

ENGLISCHES SEMINAR  
RUHR-UNIVERSITÄT BOCHUM

Seminarinternes  
Vorlesungsverzeichnis & Modulhandbuch

B.A.-Studiengang  
Anglistik/Amerikanistik

Sommersemester 2018



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# Wichtige Infos für Erstsemesterstudierende

Die Einführungsveranstaltung für neu immatrikulierte Studierende ist vorgesehen für

**Dienstag, 10. April 2018, 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 16.04.2018. Die erste Semesterwoche ist für die Durchführung und Korrektur von Nachprüfungen sowie für die Studienberatung vorgesehen.

In der Zeit vom 09. bis 13. April 2018 finden täglich von 10.00 bis 12.00 Uhr **spezielle Studienberatungen für Erstsemesterstudierende** statt (bitte auf separate Aushänge achten). In der Woche vom 09. bis 13. April 2018 von 9:00 bis 13:00 Uhr findet außerdem jeden Vormittag ein Ersti-Frühstück im Fachschaftsrat statt (GB 6/151), 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 dieses Semester für alle Lehrveranstaltungen ein elektronisches Anmeldeverfahren in eCampus durchgeführt. Das Vergabeverfahren 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 12. März 2018, 10.00 Uhr, bis 11. April 2018, 18.00 Uhr**

vorgenommen werden.

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

**vom 12. März 2018, 10.00 Uhr, bis 04. April 2018, 18.00 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 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 Wintersemester 2017/2018:

montags	9.00-11.30 Uhr	GB 5/141
mittwochs	9.30-12.30 Uhr	GB 5/141

und nach Vereinbarung.

E-Mail: [fachberatungenglisch@rub.de](mailto: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 sowie die Formblätter zur Prüfungsanmeldung ausgestellt.

Die genauen Sprechzeiten werden an der Dienstzimmertür GB 6/57 bekannt gegeben.

E-Mail: [es-servicezimmer@rub.de](mailto: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.

Die genauen Sprechzeiten werden an der Dienstzimmertür GB 6/57 bekannt gegeben.

Berater: Simon Klasen

E-Mail: es-auslandsaufenthalt@rub.de

## B.A.-Prüfungsberechtigte im Sommersemester 2018

Dr. habil. Sebastian Berg	Prof. Dr. Kornelia Freitag	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
Dr. Martina Pfeiler	Prof. Dr. Markus Ritter	Dr. Robert Smith
Jun.-Prof. Dr. Heike Steinhoff	Dr. Angelika Thiele	Dr. Simon Thomson
Dr. Claus-Ulrich Viol	Jun.-Prof. Dr. Cornelia Wächter	Prof. Dr. Roland Weidle
Dr. Guyanne Wilson		

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



## Sprechstunden im Sommersemester 2018

Name	Tag	Uhrzeit	Raum
Bachem	mo	12.00 – 13.00	GB 6/156
Berg	di	11.00 – 12.00	GB 5/139
Böhm	di	15.00 – 16.00	GB 5/135
Dow	mi	14.00 – 15.00	GB 6/155
Freitag	Bitte melden Sie sich bei hildegard.sicking@rub.de an.		GB 5/133
Hermann	mi	14.00 – 15.00	GB 6/154
Houwen	mi Bitte melden Sie sich bei svenja.baecker@rub.de an.	11.00 – 12.00	FNO 02/85
Juskan	mi	12.00 - 14.00	GB 6/155
Kindinger	mo	10.00 – 11.00	GB 5/134
Klawitter	mo (bitte in die Liste an der Bürotür eintragen)	16.00 – 17.00	GB 5/136
Lienen	mi	14.00 – 15.00	GB 2/54
Linne	do	09.00 – 10.00	GB 5/29
Meierkord	Forschungsfreisemester Bitte melden Sie sich bei martina.dornieden@rub.de an.		GB 6/159
Minow	di	14.00 – 15.00	GB 5/136
Mraz	do Bitte melden Sie sich bei katharina.mraz@rub.de an.	12.00 – 14.00	GB 6/153
Müller, M.	mo mi	09.30 – 12.00 09.30 – 12.30	GB 5/141
Müller, T.	di & do	16.00 – 17.00	GB 5/135
Niederhoff	Bitte melden Sie sich bei hildegard.sicking@rub.de an.		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	12.00 – 13.30	GB 5/134
Ritter	mi Bitte melden Sie sich bei ute.pipke@rub.de an.	11.00 – 13.00	GB 5/32
Schreyer	mo	11.00 – 12.00	GB 5/29
Smith	di	14.00 – 15.00	GB 6/156
Steinhoff	Elternzeit		GB 6/161
Thiele	Bitte melden Sie sich unter <a href="http://doodle.com/poll/8z3s439fvxwbvtxh">http://doodle.com/poll/8z3s439fvxwbvtxh</a> an.		GB 6/154
Thomson	mo	12.00 – 14.00	FNO 02/79
Viol	mi	11.00 – 13.00	GB 6/58
Wächter	do	13.00 – 14.00	GB 5/140
Weidle	mi Bitte melden Sie sich bei annette.pieper@rub.de oder telefonisch unter 0234-3228943 an.	10.00 – 12.00	N-Süd, Büro 03
Wilson	di	9.00 – 10.00	GB 6/157
Zucker	di	11.00 – 12.00	GB 5/137



# Lehrveranstaltungen B.A.-Studiengang

## Basismodule

### Sprach- und Textproduktion

<b>Workload/Credits</b> 120 Std. / 4 CP	<b>Semester:</b> 1.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> ein Semester
<b>Lehrveranstaltungsart:</b> Übung + Übung	<b>Kontaktzeit:</b> 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 64 Std.	<b>Geplante Gruppengröße:</b> je Übung ca. 30
<b>Teilnahmevoraussetzungen:</b> 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.			
<b>Grammar BM (2 CP):</b> <b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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> .			
<b>Academic Skills (2 CP):</b> <b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit.			
<b>Prüfungsformen:</b> Continuous Assessment in den Veranstaltungen; verschiedene schriftliche Assignments; zentrale schriftliche Studienleistung im Bereich „Grammar BM“ (Zentralklausur).			

<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> Erfüllen der Teilnahmebedingungen; Erbringung der obligatorischen Arbeitsaufgaben; Teilnahme an und Bestehen der zentralen Abschlussklausur im Bereich „Grammar“ BM sowie Bestehen der anderen geforderten Studienleistungen.
<b>Verwendung des Moduls:</b> Der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ ist Voraussetzung für die Teilnahme an allen Aufbaumodulen.
<b>Stellenwert der Note für die Fachnote:</b> Die Benotung der Studienleistung dient dazu, Studierende über ihren Leistungsstand zu informieren. Die Noten gehen nicht in die Fach-/Endnote ein.
<b>Modulbeauftragte:</b> Dr. Claudia Ottlinger, Dr. Claus-Ulrich Viol

### **050 600**

#### Grammar BM, 2 CP

Gruppe A: 2st. di 14-16	GABF 04/413	Zucker
Gruppe B: 2st. do 10-12	GBCF 04/614	Zucker
Gruppe C: 2st. di 12-14	GABF 04/613	Juskan
Gruppe D: 2st. mi 14-16	GABF 04/413	Juskan

### **050 601**

#### Academic Skills, 2 CP

Gruppe A: 2 st. di 8.30-10	GABF 04/613	Klawitter
Gruppe B: 2 st. fr 12-14	GABF 04/613	Ottlinger
Gruppe C: 2 st. mo 14-16	GB 03/46	Dow
Gruppe D: 2 st. mi 12-14	GABF 04/614	Dow
Gruppe E: 2 st. di 12-14	Raum nach Ankündigung	Pitetti
Gruppe F: 2 st. mi 16-18	Raum nach Ankündigung	Pitetti

### **050 602**

#### Zentralklausur Grammar BM

Termin und Raum: siehe Aushang	Ottlinger
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## Sprachwissenschaft

<b>Workload/Credits</b> 150 Std. / 5 CP	<b>Semester:</b> 1.-2.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> zwei Semester
<b>Lehrveranstaltungsart:</b> Übung + Übung	<b>Kontaktzeit:</b> 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 94 Std.	<b>Geplante Gruppengröße:</b> je Übung ca. 30
<b>Teilnahmevoraussetzungen:</b> 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“.			
<b>English Sounds and Sound Systems (2 CP):</b> <b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Introduction to English Linguistics (3 CP):</b> <b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit.			
<b>Prüfungsformen:</b> Studienleistungen in Form von kleineren studienbegleitenden Aufgaben und Abschlusstests.			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> Erfüllen der Teilnahmebedingungen; Erbringung der obligatorischen Arbeitsaufgaben; Bestehen der Abschlusstests.			
<b>Verwendung des Moduls:</b> 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. di 12-14	GABF 04/413	Müller, T.
Gruppe B: 2 st. mo 12-14	GABF 04/413	Müller, T.
Gruppe C: 2 st. do 14-16	GABF 04/613	Juskan
Gruppe D: 2 st. di 14-16	GABF 04/614	Wilson

### **050 604**

#### Introduction to English Linguistics, 3 CP

Gruppe A: 2 st. mo 14-16	GABF 04/614	Minow
Gruppe B: 2 st. di 10-12	GABF 04/613	Minow
Gruppe D: 2 st. do 14-16	GABF 04/614	Jüttemeier
Gruppe E: 2 st. fr 10-12	GABF 04/413	Jüttemeier
Gruppe F: 2 st. do 12-14	GABF 04/613	Thiele
Gruppe G: 2 st. do 10-12	GABF 04/413	Juskan
Gruppe H: 2 st. mi 10-12	GABF 04/413	Juskan

## Literatur- und Kulturwissenschaft

<b>Workload/Credits</b> 180 Std. / 6 CP	<b>Semester:</b> 1.-2.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> zwei Semester
<b>Lehrveranstaltungsart:</b> Übung + Übung	<b>Kontaktzeit:</b> 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 124 Std.	<b>Geplante Gruppengröße:</b> je Übung ca. 30
<b>Teilnahmevoraussetzungen:</b> Englisch-Schulkenntnisse (Abitur oder Äquivalent).			
<b>Introduction to Literary Studies (3 CP):</b> <b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Introduction to Cultural Studies (3 CP):</b> <b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit.			
<b>Prüfungsformen:</b> Continuous Assessment (Arbeitsaufgaben und/oder Tests) in „Introduction to Literary Studies“; Portfolio Assessment in „Introduction to Cultural Studies“.			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> Erfüllen der Teilnahmebedingungen; Erbringung der obligatorischen Arbeitsaufgaben.			
<b>Verwendung des Moduls:</b> 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“.			
<b>Stellenwert der Note für die Fachnote:</b> Die Benotung der Studienleistungen dient dazu, Studierende über ihren Leistungsstand zu informieren. Die Noten gehen nicht in die Fach-/Endnote ein.			
<b>Modulbeauftragte:</b> Dr. habil. Sebastian Berg, PD Dr. Uwe Klawitter, Dr. Claus-Ulrich Viol			

**050 605**Introduction to Cultural Studies, 3 CP

Gruppe A: 2 st. mo 14-16 (GB)	GB 03/49	Pankratz
Gruppe B: 2 st. mo 16-18 (US)	GABF 04/614	Zucker
Gruppe C: 2 st. di 14-16 (US)	GABF 04/613	Kindinger
Gruppe D: 2 st. mi 14-16 (US)	GABF 04/613	Zucker
Gruppe E: 2 st. mi 12-14 (GB)	GABF 04/613	Berg
Gruppe F: 2 st. do 10-12 (US)	GABF 04/613	Müller, M.
Gruppe G: 2 st. do 12-14 (GB)	GABF 04/413	Wächter
Gruppe H: 2 st. di 10-12(GB)	Raum nach Ankündigung	Bladeck

**050 606**Introduction to Literary Studies, 3 CP

Gruppe A: 2 st. mo 8.30-10	GABF 04/614	Klawitter
Gruppe B: 2 st. di 8.30-10	GABF 04/413	Ottlinger
Gruppe C: 2 st. do 8.30-10	GABF 04/614	Pitetti
Gruppe D: 2 st. di 16-18	GABF 04/413	Pitetti



