, Dieter Wessels, *Englisch in Wirtschaft und Handel* (Berlin: Cornelsen & Oxford University Press, 2002) and with the help of additional material the course will introduce further basic terminology and concepts of business English.

Assessment/requirements: presentation, written end-of-term test or written assignment at the end of the course.

Gruppe C: 2 st. mo 10-12	GBCF 05/703	Bachem
Gruppe C: 2 st. do 12-14	GABF 04/252	Bachem

This course is designed to make students aware of topics highly relevant in an international business environment: cultures, human resources management, international markets, business ethics, styles of leadership and, last but not least, the topic of competition in the business world. We will use a course book (chapters 7-12) as well as additional audio and video materials to get a realistic and in-depth understanding of these fields of business. Discussions, group work as well as project-related activities are planned to gain a deeper understanding of the topics offered in class.

Course material:

David Cotton, David Falvey, Simon Kent. *Intermediate Market Leader*, Course Book, 3rd edition. Harlow: Pearson Longman, 2010. ISBN: 978-1-4082-3695-6

Assessment/requirements: presentation, written end-of-term test or written assignment at the end of the course.

050 692

Legal English, 3 CP

2 st. do 12-14	GBCF 05/703	Versteegen
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Students will develop their skills in the use of English in various legal contexts, and will get extensive practice in understanding, writing on, and discussing legal topics. In so doing, they will get to know central concepts both from the English and the German legal systems. The course will mainly focus on legal issues that might be encountered in everyday life, e.g. road traffic incidents, employment relations, accidents, relations between neighbours, etc., and

we will be dealing with these issues in various communicative and institutional contexts by practising written and oral forms of communication with different interlocutors: laypeople, police, lawyers, courts etc.

Materials will be provided in class and on Moodle.

050 693

Technical English, 3 CP

Gruppe A: 2 st. di 10-12

GB 5/37

Bachem

Gruppe B: 2 st. do 10-12

GABF 04/253

Bachem

This course will address technical topics and developments that characterize and shape our modern world. We will look at the importance of technical innovation, design, systems and procedures. Why does the world gradually turn into a smart world? Which spin-offs from space technology facilitate our life and make it much more comfortable? What about Industry 4.0? You will find out more about this in this class on the basis of a course book, which offers us a guide to today's challenges of the world of technology. In addition to the course book, we will also benefit from most recent video materials to get a visualized understanding of the technical progress in today's world.

Course material:

Bonamy, David. *Technical English 4*, Course Book. Harlow: Pearson Longman, 2011. ISBN: 978-1-4082-2955-2

Assessment/requirements: presentation, written end-of-term test or written assignment at the end of the course.

Fachspezifischer Modulteil zum DSSZ-Modul

Seminare zur Sockelvorlesung (Teil 2 DSSZ-Modul)

050 810

Language Acquisition Phenomena and Processes in the English Classroom, 3 CP

2 st. do 16-18

GABF 04/413

Thiele

In this seminar we will delve more deeply into topics touched upon in the lecture series of the DSSZ module, especially relating to issues of second language acquisition. This will include analyzing and evaluating examples of learner language from different linguistic backgrounds, examining motivational factors and individual differences as well as considering the implications of the age factor in language learning. We will focus on empirical analysis and participants are invited to conduct their own small research projects.

The main reading material will be made available via Moodle.

Assessment/requirements: active participation, assignments, short research paper.

050 811

The Modern English Classroom: Dealing with Multicultural and Multilingual Students, 3 CP

Blockseminar: 24.-25.06. & 02.09.-03.09.2017 je 9-15h

GABF 04/413

Mraz

Obligatorische Einführungsveranstaltung 21.04.2017, 14-16h GABF 04/413

This seminar is a block seminar plus an introductory session at the beginning of the semester. This introductory session is compulsory. If you miss the introductory session you cannot take the seminar.

The seminar is based on the lecture series of the DSSZ module and will discuss certain aspects raised in the lecture in more detail. This will include different theories concerning (second) language acquisition, problems and chances of a multicultural and multilingual classroom and the role of the English language within the process of integration.

Reading material will be made available via Moodle.

Assessment/requirements: active participation, assignments or presentations, short term paper. The details will be discussed in our introductory session.

Englisches Seminar, 6. Etage (Stand: 14.02.2017)

6/31 Anglistik II Prof. Meierkord ① 22590	6/32 Lederbogen Dornieden (FNO 02/83) ① 28518 ① 28590	6/33 Anglistik V Prof. Houwen (FNO 02/85) ① 22518	6/34 Hilfskräfte Angl. V (FNO 02/79) ① 22599	Schw. Brett I ↓		6/36 Computerraum Lincke / Schneider / Wießner ① 26769	6/37 Thomson (FNO 02/79) ① 22598	6/38 Mertes / Mraz / van Ackern (Ganzln) ① 22597	6/39 Medienraum ①	6/40 Perk ① 22595	① 25054 Bibl. Aufsicht	Video-Ausl. →
Schw. Brett II ↓												
6/29 Wilson ① 23013	WC		Aufzüge		Aufzüge		Treppe		Durch- gang zu Etage 5 ↓			
6/129 Hilfskräfte Anglistik II ① 22519												
6/131 Geschäftsführender Direktor: Prof. Niederhoff Geschäftsführer: Dr. Viol ① 28589	6/133 Geschäftsführ. Sekretärin: Prskawetz ① 22589	6/134 Servicezimmer/ Auslandsberatung ① 22591	6/135 Fachschaft Anglistik ① 25053	6/136 Lehrbeauftragte ① 22588	6/137 Seminarraum		6/139 Bachem Dr. Smith ① 22593	6/140 Dr. Viol ① 28591	6/141 Anglistik I Prof. Weidle (N-Süd 03) ① 27943	6/142 Briest/Pieper Hilfskräfte Angl. I (N-Süd 24/22) ① 28943	6/143 Juniorprof. Dr. Steinhoff ① 22522	6/144 Hermann (FNO 1/140) ① 22521

Englisches Seminar, 5. Etage (Stand: 14.02.2017)

5/31	22600	Poziemski Dr. Versteegen	5/32	22601	Prof. Ritter	5/33	28602	Hilfskräfte Ritter Pipke	5/34	22602	Anglistik VI Prof. Pankratz	5/37	Seminarraum	5/38	Seminarraum	5/39	Hilfskräfte Bibliothek	5/40	Hilfskräfte Bibliothek															
5/29	25056	Goth / Linne / Schreyer	5/129	28051	Sicking Hilfskräfte Anglistik III	WC		Aufzüge		Aufzüge		Treppe		Durchgang zu Etage 6		Bibliothek (Eingang auf Etage 6)																		
5/131	25051	Anglistik III Prof. Niederhoff	5/132	28052	Hilfskräfte Angl. IV	5/133	25052	Anglistik IV Prof. Freitag	5/134	25058	Angl. IV Dr. Kindinger Dr. Pfeiler	5/135	25059	Böhm (InStudies) Dr. T. Müller	5/136	25060	PD Dr. Klawitter Dr. Minow	5/137	25069	Dr. Ottlinger Zucker	5/138	25062	Dr. Thiele Strubel-Burgdorf	5/139	25063	Dr. habil. Berg	5/140	21912	Juniorprof. Dr. Wächter	5/141	25066	PD Dr. M. Müller Studienberatung		