## Aufbaumodule

### Modulungebundene Übung: MEL

<b>Workload/Credits</b> 3 CP	<b>Semester:</b> 2.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1 Semester
<b>Lehrveranstaltungsart:</b> Übung	<b>Kontaktzeit:</b> 2 SWS	<b>Selbststudium:</b> ca. 60 Std.	<b>Geplante Gruppengröße:</b> 40-50
<b>Teilnahmevoraussetzungen:</b> Englisch-Schulkenntnisse (Abitur oder Äquivalent).			
<b>Verwendung der Veranstaltung:</b> 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. mo 12-14

HGB 50

Thomson

Gruppe A: 2 st. mi 12-14

HGB 40

Houwen

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

<b>Workload/ Credits</b> 285 Std. / 9,5 CP	<b>Semester:</b> 3.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1-2 Semester
<b>Lehrveranstaltungsart:</b> Vorlesung + Übung + Seminar	<b>Kontaktzeit:</b> 2 SWS + 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 201 Std.	<b>Geplante Gruppengröße:</b> VL 80-300 Ü 15-25 S 20-40
<b>Teilnahmevoraussetzungen:</b> Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss der Basismodule „Sprach- und Textproduktion“ und „Sprachwissenschaft“ Voraussetzung für die Teilnahme am Modul.			
<b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
<b>Prüfungsformen:</b> 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).			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<b>Stellenwert der Note für die Fachnote:</b> 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.			
<b>Modulbeauftragte:</b> Dr. Torsten Müller, Dr. Claus-Ulrich Viol			

## **Vorlesungen**

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## **Seminare**

### **050 613**

Historical Linguistics, 4 CP

2 st. di 14-16

FNO 02/73

Houwen

Historical linguistics is the study of how and why languages change. This course will examine both the methods of investigating language change and the theories that explain it. Some of the topics that will be discussed are: Sound Change, Borrowing, Analogical Change, the Comparative Method, Linguistic Classification, Models of Linguistic Change, Semantic & Lexical Change, Syntactic Change, and Areal Linguistics. What makes this course different from most other historical linguistics courses is that our text book uses examples from many languages that students (and teachers) are not familiar with, one positive side-effect of which is that it teaches linguistic reasoning.

This course is heavily geared not so much towards *talking* about historical linguistics, but towards *doing* it. Consequently, you are expected to participate actively by preparing the exercises which will be discussed in class.

Prerequisites: a good knowledge of basic linguistic terminology.

Set text: Campbell, L. *Historical Linguistics: An Introduction*. 3ed. Cambridge: MIT Press, 2013. [the book is a prerequisite for the course! Order it via Schaten, Amazon.com (UK & US) or other academic bookstores].

Assessment/requirements: the course will be rounded off with a written exam.

### **050 614**

Words in the Mind, 4 CP

2 st. mo 10-12

GABF 04/614

Minow

We all use thousands of words in everyday conversation and we usually encounter surprisingly few problems in remembering the words we need. But what exactly goes on in our minds when we speak? How are words stored in our mental lexicon? How do we find the words we want when we speak? Do children remember words in the same way as adults? Are all words we know stored in the same place irrespective of which language they belong

to? These are some of the questions that we will discuss in the seminar. The seminar will not only focus on theory, but students will also be given ample opportunity to carry out experiments.

If you choose to attend a session, I expect you to have prepared the background reading and to participate in the discussions in class.

Assessment/requirements: *Übung*: a final written or oral exam; *Seminar*: a final written exam or a term paper (12-15 pages).

### **050 615**

Football, Language and Culture, 4 CP

2 st. mi 14-16

GABF 04/614

Müller, T.

The World Cup in Russia offers an excellent opportunity to talk about football in a linguistics class and to analyse the language of football from an academic perspective. In fact, there have been a fair number of studies on football language in recent years, ranging from, for example, lexis, prosody and syntax to psycholinguistic or ESP (English for Specific Purposes) aspects. We will look at football and language from most of these angles but will also attempt to find out how the game came to be as popular as it is today, both on a national (esp. the UK and Germany) and global level, and how discourses on football have changed over the years.

Note: as a prerequisite to this class you need to be able to explain the offside rule *and* when to award a penalty for handling the ball.

Assessment/requirements: *Übung*: presentation, active participation; *Seminar*: short presentation, term paper, active participation.

### **050 616**

Sociolinguistics, 4 CP

2 st. di 10-12

GBCF 04/514

Juskan

How is society reflected in language use? How does language use contribute to establishing, maintaining, and modifying the shape of society? What is the role of extra-linguistic factors in language variation and change?

Sociolinguists address these and a number of related issues by investigating the impact of social factors such as style, class, age, gender, ethnicity, religion, or level of education. Language attitudes, questions of identity, and the structure of social networks are also among the range of phenomena that this line of research is interested in.

This class offers students an overview of the most important concepts, research methods, and the evolution of the field – from the first, classical studies to very recent work. By the end of the term, participants should be equipped with the necessary tools to start their own sociolinguistic research projects.

The course will mostly, though not exclusively, be based on Meyerhoff 2006 (both first and second edition are fine): Meyerhoff, Miriam (2006/2010) *Introducing Sociolinguistics*. London et al.: Routledge.

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

### **050 617**

English and the North of England, 4 CP

2 st. do 12-14

GB 03/42

Müller, T.

There is a north-south divide in England – and, of course, in Britain – that manifests itself both linguistically and culturally. Southerners, i.e. people especially from London, have clear perceptions about the north and what it means to be a 'Northerner' and Northern accents of English are often markedly different from those spoken in the south (e.g. London) or originating there (i.e. RP).

We will have a closer look at the historical developments of northern English and at various northern varieties today (e.g. Scouse and Geordie), but we will also focus on political and cultural events that contributed to how the north of England is perceived today.

Assessment/requirements: *Übung*: short paper, active participation; *Seminar*: term paper, active participation.

### **050 618**

Child Language Acquisition, 4 CP

Blockveranstaltung

GABF 04/413

Strubel-Burgdorf

13.08.2018- 16.08.2018, jeweils 9-13

20.08.2018-22.08.2018, jeweils 9-13

This course takes a look at the developmental stages in child language. Next to theories and empirical findings in first language acquisition, bilingual upbringing will also be covered.

All students enrolled via campus and willing to participate need to get in touch with me (via email). You will receive a moodle password, literature list, assignments etc. We will also decide on a first (mandatory) meeting in July.

Assessment/requirements: to pass this course, all students will have to contribute to a 'glossary' online (on Moodle, before August 13th) and pass a quiz at the beginning of the block seminar. To do this course as a *Seminar*, students will have to also do a presentation in class on an original research article. Further details will be provided via Moodle and in the first meeting in July.

### **050 619**

The Grammar of Words, 4 CP

2 st. mi 16-18

GABF 04/413

Ringel

This course will have a look at the question of how words are constructed and discuss what processes and characteristics are relevant for 'words' which on first sight pertain to syntax. We will discuss morphological processes such as derivation, inflection and compounding and have a look at how words behave in sentences and how potentially ambiguous and complex words can be represented visually.

Assessment/requirements: in order to obtain credit points the students are required to take part in a project and present the results. Participation in the first session as well as the project presentation session is obligatory.

### **050 628**

A Woman in a Man's World: Gender and the Battle of the Sexes in Medieval English Language and Literature, 4 CP

2 st. mo 16-18

FNO 02/073

Thomson

This team-taught course will conduct an in-depth exploration of doing gender in late medieval England and its portrayal in literary and non-literary texts. To this end, the text, language, and cultural context of *The Wife of Bath's Prologue and Tale*, one of the most famous parts of Geoffrey Chaucer's *Canterbury Tales*, will play a cardinal role. Other texts will feature where relevant. From a linguistic perspective, we will use the text as a lens to consider the development of late medieval English language, including linguistic means of doing and portraying gender. And we will also discuss it as a literary work, analysing Chaucer's presentation of the interplay between a character, her language, and the story she seeks to tell. This material invites engagement with issues of gender and sex in the period, both in the historical context as well as in comparison with how these issues are dealt with today. The Wife of Bath is cast as a sexually confident, empowered woman, in quite stark contrast to the (gender) role(s) canonically ascribed to women and womanhood in the period.

For instance, she has her own firm view of gendered relationships as inherently based on power and conflict. This will lead us into reflection on the longevity of the tradition represented by the Wife, with similar figures very much alive and kicking two hundred years later in Shakespeare's work.

Half of the sessions for the course will take place at TU Dortmund, with the others at RUB. All sessions will be team-taught, with Dr. Florian Dolberg leading analysis of the linguistic aspects of the text and Dr. Simon Thomson focusing on its literary interest. Students will be required to actively participate in all seminars.

You will need your own copy of *The Wife of Bath's Prologue and Tale* in the original Middle English. Many are available, some with translation and commentary. I recommend: Geoffrey Chaucer, *The Wife of Bath's Prologue and Tale*, edited with glossary, introduction, and commentary by James Winney (Cambridge University Press, 2016), ISBN 978-1316615607.

Assessment/requirements: active participation in class throughout the semester, engaging with and commenting on different aspects of the text, and final term paper.

## Übungen

### 050 620

English Accents in the British Isles, 3 CP

2 st. do 14-16

GABF 04/253

Müller, T.

The British Isles and England in particular are well-known for their wealth of regional accents. It is the aim of this class to introduce students to the most important of these. Starting with RP, which will serve as a reference point, we will then identify the sound and sounds of such accents as Geordie, Scouse, Cockney and Estuary English as well as a number of Scottish, Irish and Welsh accents.

Assessment/requirements: active participation, final test.

### 050 621

Prescriptivism, 3 CP

2 st. do 10-12

GABF 04/253

Jüttemeier

In the eighteenth century, language 'experts' came to the realisation that the English language had decayed from an earlier, better state. By imposing prescriptive (the *dos*) and proscriptive (the *don'ts*) rules on usage, they sought to refine, purify and standardise the English language, which led to the publication of over two hundred grammars. The practice



or advocacy of this approach to language is referred to as prescriptivism. Since these normative works and their prescriptive and proscriptive rules on how to use English correctly were aimed at formal and written English, certain constructions of spoken and colloquial English were stigmatised as alleged instances of 'bad grammar', partially with still lasting effects on present-day language use.

In this course, we will study the phenomenon of prescriptivism and its effects. In more detail, we will focus on the varying attitudes towards the prescriptive approach to language. This will be done exemplarily by studying a number of language features traditionally considered to be instances of 'bad language use'. These include preposition stranding, the split infinitive, multiple negation, and more.

Assessment/requirements: active participation, presentation/report.



## Englische Literatur bis 1700

<b>Workload/Credits</b> 285 Std. / 9,5 CP	<b>Semester:</b> 2.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1-2 Semester
<b>Lehrveranstaltungsart:</b> Vorlesung + Übung + Seminar	<b>Kontaktzeit:</b> 2 SWS + 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 201 Std.	<b>Geplante Gruppengröße:</b> VL 80-300 Ü 15-25 S 20-40
<b>Teilnahmevoraussetzungen:</b> 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.			
<b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
<b>Prüfungsformen:</b> diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung in Form einer schriftlichen Hausarbeit (Seminar; 10-15 Seiten).			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<b>Stellenwert der Note für die Fachnote:</b> 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.			
<b>Modulbeauftragte:</b> PD Dr. Uwe Klawitter, Dr. Claus-Ulrich Viol			

## **Vorlesungen**

### **050 624**

Restoration Culture and Comedy, 2,5 CP

2 st. do 8.30-10

HGA 30

Niederhoff

This lecture will provide an introduction to one of the most brilliant episodes in the history of English comedy: the four or five decades after the Restoration of the monarchy (and the theatre) in 1660. As the lecture is cross-listed in cultural studies, there will be some emphasis on how closely the plays are entangled with the values, customs, institutions and politics of the period – Charles II, the recently restored king, for instance, was a fan of comedy and a frequent member of the audience. The following topics will be discussed: the genre of comedy and how it developed after 1660; the conflict between 'Whigs' and 'Tories' and how it was represented on the stage; the theatre as an institution, including actors, audiences, ticket prices etc.; gender roles and the double standard in sexual morality; the softening of attitudes and the turn towards sentimental comedy around 1700; and the subsequent vilification of Restoration comedy as immoral and obscene that has had a profound impact on the criticism of the plays and their stage history.

Students will have to read William Wycherley's *The Country Wife* and William Congreve's *Love for Love*, both of which will be discussed in some detail, as well as excerpts from other plays and texts. B.A. students might consider taking this lecture in combination with Lena Linne's seminar "Introduction to Comedy" (Thur 10-12).

Recommended edition: *Three Restoration Comedies*, ed. Gamini Salgado (Penguin Classics), which contains the two required comedies plus George Etherege's *The Man of Mode*, another highly interesting play.

Assessment/requirements: written exam.

### **050 625**

Introduction to Shakespeare's Tragedies, 2,5 CP

2 st. fr 12-14

HGB 30

Weidle

This course will start one week early, on 13 April.

The lecture will give a short overview of Shakespeare's tragedies: the early plays *Titus Andronicus* and *Romeo and Juliet*, the 'Roman' plays *Julius Caesar*, *Antony and Cleopatra* and *Coriolanus*, and the so-called 'great four' *Hamlet*, *Othello*, *King Lear* and *Macbeth*, plus the "afterthought" (Coleridge) *Timon of Athens*. Questions of genre, ideology, cosmologies, dramaturgy and staging will be addressed as well as the main themes and issues that are

treated in the plays. Although the plot of each play will be briefly summarized at the beginning of each lecture a general knowledge of the plays is expected.

The Powerpoint Presentations will be made available on Moodle. There is no need to purchase a course book. Nevertheless, for those who are interested in preparing for the course I recommend the following titles:

Dickson, Andrew. *The Rough Guide to Shakespeare*. Rough Guides, 2009. [very general (but good) introduction to Shakespeare's work, with only few pages on each play, but also with more general sections on Shakespeare's life, theatre and language. Useful for a *very first* approach to Sh.]

Garber, Marjorie. *Shakespeare After All*. Anchor Books, 2005. [20- to 30-page introductory chapters on each play. Informed summaries and introductions of the plays, taking into account the main critical developments of the 20th century. Probably not suitable as a very first approach.]

McEachern, Claire, editor. *Shakespearean Tragedy*. 2nd ed., Cambridge UP, 2013. [collection of essays on different aspects of Shakespearean tragedy, such as, for example, language, genre, literary context and subgenres.]

Schabert, Ina, editor. *Shakespeare-Handbuch. Die Zeit – Der Mensch – Das Werk – Die Nachwelt*. Kröner, 2010. [very useful reference work on Shakespeare's time, life and work. Can be used as both reference work and introduction.]

Weidle, Roland. *Englische Literatur der Frühen Neuzeit. Eine Einführung*. Erich Schmidt, 2013. [introduction to historical, cultural, and literary context of the early modern with three sections on English poetry, drama and prose. Can also be used as reference work, includes index.]

For the plays I recommend the Norton-Shakespeare, ed. by Stephen J. Greenblatt et al.

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

## **Seminare**

### **050 628**

A Woman in a Man's World: Gender and the Battle of the Sexes in Medieval English Language and Literature, 4 CP

2 st. mo 16-18

FNO 02/073

Thomson

This team-taught course will conduct an in-depth exploration of doing gender in late medieval England and its portrayal in literary and non-literary texts. To this end, the text, language, and cultural context of *The Wife of Bath's Prologue and Tale*, one of the most famous parts of Geoffrey Chaucer's *Canterbury Tales*, will play a cardinal role. Other texts

will feature where relevant. From a linguistic perspective, we will use the text as a lens to consider the development of late medieval English language, including linguistic means of doing and portraying gender. And we will also discuss it as a literary work, analysing Chaucer's presentation of the interplay between a character, her language, and the story she seeks to tell. This material invites engagement with issues of gender and sex in the period, both in the historical context as well as in comparison with how these issues are dealt with today. The Wife of Bath is cast as a sexually confident, empowered woman, in quite stark contrast to the (gender) role(s) canonically ascribed to women and womanhood in the period. For instance, she has her own firm view of gendered relationships as inherently based on power and conflict. This will lead us into reflection on the longevity of the tradition represented by the Wife, with similar figures very much alive and kicking two hundred years later in Shakespeare's work.

Half of the sessions for the course will take place at TU Dortmund, with the others at RUB. All sessions will be team-taught, with Dr. Florian Dolberg leading analysis of the linguistic aspects of the text and Dr. Simon Thomson focusing on its literary interest. Students will be required to actively participate in all seminars.

You will need your own copy of *The Wife of Bath's Prologue and Tale* in the original Middle English. Many are available, some with translation and commentary. I recommend: Geoffrey Chaucer, *The Wife of Bath's Prologue and Tale*, edited with glossary, introduction, and commentary by James Winney (Cambridge University Press, 2016), ISBN 978-1316615607.

Assessment/requirements: active participation in class throughout the semester, engaging with and commenting on different aspects of the text, and final term paper.

## **050 629**

Post-Medieval Arthurian Literature, 4 CP

2 st. di 12-14

FNO 02/73

Houwen

Arthurian literature proper began with Chrétien de Troyes and quickly spread around medieval Europe. In Britain it inspired such masterpieces as the alliterative and stanzaic *Morte Arthur*, *Sir Gawain and the Green Knight* and of course Sir Thomas Malory's *Morte Darthur*. However, Arthur, his knights and their ladies have continued to inspire subsequent authors to this day. One only has to think of T.H. White, *The Once and Future King* (1958) or Marion Zimmer Bradley's *Mists of Avalon* (1982). This course will concentrate on Arthurian literature written between the end of the Middle Ages and the late nineteenth century. Among the authors dealt with are Edmund Spenser, Hughes, Dryden, Jonson, Sir Walter Scott, Tennyson, Arnold, Morris, and Swinburne. Consequently, it can count both towards a pre-1700 and a post-1700 module.

The extent to which Arthurian literature is adapted to comment on contemporary issues will be an important leitmotiv in this course. Active participation is a prerequisite for this course because a primary aim of this course is to provide a platform to practice academic ways of thinking and argumentation which also involves using language and logic appropriate to the subject at hand. Such forms of academic discourse can only be trained by participating in class discussions, (class) assignments and the like and require regular attendance.

Required reading: a reader will be made available via Moodle.

Assessment/requirements: Essay [=Hausarbeit]: 8-10 pages. All references in footnotes and bibliography should conform to the latest MLA stylesheet.

### **050 630**

Introduction to Comedy, 4 CP

2 st. do 10-12

Raum nach Ankündigung

Linne

This seminar will introduce you to the diverse genre of dramatic comedy. We will deal with comedies of various types and from different periods. Among other things, we will distinguish between romantic and satiric comedies, and we will discuss comedies from the Renaissance, Restoration period and turn of the twentieth century.

Readings will include William Shakespeare's *Much Ado About Nothing* (ca. 1598), Ben Jonson's *Volpone* (ca. 1606), William Congreve's *The Way of the World* (1700) and George Bernard Shaw's *Mrs Warren's Profession* (1894). Required texts: students should purchase editions of the four plays, preferably the Arden Edition of *Much Ado About Nothing* and the New Mermaids Editions of *Volpone* and *The Way of the World*.

Assessment/requirements: *Übung*: writing assignments plus essay; *Seminar*: writing assignments plus research paper.

### **050 631**

Reading *Antony and Cleopatra*, 4 CP

2 st. fr 10-12

GABF 04/613

Weidle

This course will start one week early, on 13 April.

The primary aim of this course is to engage in a thorough and close reading of the play, 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 take into account literary as well as cultural and historical contexts. Some of the themes and issues we will address in class

are genre, love and sexuality, femininity and masculinity, performativity, rule, language, staging, as well as the structure and unity of the play.

I strongly suggest that everyone uses the latest edition of the play in either the Arden, Cambridge or Oxford series. Please do *not* use school, modernized, cut or unannotated editions.

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 according to the guidelines defined in the course, to be handed in by 1 September 2018; *Seminar*: active participation, thorough preparation of the individual scenes and the secondary material, term paper (10-15 pages) to be handed in by 1 September 2018.

## **Übungen**

### **050 634**

Close Textual Analysis of Shakespeare's Late Tragedies:

Hamlet, Lear, Macbeth & Othello, 3 CP

2 st. di 14-16

GB 02/60

Dow

Shakespeare's late tragedies are amongst the greatest works in English Literature, if not any literature ever written. In many ways, even for a native speaker, their language can appear like a foreign language. This course starts from the premise that in order to begin to understand the power of the writing, there needs to be a very close textual analysis, which inevitably involves extensive glossing into a modern idiom. It is also of great benefit to practise aloud (stressing the 'performative' element) and see one or two great actors in performance. Extracts will be chosen from four of his late great tragedies: Hamlet, Lear, Macbeth and Othello.

In addition to the Shakespearean texts, two theorists on tragedy are recommended: Leech, Clifford *Tragedy, The Critical Idiom*, Taylor & Francis, 2002; Poole, Adrian, *Tragedy: A Very Short Introduction*, Oxford University Press, 2005.

Assessment/requirements: in-class presentation, in-class participation and a short written examination on one of the passages already studied intensively.



## Englische Literatur nach 1700

<b>Workload/Credits</b> 285 Std. / 9,5 CP	<b>Semester:</b> 2.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1-2 Semester
<b>Lehrveranstaltungsart:</b> Vorlesung + Übung + Seminar	<b>Kontaktzeit:</b> 2 SWS + 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 201 Std.	<b>Geplante Gruppengröße:</b> VL 80-300 Ü 15-25 S 20-40
<b>Teilnahmevoraussetzungen:</b> 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><b>Lernergebnisse:</b> 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><b>Inhalte:</b> 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>			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
<b>Prüfungsformen:</b> diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung in Form einer schriftlichen Hausarbeit (Seminar; 10-15 Seiten).			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<p><b>Stellenwert der Note für die Fachnote:</b> 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>			
<b>Modulbeauftragte:</b> PD Dr. Uwe Klawitter, Dr. Claus-Ulrich Viol			

## **Vorlesungen**

### **050 624**

Restoration Culture and Comedy, 2,5 CP

2 st. do 8.30-10

HGA 30

Niederhoff

This lecture will provide an introduction to one of the most brilliant episodes in the history of English comedy: the four or five decades after the Restoration of the monarchy (and the theatre) in 1660. As the lecture is cross-listed in cultural studies, there will be some emphasis on how closely the plays are entangled with the values, customs, institutions and politics of the period – Charles II, the recently restored king, for instance, was a fan of comedy and a frequent member of the audience. The following topics will be discussed: the genre of comedy and how it developed after 1660; the conflict between 'Whigs' and 'Tories' and how it was represented on the stage; the theatre as an institution, including actors, audiences, ticket prices etc.; gender roles and the double standard in sexual morality; the softening of attitudes and the turn towards sentimental comedy around 1700; and the subsequent vilification of Restoration comedy as immoral and obscene that has had a profound impact on the criticism of the plays and their stage history.

Students will have to read William Wycherley's *The Country Wife* and William Congreve's *Love for Love*, both of which will be discussed in some detail, as well as excerpts from other plays and texts. B.A. students might consider taking this lecture in combination with Lena Linne's seminar "Introduction to Comedy" (Thur 10-12).

Recommended edition: *Three Restoration Comedies*, ed. Gamini Salgado (Penguin Classics), which contains the two required comedies plus George Etherege's *The Man of Mode*, another highly interesting play.

Assessment/requirements: written exam.

## **Seminare**

### **050 638**

Jane Austen *Mansfield Park* and *Emma*, 4 CP

2 st. mo 14-16

GABF 04/613

Klawitter

Jane Austen's novels are beautifully crafted and give fine insight into the manners and morals of the gentry and rising middle-class at the beginning of the nineteenth century. In class we will read *Mansfield Park* (1814) and *Emma* (1816) to investigate both the employed

narrative means and the social themes. The seminar aims to give participants the opportunity to practice and to develop their skills in analysing fiction but also to contextualise the novels in ways they regard as illuminating.

Participants should obtain the following editions: *Mansfield Park*, edited by James Kinsley, The Oxford World's Classics. Oxford UP, 2008, ISBN 978-0-19-953553-8; *Emma*, edited by James Kinsley, The Oxford World's Classics, Oxford UP, 2008, ISBN 978-0-19-953552-1.

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

### **050 639**

"Where science and rules break down": Science in Contemporary Fiction, 4 CP

2 st. di 14-16

GB 03/46

Schreyer

In his graduation speech from UWA in 2013, Australian comedian Tim Minchin pleaded "don't make the mistake of thinking that the arts and sciences are at odds with one another." Taking its cue from Minchin, this seminar focusses on the ability of literature to communicate scientific knowledge. Discussing topics spanning from climate change to the expansion of the universe, students will explore the intersection of arts and sciences based on contemporary novels, poems and films.

Key questions of this seminar will be: what can we learn from a literary text about (complex) scientific ideas? Which narrative (and other literary) techniques are used by scientists to communicate knowledge in non-fiction texts? How is knowledge presented and critically discussed in fiction? And how does this impact the work of scientists? To further the dialogue between arts and sciences, experts from respective fields are invited to join us for individual sessions.

Students are asked to purchase and read Amitav Ghosh's *The Hungry Tide* (Harper Collins, 2005) and Ian McEwan's *Solar* (Vintage, 2011). Further texts will be provided on Moodle.

Assessment/requirements: *Übung*: active participation and written assignments; *Seminar*: active participation, written assignments and term paper.

### **050 640**

*Wuthering Heights Then and Now*, 4 CP

2 st. mi 14-16

GABF 04/253

Collins

Emily Bronte only published one novel during her lifetime, but if an author only gets one shot at a novel – what a shot! As Janet Gezari, in her 2014 annotated edition of *Wuthering Heights*

writes, "a genuinely new work of art baffles its readers because it changes the rules of the game," and this is exactly the problem many contemporary readers had with Bronte's novel. This course will allow students an opportunity to practice their critical reading skills by analyzing *Wuthering Heights* and trying to figure out how this novel fits into the literary culture of England. Students will end the course by reading *Nelly Dean: A Return to Wuthering Heights* (2016) by Allison Case, a retelling of the events at *Wuthering Heights* through the eyes of Nelly Dean. Focusing our attention on a different narrative that retells events in the same historical setting involving the same characters, will allow students to focus on gender by examining how it can shape narrative and how Victorian gender roles can be re-narrated through a 21st century lens.

Assessment/requirements: *Übung*: test, essay or presentation (depending on number of participants); *Seminar*: 12-page term paper (*wissenschaftliche Hausarbeit*)

### **050 643**

Annotating Literature, 4 CP

2 st. mo 10-12

GABF 04/252

Niederhoff

This course, which is subsidised by the RUB initiative *Forschendes Lernen*, is related to a research project that the teacher of the course is currently working on. He is preparing a volume of short stories for *The New Edinburgh Edition of the Works of Robert Louis Stevenson* (Stevenson is the author of such classics as *Treasure Island* and *Dr Jekyll and Mr Hyde*). Preparing the edition involves, amongst other things, writing annotations, i.e. explaining difficult, obscure or otherwise interesting passages. This is a very frequent and important activity (it is regularly used in the teaching of language or literature), but it has not received a lot of critical or theoretical attention. In this course, we will analyse annotations, but we will also research and write them. For this purpose, we will use a selection of texts by Stevenson and one or two other writers, and we will experiment with a new digital programme that allows for non-linear, hypertextual annotation. As a special highlight, the course will include a workshop with two fellow editors from the *The New Edinburgh Edition*.

Required texts: these will be provided by way of Moodle and/or a reader.

Assessment/requirements: active participation, writing a series of annotations.

### **050 629**

Post-Medieval Arthurian Literature, 4 CP

2 st. di 12-14

FNO 02/73

Houwen

Arthurian literature proper began with Chrétien de Troyes and quickly spread around medieval Europe. In Britain it inspired such masterpieces as the alliterative and stanzaic

*Morte Arthur, Sir Gawain and the Green Knight* and of course Sir Thomas Malory's *Morte Darthur*. However, Arthur, his knights and their ladies have continued to inspire subsequent authors to this day. One only has to think of T.H. White, *The Once and Future King* (1958) or Marion Zimmer Bradley's *Mists of Avalon* (1982). This course will concentrate on Arthurian literature written between the end of the Middle Ages and the late nineteenth century. Among the authors dealt with are Edmund Spenser, Hughes, Dryden, Jonson, Sir Walter Scott, Tennyson, Arnold, Morris, and Swinburne. Consequently, it can count both towards a pre-1700 and a post-1700 module.

The extent to which Arthurian literature is adapted to comment on contemporary issues will be an important leitmotiv in this course. Active participation is a prerequisite for this course because a primary aim of this course is to provide a platform to practice academic ways of thinking and argumentation which also involves using language and logic appropriate to the subject at hand. Such forms of academic discourse can only be trained by participating in class discussions, (class) assignments and the like and require regular attendance.

Required reading: a reader will be made available via Moodle.

Assessment/requirements: Essay [=Hausarbeit]: 8-10 pages. All references in footnotes and bibliography should conform to the latest MLA stylesheet.

## **050 630**

Introduction to Comedy, 4 CP

2 st. do 10-12

Raum nach Ankündigung

Linne

This seminar will introduce you to the diverse genre of dramatic comedy. We will deal with comedies of various types and from different periods. Among other things, we will distinguish between romantic and satiric comedies, and we will discuss comedies from the Renaissance, Restoration period and turn of the twentieth century.

Readings will include William Shakespeare's *Much Ado About Nothing* (ca. 1598), Ben Jonson's *Volpone* (ca. 1606), William Congreve's *The Way of the World* (1700) and George Bernard Shaw's *Mrs Warren's Profession* (1894). Required texts: Students should purchase editions of the four plays, preferably the Arden Edition of *Much Ado About Nothing* and the New Mermaids Editions of *Volpone* and *The Way of the World*.

Assessment/requirements: *Übung*: writing assignments plus essay; *Seminar*: writing assignments plus research paper.

## Übungen

**050 644**

Narrative Theory, 3 CP

2 st. mi 10-12

GABF 04/252

Klawitter

In this class we will discuss central aspects of the art of fiction; for example, narration and focalization, showing and telling, techniques of characterization, story/plot, the uses of time and space, and the creation of mystery and suspense. The various narrative techniques available to writers will be illustrated with excerpts from British and American fiction.

Recommended reading: Peter Wenzel, ed. *Einführung in die Erzähltextanalyse: Kategorien, Modelle, Probleme*, WVT, 2004.

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

Assessment/requirements: test.

## Amerikanische Literatur

<b>Workload/Credits</b> 285 Std. / 9,5 CP	<b>Semester:</b> 2.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1-2 Semester
<b>Lehrveranstaltungsart:</b> Vorlesung + Übung + Seminar	<b>Kontaktzeit:</b> 2 SWS + 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 201 Std.	<b>Geplante Gruppengröße:</b> VL 80-300 Ü 15-25 S 20-40
<b>Teilnahmevoraussetzungen:</b> 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.			
<b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
<b>Prüfungsformen:</b> diverse Studienleistungen wie Test (Vorlesung); kürzere schriftliche Arbeiten und/oder Test bzw. Projektarbeit (Übung); Modulprüfung in Form einer schriftlichen Hausarbeit (Seminar; 10-15 Seiten).			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<b>Stellenwert der Note für die Fachnote:</b> 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.			
<b>Modulbeauftragte:</b> PD Dr. Uwe Klawitter, Dr. Claus-Ulrich Viol			

## **Vorlesungen**

### **050 646**

US Ethnic Literatures, 2,5 CP

2 st. mo 14-16

HGB 10

Pfeiler

In the United States, the rise of ethnic literature on the literary market is inextricably intertwined with major shifts toward cultural pluralism. Not only the Civil Rights Movement in the 1960s paved the way for a broader political acceptance of ethnic voices, but the literary scene, too, began slowly but steadily to participate in processes of cultural diversification. Big publishing houses began to print texts by Native American, African American, Mexican American, and Asian American authors. Their contributions were reviewed on the pages of the *New York Times Book Review*, and they were added to the reading list of schools and colleges, eventually revising the traditional canon and, thus, its dominance of white male authors. While this attention often tends to focus only on the ethnic difference, the lecture will introduce ethnic texts as interventions in and interactions with the traditional canon of U.S. literature. It will also include more recent developments with regard to ethnic voices in the United States since 9/11.

Texts will be provided via Moodle.

Assessment/requirements: weekly reading assignments, two written tests.

## **Seminare**

### **050 650**

"Said the shotgun to the head": US Spoken Word Poetry, 4 CP

2 st. do 16-18

GABF 04/613

Pfeiler

Over the past few decades, America's spoken word poetry scene has experienced unprecedented popularity as increasingly shared in live performances, on audio CDs, as well as on the Internet. Although this is partially due to the invention of poetry slams in Chicago in the mid-1980s, the creative spectrum of engaging listeners in an aural and social experience of poetry is much broader. It stylistically ranges, for instance, from singer-songwriter Ani Di Franco to stand-up comedian Sherman Alexie, to hip hop artist Saul Williams, and performance poet Andrea Gibson. Thus, we will focus on a selection of American spoken word artists, whose primary mode of publications are audio recordings, live performances and performance poetry clips. The overall aim of this course is to not only find



critical ways of analyzing spoken word poetry, but to engage with these mediated artifacts from a cultural studies, literary studies, and media studies perspective.

Reading/viewing/listening material: tba.

Assessment/requirements: *Übung*: two contributions of your choice (e.g. digital research project, essay, presentation, listening journal); *Seminar*: weekly listening assignments and participation, two contributions of your choice (e.g. digital research project, essay, presentation, listening journal); term paper (10 pages; excluding the contents page and bibliography).

### **050 651**

Edgar Allan Poe, 4 CP

2 st. do 8.30-10

GABF 04/413

Ottlinger

Edgar Allan Poe (1809-49) is frequently designated as the originator of the modern short story and definitely excelled in being the first and most influential critical theorist of this genre which emerged as a form in its own right in the 19th century. Moreover, he distinguished himself as the writer of a relatively small yet fantastic body of poems. Accordingly, we will analyze and discuss a representative selection of his narrative fiction, poetry and literary theory and criticism in detail to get an overview of his innovative achievements and powerful contributions to the canon of American literature.

All the texts will be provided in the form of a reader to be bought at the SSC.

Assessment/requirements: *Übung*: regular preparation of the texts, active class participation, short test; *Seminar*: regular preparation of the texts, active class participation, term paper or end-of-term test.

### **050 652**

Writing for Peace: Anti-War Movements in the USA, 4 CP

2 st. fr 10-12

GB 5/38

Sattler

This class engages with representations of war in the context of anti-war and peace activism from the American Civil War to the present. We will be looking at different media and genres voicing dissent and talk about the role of writing in the seemingly endless strife against violence and war. What, then, makes an anti-war movement? What is the potential of literature, but also of other art forms, in the context of such movements – can they actually forward social change? What defines anti-war writing or activist art more generally?

We will engage with works by such different authors as Walt Whitman, Stephen Crane, Ernest Hemingway, Kurt Vonnegut, Adrienne Rich and June Jordan. Students should purchase *The Red Badge of Courage* by Stephen Crane; all other texts will be made available via Moodle.

Assessment/requirements: *Übung*: participation, written assignments, presentation; *Seminar*: the above, plus 12-page paper.

### **050 639**

"Where science and rules break down": Science in Contemporary Fiction, 4 CP

2 st. di 14-16

GB 03/46

Schreyer

In his graduation speech from UWA in 2013, Australian comedian Tim Minchin pleaded "don't make the mistake of thinking that the arts and sciences are at odds with one another." Taking its cue from Minchin, this seminar focusses on the ability of literature to communicate scientific knowledge. Discussing topics spanning from climate change to the expansion of the universe, students will explore the intersection of arts and sciences based on contemporary novels, poems and films.

Key questions of this seminar will be: what can we learn from a literary text about (complex) scientific ideas? Which narrative (and other literary) techniques are used by scientists to communicate knowledge in non-fiction texts? How is knowledge presented and critically discussed in fiction? And how does this impact the work of scientists? To further the dialogue between arts and sciences, experts from respective fields are invited to join us for individual sessions.

Students are asked to purchase and read Amitav Ghosh's *The Hungry Tide* (Harper Collins, 2005) and Ian McEwan's *Solar* (Vintage, 2011). Further texts will be provided on moodle.

Assessment/requirements: *Übung*: active participation and written assignments; *Seminar*: active participation, written assignments and term paper.

### **050 640**

*Wuthering Heights* Then and Now, 4 CP

2 st. mi 14-16

GABF 04/253

Collins

Emily Bronte only published one novel during her lifetime, but if an author only gets one shot at a novel – what a shot! As Janet Gezari, in her 2014 annotated edition of *Wuthering Heights* writes, "a genuinely new work of art baffles its readers because it changes the rules of the game," and this is exactly the problem many contemporary readers had with Bronte's novel. This course will allow students an opportunity to practice their critical reading skills by

analyzing *Wuthering Heights* and trying to figure out how this novel fits into the literary culture of England. Students will end the course by reading *Nelly Dean: A Return to Wuthering Heights* (2016) by Allison Case, a retelling of the events at *Wuthering Heights* through the eyes of Nelly Dean. Focusing our attention on a different narrative that retells events in the same historical setting involving the same characters, will allow students to focus on gender by examining how it can shape narrative and how Victorian gender roles can be re-narrated through a 21st century lens.

Assessment/requirements: *Übung*: test, essay or presentation (depending on number of participants); *Seminar*: 12-page term paper (*wissenschaftliche Hausarbeit*)

### **050 648**

American Ghost Stories, 4 CP

2 st. di 10-12

Raum nach Ankündigung

Pitetti

In this class we will read scary stories: stories about ghosts that go bump in the night, dead things that won't stay dead, and the memories that haunt American writers, audiences, and society as a whole. Our readings will include historical accounts of witchcraft and hauntings, folk stories, and works of contemporary and canonical American literature. We will examine the role that ghosts and spirits play in these different kinds of texts, asking why authors would choose to write about ghosts and seeking to understand what kinds of emotions, fears, desires, and traumas ghostly figures allow American authors to articulate and explore. We will encounter the haunting legacies of gender, race, and class violence, the specters of traumas large and small, and the ghouls that lurk in the depths of personal psychology and national history.

Readings may include work by Cotton Mather, Washington Irving, Nathaniel Hawthorne, Henry James, Shirley Jackson, Toni Morrison, and Stephen King, among others.

### **050 649**

North American Landscape in History, Literature, and Film, 4 CP

2 st. mi 10-12

Raum nach Ankündigung

Pitetti

From the hideous wilderness and New World paradise feared and desired by early European settlers, to the open spaces and manifest destiny pursued by the boosters and explorers of an expanding nation, to the divine and romantic natural world idealized by Transcendentalist philosophers, to the red states and liberal coasts of contemporary political pundits, landscape has served as an important tool for generations of Americans seeking to understand themselves, their country, and their place in the world. But as even this brief survey of images from different moments in American history suggests, the social, moral, and symbolic value assigned to North American landscapes have been extremely diverse.

Moreover, the question of the nature and role of landscape in the nation's history is itself a complex and contested one. Are America's landscapes – the frontier farm and commercial city, the western plains and the eastern hills, the plantations of the south and the towns of the north – places or ideas? Are they shaped by the people who live in them, or do they determine the character of American societies? And what relationship do European settlers and other immigrants have to these landscapes? Usurper or savior, invader or rightful owner? In this class we will read a wide range of writings about and representations of North American landscapes, with the aim of arriving at a clearer understanding of how these images have been used and interpreted in the past, of the role they played in the development of the American nation and the American national consciousness, and of how they continue to shape American political and literary culture today.

Readings may include work by Christopher Columbus, Thomas Jefferson, Ralph Waldo Emerson, Frederick Jackson Turner, Willa Cather, Sinclair Lewis, and Leslie Marmon Silko, among others. We will also watch some films that engage with significant American discourses regarding the importance and meaning of the American landscape.

## **Übungen**

### **050 654**

Reading US Literature in the German Classroom, 3 CP

2 st. di 10-12

GABF 04/413

Kindinger

This course is primarily aimed at future teachers of English. It will introduce students to a variety of American texts (primarily young adult fiction) which cater to the core competencies teachers are expected to convey: intercultural, communicative and media competencies. They are also suitable vantage points for discussing identity politics and diversity in the classroom. The reading load is high, as we will be reading three novels (which are to be purchased):

Angie Thomas, *The Hate U Give* (2017)

Benjamin Alire Saenz, *Aristotle and Dante Discover the Secrets of the Universe* (2014)

R.J. Palacio, *Wonder* (2014)

Additional texts will be made available in a Reader (available at Copy Shop).

Assessment/requirements: preparation and active participation in class, presentation (individual or in group), reading journal.

**050 655**

Turning the Tide: The Pacific in American Studies, 3 CP

2 st. mi 14-16

Raum nach Ankündigung

Laemmerhirt

While the Atlantic and Pacific studies are already an inherent part of American studies, the Pacific has only more recently triggered interest. Acknowledging Asia's central economic and cultural role for America, Hillary Clinton talked about "America's Pacific Century" to describe the principal foreign-policy goal of the US in the 21st century. A steadily interconnected global present as well as a strong focus on transnational studies further necessitate a focus on Pacific cultures and literature.

This course will discuss the work of different Pacific authors from Hawai'i and Samoa, as well as the work of writers and artists who immigrated from Vietnam and Cambodia. Critically analyzing novels, graphic novels, poems, short stories as well as movies, we will discuss topics such as colonialism, migration, identity formation, and representation.

Books to be purchased and read:

Viet Thanh Nguyen: *The Sympathizer* (2015)

R. Kikuo Johnson: *Night Fisher* (2006)

Additional material will be made available at the beginning of semester.

Assessment/requirements: *Übung*: three essays; *Seminar*: research paper (12 pages).

**050 644**

Narrative Theory, 3 CP

2 st. mi 10-12

GABF 04/252

Klawitter

In this class we will discuss central aspects of the art of fiction; for example, narration and focalization, showing and telling, techniques of characterization, story/plot, the uses of time and space, and the creation of mystery and suspense. The various narrative techniques available to writers will be illustrated with excerpts from British and American fiction.

Recommended reading: Peter Wenzel, ed. *Einführung in die Erzähltextanalyse: Kategorien, Modelle, Probleme*, WVT, 2004.

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

Assessment/requirements: test.



## Cultural Studies (GB)

<b>Workload/ Credits</b> 285 Std. / 9,5 CP	<b>Semester:</b> 3.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1-2 Semester
<b>Lehrveranstaltungsart:</b> Vorlesung + Übung + Seminar	<b>Kontaktzeit:</b> 2 SWS + 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 201 Std.	<b>Geplante Gruppengröße:</b> VL 80-300 Ü 15-25 S 20-40
<b>Teilnahmevoraussetzungen:</b> 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><b>Lernergebnisse:</b> 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><b>Inhalte:</b> 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>			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
<b>Prüfungsformen:</b> 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).			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<p><b>Stellenwert der Note für die Fachnote:</b> 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>			
<b>Modulbeauftragte:</b> Dr. habil. Sebastian Berg, Dr. Claus-Ulrich Viol			

## Vorlesungen

**050 657**

Quantum of Theory: Popular Culture Studies and James Bond, 2,5 CP

2 st. mi 14-16

NB 2/99

Viol

Theory is often found to be daunting, far-fetched, superfluous. It certainly confuses, but does it help? This series of lectures is predicated on the idea that, far from being additional, theory is in fact intrinsic to any cultural practice such as reading a film, as we all will bring a particular set of interests, expectations, and standards of evaluation to our consumption of a cultural product – even if the norms and patterns (or 'theories') that inform our approaches for the most time remain largely unconscious. Addressing the theoretical implications of our everyday reading/signifying practices, bringing them into consciousness, and confronting them with some existing (and conflicting) cultural theories may thus help us reflect on our own assumptions of what we think popular texts mean and do to us and what we can use them for. (But then, the above is just a longer way of saying that cultural studies is a deeply theoretical discipline.)

The lecture course will introduce students to some of the most common and popular theoretical approaches to popular culture that have been used and developed within cultural studies in the past decades. It will do so by enlisting the services of the most famous and effective secret agent the world has ever known: different Marxist, psychoanalytic, queer, postcolonial, posthumanist cultural theories will be discussed through the example of James Bond films and their production and reception contexts. In the first part of each session, the lecturer will attempt to outline the main ideas of a particular thinker or school of thought in as detailed a way as time allows; in the second, an attempt will be made to offer a close and systematic sample reading of a Bond (con)text from the theoretical angle introduced before; each lecture will conclude with a short (interactive) discussion of the possibilities and limitations of the theory chosen and application carried out in that session. Towards the end of the course, hopefully, theory will appear much more accessible and useful than before, Bond films will appear much more complex and relevant than previously thought, and our everyday production and consumption of popular culture will become a matter of reflection and potential agency.

Students will have to be familiar with the following Bond films:

*Doctor No, Diamonds Are Forever, Live and Let Die, A View to a Kill, GoldenEye and Spectre*

Useful reading: John Storey (2009), *Cultural Theory and Popular Culture. An Introduction*. Harlow et al.: Longman; Terry Eagleton (2004), *After Theory*. London: Penguin.

Assessment/requirements: end-of-term test.



**050 624**

Restoration Culture and Comedy, 2,5 CP

2 st. do 8.30-10

HGA 30

Niederhoff

This lecture will provide an introduction to one of the most brilliant episodes in the history of English comedy: the four or five decades after the Restoration of the monarchy (and the theatre) in 1660. As the lecture is cross-listed in cultural studies, there will be some emphasis on how closely the plays are entangled with the values, customs, institutions and politics of the period – Charles II, the recently restored king, for instance, was a fan of comedy and a frequent member of the audience. The following topics will be discussed: the genre of comedy and how it developed after 1660; the conflict between 'Whigs' and 'Tories' and how it was represented on the stage; the theatre as an institution, including actors, audiences, ticket prices etc.; gender roles and the double standard in sexual morality; the softening of attitudes and the turn towards sentimental comedy around 1700; and the subsequent vilification of Restoration comedy as immoral and obscene that has had a profound impact on the criticism of the plays and their stage history.

Students will have to read William Wycherley's *The Country Wife* and William Congreve's *Love for Love*, both of which will be discussed in some detail, as well as excerpts from other plays and texts. B.A. students might consider taking this lecture in combination with Lena Linne's seminar "Introduction to Comedy" (Thur 10-12).

Recommended edition: *Three Restoration Comedies*, ed. Gamini Salgado (Penguin Classics), which contains the two required comedies plus George Etherege's *The Man of Mode*, another highly interesting play.

Assessment/requirements: written exam.

***Seminare*****050 660**

Raymond Williams, 4 CP

2 st. mo 12-14

GABF 04/253

Pankratz

In the Introduction to Cultural Studies, you have already met Raymond Williams as one of the eminent founding fathers of cultural studies. His definition of culture as "a particular way of life whether of a people, a period or a group" paved the way for opening academic disciplines for popular and mass culture. But Williams did much more. The seminar has a closer look at Williams' writing and aims at checking out its potential for enhancing current research. The

focus will be on the core concepts concerning (mass) culture (e.g. structure of feeling, emerging/dominant/residual cultures), before we zoom in on media theories.

Implicit prerequisite: Participants should be able to enjoy theory for theory's sake or at least be open to reading difficult, complex, sometimes frustrating but eventually exciting texts.

Texts will be made available on Moodle.

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

## **050 661**

Trains and Train Cultures, 4 CP

2 st. di 14-16

GB 03/49

Pankratz

In the 19th century, trains revolutionised transport, making everything faster, more efficient and more standardised. Thanks to the newly built railways, they actually changed the landscape and they changed the way of perceiving the world: panoramic in the background, blurry and fast in the foreground. The arts, literature and movies soon appropriated trains and train travels as integral part of their representations. Sometimes foregrounding it like William Turner in his impressionistic painting *Rain, Steam and Speed – the Great Western Railway* (1844), sometimes moving it to the background as in Bram Stoker's *Dracula* (1898) (nevertheless: stakes and a bit of bravery are not enough. Dracula was hunted down with the help of timetables and trains). 20th-century texts take the steam and speed of trains for granted and highlight the special form of travelling and the culture associated with it: a closed society moving together through space in luxurious circumstances is the ideal setting for crimes and thrills, from Agatha Christie's *Murder on the Orient Express* to Ian Fleming's *From Russia with Love*.

The first part of the seminar aims at gauging the impact of trains and train travel for (British) culture. The second part has a closer look at fictitious examples of trains and train culture. Implicit prerequisite: experience in train travel. Holders of the *Bahncard* especially welcome.

Texts will be made available on Moodle. Movies will be made available in the Mediathek.

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

**050 662**

Reading Cultural Theory: Stuart Hall, 4 CP

2 st. mi 12-14

GB 5/37

Lienen

Stuart Hall was one of the founding figures of cultural studies and his writings have not only had a lasting influence on academic but also on public discourse. Central to his work is the notion that “cultural politics and questions of culture” are “deadly political questions” (Hall, “Subjects in History: Making Diasporic Identities,” 210). The wide range of topics he discusses in his writings include representation, ethnicity, identity, and popular culture as well as Thatcherism, neoliberalism, power and ideology.

In the course of this seminar, we will engage in the close reading and critical discussion of a selection of Hall's key texts. Some interest in as well as familiarity with dealing with complex theoretical texts and issues is therefore a necessary prerequisite.

Required reading: at the time of writing, the copyright situation is again somewhat uncertain. Reading material will be made available in some way (possibly in the form of a reader – please check for updates in Campus and/or the homepage of the Englisch Seminar closer to the beginning of the semester).

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*: three thesis papers and essay; *Seminar*: three thesis papers and term paper.

**050 663**

Radical Interpretations of Shakespeare in Film, 4 CP

2 st. do 12-14

GABF 04/614

Houwen

Shakespeare's plays have inspired directors all over the world to produce 'readings' that are often radically different from their original. In this course we shall have a look at four such radical reinterpretations of *Romeo and Juliet*; *Macbeth*; *Midsummer Night's Dream*; and *The Tempest*. Of the four interpretations Akira Kurosawa's *Kumonosu jô* or '*Throne of Blood*' (Japan, 1957) is perhaps the most radical, because it does not just reinterpret *Macbeth* in terms of sixteenth-century Japanese samurai culture, but also uses elements derived from the traditional No-theatre to achieve this end. Almost as radical is Peter Greenaway's retelling of the *Tempest* in *Prospero's Books* (1991). Woody Allen's *Midsummer Night's Sex Comedy* (USA, 1982) – a zany rendering of the play with the similar name – has been described as 'Bergman meets Shakespeare meets Kafka'. John Madden's hugely successful, absolutely delightful and extremely witty *Shakespeare in Love* (UK, 1996) rounds off the course.

In order to facilitate comparison, every showing of a 'radical' film will be preceded by a screening of a more traditional version of the play. The following four films have been provisionally chosen for that purpose (but these might still change depending on time, availability and suitability): Philip Casson's *Macbeth* (UK, 1979; with Ian McKellen and Judy Dench); Derek Jarman's *Tempest* (Germany, 1979; with Toyah Willcox); Michael Hoffman's *Midsummer Night's Dream* (UK/Italy, 1999; with Kevin Kline, Michelle Pfeifer, Rupert Everett, Calista Flockhart) and Franco Zeffirelli's *Romeo and Juliet* (UK/Italy, 1968; with Leonard Whiting and Olivia Hussey).

To investigate the interaction between literature and film the class will take both a temporal and a cultural perspective. Active participation is a prerequisite for this course because a primary aim of this course is to provide a platform to practice academic ways of thinking and argumentation which also involves using language and logic appropriate to the subject at hand. Such forms of academic discourse can only be trained by participating in class discussions, (class) assignments and the like and require regular attendance.

Set texts: students are expected to have read the following four plays: *Romeo and Juliet*; *Macbeth*; *Midsummer Night's Dream*; and *The Tempest*. Recommended literature with respect to film and its interpretation are: James Monaco, *How to Read a Film: The World of Movies, Media, and Multimedia: Language, History, Theory*, 3rd edition (Oxford: UP, 2000) and David Bordwell & Kristin Thompson, *Film Art: An Introduction and Film Viewers Guide*, 7th edition (New York: McGraw-Hill, 2003)

Assessment/requirements: an essay which deals with one or more aspects of transferring Shakespeare to the screen. The choice of topic is not necessarily restricted to the films shown as part of this course, but should you decide to go beyond what is offered in this course, please discuss it with me first. The length of the essay (and hence the number of credit points) depends on whether this course is taken as part of the BA or the MA.

## **050 664**

British Democracy, 4 CP

2 st. do 16-18

GABF 04/614

Berg

This course offers British politics for beginners. It addresses questions such as the following: why are British people subjects rather than citizens (and does it matter)? Why might the British monarch have more political influence than is usually assumed? Why is British political culture often called 'insular'? Why did Britain never have a 'proper' revolution? Why are both major parties internally divided over the Brexit issue? Why does Scotland consider independence again (and why does Wales not)? Why did British people decide a couple of years ago to keep an electoral system that is allegedly 'undemocratic'? Apart from

familiarising you with major political institutions, procedures and developments, this course tries to identify where (political) power rests in British society.

Assessment/requirements: organising and chairing a part of a course session, research paper.

### **050 666**

A Green Thought in a Green Shade: The Garden as British Cultural Setting, 4 CP

2 st. fr 10-12

Raum nach Ankündigung

Schlensag

Choosing from a broad range of literary and cultural texts this seminar explores the way in which gardens represent much more than a natural landscape. Gardens were and are aesthetic and ideological settings which are related to changes of taste, culture and power relations. We will discuss the history of gardens in cultural terms – from the medieval *hortus conclusus* to the romantic ideal of the English landscape garden – and link our observations to literary and cinematic texts ranging from Chaucer, Shakespeare and Marvel to Virginia Woolf, Jamaica Kinkaid and Philip K. Dick.

A reader will be provided at the beginning of the semester.

Assessment/requirements: will be discussed in the first session; term papers are an option.

### **050 628**

A Woman in a Man's World: Gender and the Battle of the Sexes in Medieval English Language and Literature, 4 CP

2 st. mo 16-18

FNO 02/073

Thomson

This team-taught course will conduct an in-depth exploration of doing gender in late medieval England and its portrayal in literary and non-literary texts. To this end, the text, language, and cultural context of *The Wife of Bath's Prologue and Tale*, one of the most famous parts of Geoffrey Chaucer's *Canterbury Tales*, will play a cardinal role. Other texts will feature where relevant. From a linguistic perspective, we will use the text as a lens to consider the development of late medieval English language, including linguistic means of doing and portraying gender. And we will also discuss it as a literary work, analysing Chaucer's presentation of the interplay between a character, her language, and the story she seeks to tell. This material invites engagement with issues of gender and sex in the period, both in the historical context as well as in comparison with how these issues are dealt with today. The Wife of Bath is cast as a sexually confident, empowered woman, in quite stark contrast to the (gender) role(s) canonically ascribed to women and womanhood in the period. For instance, she has her own firm view of gendered relationships as inherently based on power and conflict. This will lead us into reflection on the longevity of the tradition

represented by the Wife, with similar figures very much alive and kicking two hundred years later in Shakespeare's work.

Half of the sessions for the course will take place at TU Dortmund, with the others at RUB. All sessions will be team-taught, with Dr. Florian Dolberg leading analysis of the linguistic aspects of the text and Dr. Simon Thomson focusing on its literary interest. Students will be required to actively participate in all seminars.

You will need your own copy of *The Wife of Bath's Prologue and Tale* in the original Middle English. Many are available, some with translation and commentary. I recommend: Geoffrey Chaucer, *The Wife of Bath's Prologue and Tale*, edited with glossary, introduction, and commentary by James Winney (Cambridge University Press, 2016), ISBN 978-1316615607.

Assessment/requirements: active participation in class throughout the semester, engaging with and commenting on different aspects of the text, and final term paper.

## **Übungen**

### **050 668**

Universities, 3 CP

Blockveranstaltung

26.07. & 27.07., 06.08.-08.08.,

GABF 04/413

jeweils 13:30-18:00

Berg

Oxbridge, Red Brick, Plate Glass, Class of 1992, Russell Group... these terms refer to various generations and status groups of universities with very different levels of economic, social, and cultural capital. This course provides an introduction to the history of higher education in the UK. We will reflect on the enlightenment idea of the university as detached space for scholarly investigation and learning and how this idea was given shape in different ways at different times. We will try to analyse what it meant to be a student and a lecturer and look into the contradictory role universities have always played in society: on the one hand, they educated and reproduced Britain's political and economic elites, on the other, they acted as intellectual reservoirs of criticism and resistance. Finally, we will investigate the journey of British universities from being socially highly selective 'ivory towers' to mass institutions and businesses ever more engaged in the promotional and marketing operations of 21st-century academic capitalism.

Assessment/requirements: small research project to be presented in class.

**050 665**

London and the Myth of the East End, 3 CP

2 st. di 12-14 bis 15.05.2018

GB 03/49

Böhm

Zusätzliche Blocktermine: 23.05., 24.05.

und 25.05.2018 (Pfingstwoche), je 10.00-14.30

The image of London's East End is a mythical construct and revolves around a repertoire of specific narratives and stereotypes. By the end of the 19th century literary texts and news reports had constructed the Victorian East End, which was mainly populated by the poorer (working-)classes and immigrants, in opposition to the wealthier, mainly middle-class West End. Rigid binarised stereotypes reflected class tensions and racial anxieties and depicted the area and its inhabitants as an uncivilised and threatening Other: the East End was imagined as the 'abyss', a dirty, dark and dangerous place, a *terra incognita*, filled with alien and primitive savages, drunken criminals and prostitutes. Perceived as a labyrinth and a diseased part of the city, the East End served as a synonym for immorality, unemployment, poverty and criminality. Today these stereotypical images about the Victorian East End, which have not only been kept alive by the Jack the Ripper industry, compete with counter-narratives of East London as a vibrant, hip and multicultural area.

The aim of this course is to analyse the construction of the East End myth by critically looking at various representations of London's East End from the 19th century until today, focusing on aspects of class, gender and ethnicity. The variety of texts will range from Jack London's *The People of the Abyss* (1903) over news reports on the Jack the Ripper murders of 1888 and Neo-Victorian TV series like *Ripper Street* (2012-2016) to Monica Ali's *Brick Lane* (2003). The course will also aim at deconstructing the myth of the East End by scrutinising the area's history in terms of social movements, immigration, tourism and urban redevelopment. Students should be motivated to conduct their own small research project and present their findings in class (in the *Blockseminar* sessions). Texts will be made available.

Assessment/requirements: active participation, conducting and presenting the results of a small research project (in groups), short written assignment.





## Cultural Studies (US)

<b>Workload/ Credits</b> 285 Std. / 9,5 CP	<b>Semester:</b> 3.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1-2 Semester
<b>Lehrveranstaltungsart:</b> Vorlesung + Übung + Seminar	<b>Kontaktzeit:</b> 2 SWS + 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 201 Std.	<b>Geplante Gruppengröße:</b> VL 80-300 Ü 15-25 S 20-40
<b>Teilnahmevoraussetzungen:</b> 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><b>Lernergebnisse:</b> 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><b>Inhalte:</b> 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>			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; Vorlesung; zusätzlich E-Learning-Elemente.			
<b>Prüfungsformen:</b> 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).			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<p><b>Stellenwert der Note für die Fachnote:</b> 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>			
<b>Modulbeauftragte:</b> Dr. habil. Sebastian Berg, Dr. Claus-Ulrich Viol			

## **Vorlesungen**

### **050 646**

US Ethnic Literatures, 2,5 CP

2 st. mo 14-16

HGB 10

Pfeiler

In the United States, the rise of ethnic literature on the literary market is inextricably intertwined with major shifts toward cultural pluralism. Not only the Civil Rights Movement in the 1960s paved the way for a broader political acceptance of ethnic voices, but the literary scene, too, began slowly but steadily to participate in processes of cultural diversification. Big publishing houses began to print texts by Native American, African American, Mexican American, and Asian American authors. Their contributions were reviewed on the pages of the *New York Times Book Review*, and they were added to the reading list of schools and colleges, eventually revising the traditional canon, and, thus its predominance dominance of white male authors. While this attention often tends to focus only on the ethnic difference, the lecture will introduce ethnic texts as interventions in and interactions with the traditional canon of US literature. It will also include more recent developments with regard to ethnic voices in the United States since 9/11.

Texts will be provided via Moodle.

Assessment/requirements: weekly reading assignments, two written tests.

## **Seminare**

### **050 675**

Cultures in Conflict: US Popular Culture and Representations of the 'Other', 4 CP

2 st. do 12-14

GB 03/49

Pfeiler

Starting out with the late 19th-century American comic strip character, Mickey Dugan, better known as 'The Yellow Kid', the goal of this seminar is to scrutinize representations and constructions of the 'Other' in American popular culture. To this end, will cover a range of cultural studies theories by Edward Said, bell hooks, Stuart Hall, Michel Foucault, Roland Barthes and John Storey, which will help us to assess the ideological dimensions and the cultural dynamics of 'othering' processes in a highly contested, multivocal space of American popular culture. In our weekly discussions, we will work with a variety of media, including print literature, songs, animated movies, feature films, TV-series, advertisements, and the Internet, in order to assess various zones of cultural conflicts. Although one major focus of this course will be on various representations of ethnic 'Others', we will also include

examples of other 'Others' as linked to gender, class, and religion. Finally, our goal is to reflect on the very geopolitics of US popular culture as a potential source of global cultural conflicts today.

Reading/viewing/listening material: tba.

Assessment/requirements: *Seminar*: weekly reading assignments and participation, two contributions of your choice (e.g. digital research project in preparation for your term paper, essay, 10-min. presentation, reading/viewing journal); term paper (10 pages); *Übung*: two contributions of your choice (e.g. essay, 10-min. presentation, reading/viewing journal).

## **050 676**

Science Fiction, 4 CP

2 st. do 14-16

GB 03/42

Zucker

Ask anyone on the street if they've recently engaged with a piece of science fiction, chances are you'll get a great many affirmative responses: between novels such as *Ready Player One*, popular films including *Blade Runner 2049* or the recent slate of *Star Wars* movies, and TV/streaming product such as *Star Trek: Discovery* or *The Expanse*, the genre appears to be ubiquitous at present. Not that this would be surprising, considering how the fantastic inventions and imaginations which SF is fundamentally built on lend themselves to visually stunning cinematic entertainment or thought-provoking literature.

Everybody seems to know what SF is, but put all these people in a room together to discuss it, you'll find that a consensus definition of the genre is hard to come by. There are even those who argue that SF does not constitute a genre at all, but instead a narrative mode (cf. Spiegel).

In this class, we will examine a great number of examples from literature, film and television to establish a typology of science fiction as a genre/mode and trace its history, stylistic range and cultural relevance. After all, as technology – digital or otherwise – is affecting our lives in ever more pervasive ways, stories that deal with its ethical, ontological, and sometimes even metaphysical, impact are valuable objects to study for their contributions to the essential social and cultural discourses of our time.

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

Assessment/requirements: academic term paper or written exam.

**050 677**American Visual Cultures: Photography, 4 CP

2 st. di 12-14

Raum nach Ankündigung

Nitzsche

"[P]hotographs are as much an interpretation of the world as paintings and drawings are."  
(Sontag, *On Photography* 4)

Photography is an important art form in American culture. Since the mid-19th century, photography has increasingly played a significant role in the way Americans view themselves and how they are being viewed by the world. Similar to other visual cultures, such as film, graphic novels, or visual art, photography is a highly subjective medium as seeing and taking pictures is always intertwined with racial, gender, sexual, class, spatial, and national contexts. What makes photography such a special American visual culture? How has photography shaped American history and culture? How do American Studies approach photography as a visual culture?

This seminar introduces students to some of the key aspects of photography history, theory, and practice. First, they will scrutinize the theoretical, historical, and aesthetic dimensions of photography, such as seeing as a cultural practice, the documentary tradition, street, fashion, and portrait genres, and the remediation of photography in other media forms. Second, they will conduct close readings of a wide range of photographic images as they appear as artifacts, in photo books, on social media platforms, and in museum exhibitions. In order to better understand the dynamics of visual images we live among and within, students can choose to do a creative photo project as part of their requirement. Besides providing students with an overview over photography as an American visual culture, the seminar seeks to foster students' academic research, critical thinking, critical media literacy, and writing skills.

Assessment/requirements: *Übung*: active participation, interactive student workshop, and shorter written assignments; *Seminar*: the above, plus research paper.

**050 649**North American Landscape in History, Literature, and Film, 4 CP

2 st. mi 10-12

Raum nach Ankündigung

Pitetti

From the hideous wilderness and New World paradise feared and desired by early European settlers, to the open spaces and manifest destiny pursued by the boosters and explorers of an expanding nation, to the divine and romantic natural world idealized by Transcendentalist philosophers, to the red states and liberal coasts of contemporary political pundits, landscape has served as an important tool for generations of Americans seeking to understand themselves, their country, and their place in the world. But as even this brief survey of images from different moments in American history suggests, the social, moral,

and symbolic value assigned to North American landscapes have been extremely diverse. Moreover, the question of the nature and role of landscape in the nation's history is itself a complex and contested one. Are America's landscapes – the frontier farm and commercial city, the western plains and the eastern hills, the plantations of the south and the towns of the north – places or ideas? Are they shaped by the people who live in them, or do they determine the character of American societies? And what relationship do European settlers and other immigrants have to these landscapes? Usurper or savior, invader or rightful owner? In this class we will read a wide range of writings about and representations of North American landscapes, with the aim of arriving at a clearer understanding of how these images have been used and interpreted in the past, of the role they played in the development of the American nation and the American national consciousness, and of how they continue to shape American political and literary culture today.

Readings may include work by Christopher Columbus, Thomas Jefferson, Ralph Waldo Emerson, Frederick Jackson Turner, Willa Cather, Sinclair Lewis, and Leslie Marmon Silko, among others. We will also watch some films that engage with significant American discourses regarding the importance and meaning of the American landscape.

## **050 650**

"Said the shotgun to the head": US Spoken Word Poetry, 4 CP

2 st. do 16-18

GABF 04/613

Pfeiler

Over the past few decades, America's spoken word poetry scene has experienced unprecedented popularity as increasingly shared in live performances, on audio CDs, as well as on the Internet. Although this is partially due to the invention of poetry slams in Chicago in the mid-1980s, the creative spectrum of engaging listeners in an aural and social experience of poetry is much broader. It stylistically ranges, for instance, from singer-songwriter Ani Di Franco to stand-up comedian Sherman Alexie, to hip hop artist Saul Williams, and performance poet Andrea Gibson. Thus, we will focus on a selection of American spoken word artists, whose primary mode of publications are audio recordings, live performances and performance poetry clips. The overall aim of this course is to not only find critical ways of analyzing spoken word poetry, but to engage with these mediatized artifacts from a cultural studies, literary studies, and media studies perspective.

Reading/viewing/listening material: tba.

Assessment/requirements. *Seminar*: weekly listening assignments and participation, two contributions of your choice (e.g. digital research project, essay, presentation, listening journal); term paper (10 pages; excluding the contents page and bibliography); *Übung*: two contributions of your choice (e.g. digital research project, essay, presentation, listening journal).

## **050 652**

Writing for Peace: Anti-War Movements in the USA, 4 CP

2 st. fr 10-12

GB 5/38

Sattler

This class engages with representations of war in the context of anti-war and peace activism from the American Civil War to the present. We will be looking at different media and genres voicing dissent and talk about the role of writing in the seemingly endless strife against violence and war. What, then, makes an anti-war movement? What is the potential of literature, but also of other art forms, in the context of such movements – can they actually forward social change? What defines anti-war writing or activist art more generally?

We will engage with works by such different authors as Walt Whitman, Stephen Crane, Ernest Hemingway, Kurt Vonnegut, Adrienne Rich and June Jordan. Students should purchase *The Red Badge of Courage* by Stephen Crane; all other texts will be made available via Moodle.

Assessment/requirements: *Übung*: participation, written assignments, presentation; *Seminar*: the above, plus 12-page paper.

## ***Übungen***

## **050 655**

Turning the Tide: The Pacific in American Studies, 3 CP

2 st. mi 14-16

Raum nach Ankündigung

Laemmerhirt

While the Atlantic and Pacific studies are already an inherent part of American studies, the Pacific has only more recently triggered interest. Acknowledging Asia's central economic and cultural role for America, Hillary Clinton talked about "America's Pacific Century" to describe the principal foreign-policy goal of the US in the 21st century. A steadily interconnected global present as well as a strong focus on transnational studies further necessitate a focus on Pacific cultures and literature.

This course will discuss the work of different Pacific authors from Hawai'i and Samoa, as well as the work of writers and artists who immigrated from Vietnam and Cambodia. Critically analyzing novels, graphic novels, poems, short stories as well as movies, we will discuss topics such as colonialism, migration, identity formation, and representation.

Books to be purchased and read:

Viet Thanh Nguyen. *The Sympathizer* (2015)

R. Kikuo Johnson. *Night Fisher* (2006)

Additional material will be made available at the beginning of semester.

Assessment/requirements: *Übung*: three essays; *Seminar*: research paper (12 pages).





## Fachsprachen

<b>Workload/ Credits</b> 285 Std. / 9,5 CP	<b>Semester:</b> 2.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1-2 Semester
<b>Lehrveranstaltungsart:</b> Seminar + Übung + Übung	<b>Kontaktzeit:</b> 2 SWS + 2 SWS + 2 SWS	<b>Selbststudium:</b> ca. 201 Std.	<b>Geplante Gruppengröße:</b> Ü 15-25 S 20-40
<b>Teilnahmevoraussetzungen:</b> Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ Voraussetzung für die Teilnahme am Modul.			
<b>Lernergebnisse:</b> 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. <b>Inhalte:</b> 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.			
<b>Lehrformen:</b> Seminarvortrag, -arbeit und -diskussion; Gruppenarbeit; Projektarbeit; zusätzlich E-Learning-Elemente.			
<b>Prüfungsformen:</b> 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).			
<b>Voraussetzungen für die Vergabe von Kreditpunkten:</b> aktive Teilnahme und erfolgreiches Erbringen der diversen Studienleistungen sowie Bestehen der dem Seminar angegliederten Modulprüfung.			
<b>Stellenwert der Note für die Fachnote:</b> 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.			
<b>Modulbeauftragte:</b> Dr. Robert Smith, Dr. Claus-Ulrich Viol			

## **Seminare**

### **050 684**

The Language of Conflict Management in Business, 4 CP

2 st. mo 8-10

GABF 04/613

Bachem

This seminar is designed to introduce students to a variety of communicative situations characterized by conflicting attitudes and opinions. The modern business environment offers prime examples of such critical and goal-driven scenarios. Common perceptions of business being all about profit generation and maximisation as well as the need to measure individual performance and economic success are reflected in highly competitive and conflictive situations. So in order to reach the desired business objectives, communication and negotiation tools and skills are required for any kind of professional encounter. Since such encounters often result in a stalemate or, even worse, in continued conflicts between the parties involved, a number of tools are needed to resolve such disputes successfully. Interestingly enough, similar conflict potential can be found in the educational environment, too. Therefore, this seminar intends to offer a toolbox of approaches that enable parties involved to professionally handle such critical and crucial situations – be it in business or in the world of education.

Course materials will be provided in class.

Assessment/requirements: group project, term paper, active participation.

### **050 685**

Globalisation and Cross-Cultural Communication in Politics and Business, 4 CP

2 st. do 8-10

GABF 04/613

Bachem

Globalisation? What do you think it is: turning the (business) world into a unified whole governed by a single language and ethos, namely that of profit maximisation? Actually it is not as simple as that. In essence, globalisation does not only reflect a particular frame of mind but also a complex network of commercial, financial and political practices across national borders.

This seminar intends to systematically describe the gradual development of a 'single' globalised economy while also taking into account the accompanying need of cross-cultural communication. At the same time issues related to the needs of international marketing and management as well as precarious employment relations are addressed and set against the background of emerging markets and national cultures.

Finally, the seminar intends to address quintessential questions such as how globalisation can be made to work for the poor or what are the consequences of protectionist policies. The concept of semi-globalisation may play a key role in answering these questions.

Text material as well as audio and video material will provide the basis of the weekly seminar units. Course materials will be provided in class.

Assessment/requirements: group project, term paper, active participation.

### **050 686**

Varieties of ESP, 4 CP

2 st. mo 10-12

GABF 04/253

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**

Jurisprudence and the Anglo-American Legal System, 4 CP

2 st. fr 10-12

GB 04/252

Smith

The course will look at a variety of legal texts from both a legal theory and a legal practice perspective. Students will learn to appreciate the texts with the eye of a linguist, a lawyer and a (moral) philosopher.

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

## Übungen

### 050 690

#### Business English I, 3 CP

Gruppe A: 2 st. mo 12-14	GABF 04/252	Smith
Gruppe B: 2 st. mi 10-12	GABF 04/253	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. di 8-10	GABF 04/252	Bachem
Gruppe D: 2 st. di 12-14	GABF 04/252	Bachem

This course will deal with central topics in business such as brands, aspects of change, organisational structures, advertising as well as the financial dimension of business. Apart from text material, 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. Students are invited to actively participate in our weekly discussions on the respective business topics.

Assessment/requirements: presentation, various class assignments, active participation.

### 050 691

#### Business English II, 3 CP

Gruppe A: 2 st. di 12-14	GABF 04/253	Smith
Gruppe B: 2 st. fr 12-14	GABF 04/413	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. di 10-12  
Gruppe D: 2 st. do 12-14

GABF 04/252  
GABF 04/253

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, competition in the global marketplace.

We will use text material as well as additional audio and video materials to gain a realistic and in-depth understanding of these fields of business. Discussions, group work as well as project-related activities are planned to deepen our understanding of the topics offered in class. Course materials will be provided in class.

Assessment/requirements: presentation, various class assignments, active participation.

## **050 692**

Legal English, 3 CP

2 st. mi 12-14

GABF 04/252

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)

**050 693**

Technical English, 3 CP

2 st. do 10-12

GB 5/38

Bachem

This course will address technical developments that shaped and revolutionised our modern world. We will look at the importance of technical innovation, design, systems and procedures and we will deal with some of the most pertinent issues. Why and in which ways does the world gradually turn into a smart world? Which spin-offs from space technology facilitate daily life and make it much more comfortable? What are the ramifications of Industry 4.0?

In addition to text material, we will also benefit from most recent video materials illustrating the various kinds of technological progress in today's world. Course materials will be provided in class.

Assessment/requirements: presentation, written end-of-term test, active participation.

## Modulungebundene Übungen: Fremdsprachenausbildung

<b>Workload/Credits</b> 3 CP	<b>Semester:</b> 2.-6.	<b>Häufigkeit des Angebots:</b> jedes Semester	<b>Dauer:</b> 1 Semester
<b>Lehrveranstaltungsart:</b> Übung	<b>Kontaktzeit:</b> 2 SWS	<b>Selbststudium:</b> ca. 60 Std.	<b>Geplante Gruppengröße:</b> 20-30
<b>Teilnahmevoraussetzungen:</b> Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss des Basismoduls „Sprach- und Textproduktion“ Voraussetzung für die Teilnahme an den Veranstaltungen.			
<b>Verwendung der Veranstaltung:</b> 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**

Communication AM, 3 CP

Gruppe A: 2 st. mi 16-18

GABF 04/614

Berg

The major aim of this course is to improve your writing skills. We will make use of a variety of techniques and exercises to practise different – first of all academic, but also some other – genres of writing. The course focuses on spoken communication too, especially on oral presentations. Finally, the course has a self-reflexive dimension – we will discuss some of the problems you might have encountered in your written and spoken academic work and try to identify – and test – possible solutions.

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

Gruppe B: 2 st. do 14-16

GABF 04/413

Minow

This course will focus for the most part on how to write a convincing academic paper in linguistics. It will thus build on what you have already learnt in Academic Skills, but will focus in-depth on textual categories most commonly encountered in linguistics papers, such as a literature review section, a methodology section and a results/discussion section. In addition, we will focus on how to arrive at a suitable topic for a term paper or BA thesis in linguistics.

Assessment/requirements: active participation and written assignments.

Gruppe C: 2 st. mo 14-16

GABF 04/413

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.

### **050 696**

Grammar AM, 3 CP

Gruppe A: 2 st. mo 12-14

GABF 04/613

Dow

Gruppe B: 2 st. do 10-12

Raum nach Ankündigung

Pitetti

Gruppe C: 2 st. mi 12-14

Raum nach Ankündigung

Pitetti

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.

### **050 697**

Translation AM, 3 CP

Gruppe A: 2 st. mo 10-12

GABF 04/413

Klawitter

In this course we will translate intermediate level texts from the fields of culture and literature from German into English. We will consider translation strategies, the use of dictionaries and other useful reference books as well as a number of typical translation problems.

Texts will be made available at the beginning of term.

Assessment/requirements: preparation of homework tasks, two written test.

Gruppe B: 2 st. di 8.30-10

GABF 04/614

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 C: 2 st. fr 8.30-10

GABF 04/613

Ottlinger

Intermediate-level texts from the fields of literature and culture will be translated from German into English with the focus on recurring grammatical and terminological problems.

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

### **050 690**

Business English I, 3 CP

Gruppe A: 2 st. mo 12-14

GABF 04/252

Smith

Gruppe B: 2 st. mi 10-12

GABF 04/253

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. di 8-10

GABF 04/252

Bachem

Gruppe D: 2 st. di 12-14

GABF 04/252

Bachem

This course will deal with central topics in business such as brands, aspects of change, organisational structures, advertising as well as the financial dimension of business. Apart from text material, 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. Students are invited to actively participate in our weekly discussions on the respective business topics.

Assessment/requirements: presentation, various class assignments, active participation.

**050 691**Business English II, 3 CP

Gruppe A: 2 st. di 12-14	GABF 04/253	Smith
Gruppe B: 2 st. fr 12-14	GABF 04/413	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. di 10-12	GABF 04/252	Bachem
Gruppe D: 2 st. do 12-14	GABF 04/253	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, competition in the global marketplace.

We will use text material as well as additional audio and video materials to gain a realistic and in-depth understanding of these fields of business. Discussions, group work as well as project-related activities are planned to deepen our understanding of the topics offered in class. Course materials will be provided in class.

Assessment/requirements: presentation, various class assignments, active participation.

**050 692**Legal English, 3 CP

2 st. mi 12-14	GABF 04/252	Smith
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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)

### **050 693**

Technical English, 3 CP

2 st. do 10-12

GB 5/38

Bachem

This course will address technical developments that shaped and revolutionised our modern world. We will look at the importance of technical innovation, design, systems and procedures and we will deal with some of the most pertinent issues. Why and in which ways does the world gradually turn into a smart world? Which spin-offs from space technology facilitate daily life and make it much more comfortable? What are the ramifications of Industry 4.0?

In addition to text material, we will also benefit from most recent video materials illustrating the various kinds of technological progress in today's world. Course materials will be provided in class.

Assessment/requirements: presentation, written end-of-term test, active participation.

## **Modulungebundener Bereich:**

**050 334**

Studentische Ringvorlesung HERMAION, 3 CP

2 st. mi 12-14

HGB 50

Im Sommersemester 2018 findet die erste studentische Ringvorlesung an der RUB statt. Dabei präsentieren Studierende mehrerer philologischer Fächer ihren KommilitonInnen aus ihren herausragenden akademischen Arbeiten gewonnene Erkenntnisse. Zugleich gewähren sie Einblicke in ihre individuellen Forschungsgeschichten, indem sie ihre Arbeitsprozesse sichtbar machen.

Die Ringvorlesung widmet sich überwiegend literaturwissenschaftlichen Themen. Die studentischen Vortragenden (v.a. aus Komparatistik, Anglistik und Germanistik) verknüpfen dabei literaturtheoretische Grundbegriffe der Narratologie, Intertextualität, Intermedialität etc. mit Beispielen aus ihren jeweiligen Fachgebieten sowie interdisziplinären Fragestellungen. Neben großen Namen des weltliterarischen Kanons wie Goethe, Kleist, Dickens und Joyce stehen in den einzelnen Vorträgen auch unbekanntere Texte wie August von Kotzebues Journal *Der Freimüthige* oder die Künstlerbuch-Trilogie *Griffin&Sabine* im Mittelpunkt. Dabei wird eine Bandbreite von Werken abgedeckt, die vom mittelhochdeutschen Artusroman und der französischen Barockoper über viktorianische Kurzgeschichten bis hin zu zeitgenössischen Romanen und koreanischer Filmkunst reicht.

Weitere Informationen zu den einzelnen Vorträgen sowie zum genauen Programm finden sich unter: [www.rub.de/hermaion](http://www.rub.de/hermaion).

# Fachspezifischer Modulteil zum DSSZ-Modul

## ***Seminare zur Sockelvorlesung***

### **050 802**

Once Upon a Time – Fairy Tales in a Multicultural Classroom, 3 CP

2 st. do 10-12

Mraz

This course will deal with the question of how fairy tales can be used in English lessons in order to improve the learners' intercultural competence in a multicultural classroom. Fairy tales are short narratives with a clear, understandable structure combining real and fantastic elements. Learners often enjoy reading tales, rewriting them or exploring the good and the evil characters. So why not use this enthusiasm to include an intercultural component? Moreover, fairy tales provide a wide range of possibilities for a dialogue on the issue of differences and similarities of cultures and countries. They can be used to reduce prejudices, to get insights in different cultures and to realise that we, when it comes to what is good and bad and what our moral standard is, think the same way. As you will see, fairy tales from all over the world are very similar and differ just on a subordinate level.

To exemplify this, we will discuss the theoretical background of intercultural competence, how it is implemented in the *Kernlehrplan Englisch*, some basic knowledge about fairy tales and how we can find tales that fit the needs of your students. After this short introduction the course will focus on a group project in which lessons with fairy tales have to be planned. Step by step you will learn what is important and what needs your special attention when it comes to working with literary texts like fairy tales.

Students are expected to participate actively and to work on a group project throughout the semester. The details will be clarified in our first session.

Appropriate texts and materials will be made available.

Voraussetzung für die Teilnahme an diesem Modulteil ist das Studium des Faches Anglistik/Amerikanistik sowie der erfolgreiche Besuch des ersten Teils des Moduls "Deutsch für Schülerinnen und Schüler mit Zuwanderungsgeschichte" bzw., wenn Sie das Modul vor dem WS 2015/16 begonnen haben, der erfolgreiche Besuch von Teil 1 und Teil 2 des Moduls.