

ENGLISCHES SEMINAR
RUHR-UNIVERSITÄT BOCHUM

Seminarinternes
Vorlesungsverzeichnis & Modulhandbuch

B.A.-Studiengang
Anglistik/Amerikanistik

Wintersemester 2023/24

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Wichtige Infos für Erstsemesterstudierende

Die Einführungsveranstaltung für neu immatrikulierte Studierende findet statt

Dienstag, 10.10.2023, von 12.00-14.00 Uhr im Hörsaal HGB 10.

Zusätzlich zu der persönlichen Begrüßung stellen wir Ihnen ab Anfang Oktober in einem Moodle-Kurs die "Erstsemester-Einführung Anglistik/Amerikanistik" bereit. Dort finden Sie auch weitere Informationen zum Aufbau des Studiums, zur Kurswahl und zu den Beratungsangeboten des Englischen Seminars hinterlegt.

Die Lehrveranstaltungen des Englischen Seminars beginnen ab dem 16.10.2023.

Spezielle Einzelstudienberatungen für Erstsemesterstudierende mit besonderem Beratungsbedarf (Studienortwechsler, Studierende in besonderen Lebenslagen etc.) können über das Servicezimmer des Seminars (es-servicezimmer@rub.de) vereinbart werden.

Auch der studentische Fachschaftsrat bietet Informationen und Beratungsangebote zum Studieneinstieg:

Instagram: @franglistik.rub;

Facebook: Fachschaftsrat Anglistik/Amerikanistik – RUB

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 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** und **Medieval English Literature (MEL)** können in der Zeit

vom 11.09.2023, 09.00 Uhr, bis 11.10.2023, 23.00 Uhr

vorgenommen werden.

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

vom 11.09.2023, 09.00 Uhr, bis 27.09.2023, 23.00 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.

Studienberatung und Service

Studienfachberatung

Mit unserer Studienfachberaterin Frau PD Dr. Monika Müller können Sie offene Fragen klären oder Probleme besprechen. Die Sprechzeiten entnehmen Sie bitte der Homepage des Englischen Seminars (www.es.rub.de).

E-Mail: fachberatungenglisch@rub.de

Servicezimmer

Das Servicezimmer leistet Hilfestellung bei Fragen zum Studienverlauf und zur Notenabbildung in eCampus. Außerdem werden dort Leistungs- und Bafög-Bescheinigungen ausgestellt und die Formblätter zur Prüfungsanmeldung bearbeitet. Die genauen Sprechzeiten werden an der Dienstzimmertür GB 6/57 sowie auf der Homepage des Englischen Seminars bekannt gegeben.

E-Mail: es-servicezimmer@rub.de

Obligatorische Studienberatung

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

Auslandsberatung

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

Die genauen Sprechzeiten werden an der Dienstzimmertür GB 6/57 sowie auf der Homepage des Englischen Seminars bekannt gegeben.

Berater: Nick Emmerich

E-Mail: es-auslandsaufenthalt@rub.de

B.A.-Prüfungsberechtigte im Wintersemester 2023/24

| |
|--------------------------------|
| Prof. Dr. Sebastian Berg |
| Prof. Dr. Laura Bieger |
| Dr. Svenja Böhm |
| Dr. Ewan Dow |
| Dr. Lee Flamand |
| Prof. Dr. Kornelia Freitag |
| Dr. Marten Juskan |
| PD Dr. Uwe Klawitter |
| Dr. Lena Linne |
| 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. Connor Pitetti |
| Prof. Dr. Markus Ritter |
| Dr. Florian Sedlmeier |
| Dr. Robert Smith |
| Jun.-Prof. Dr. Heike Steinhoff |
| Dr. Karin Stoklasa |
| Dr. Susanne Strubel-Burgdorf |
| Dr. Claus-Ulrich Viol |
| Prof. Dr. Roland Weidle |

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

Lehrveranstaltungen B.A.-Studiengang

Basismodule

Sprach- und Textproduktion

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

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

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

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

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

050 600

Grammar BM, 2 CP

| | | |
|----------------------------|-------------|------------|
| Gruppe A: 2 st. di 10-12 | GABF 04/413 | Juskan |
| Gruppe B: 2 st. di 8.30-10 | GABF 04/413 | Minow |
| Gruppe C: 2 st. fr 10-12 | GABF 04/413 | Minow |
| Gruppe D: 2 st. mi 12-14 | GABF 04/413 | Müller, T. |
| Gruppe E: 2 st. do 10-12 | GABF 04/413 | Müller, T. |
| Gruppe F: 2 st. fr 8.30-10 | GABF 04/614 | Viol |
| Gruppe G: 2 st. mo 16-18 | GABF 04/613 | Zucker |
| Gruppe H: 2 st. do 14-16 | GABF 04/413 | Zucker |

050 601

Academic Skills, 2 CP

| | | |
|----------------------------|-------------|------------------|
| Gruppe A: 2 st. fr 10-12 | GB 03/49 | Viol |
| Gruppe B: 2 st. di 12-14 | GABF 04/413 | Dow |
| Gruppe C: 2 st. di 14-16 | GABF 04/413 | Dow |
| Gruppe D: 2 st. mo 10-12 | GABF 04/413 | Pitetti |
| Gruppe E: 2 st. di 8.30-10 | GABF 04/613 | Pitetti |
| Gruppe F: 2 st. mo 8.30-10 | GABF 04/613 | Strubel-Burgdorf |
| Gruppe G: 2 st. di 10-12 | GABF 04/613 | Zucker |
| Gruppe H: 2 st. do 10-12 | GABF 04/613 | Zucker |

Sprachwissenschaft

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

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

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

050 603

English Sounds and Sound Systems, 2 CP

| | | |
|----------------------------|-------------|------------------|
| Gruppe A: 2 st. di 8.30-10 | GABF 04/614 | Juskan |
| Gruppe B: 2 st. do 10-12 | GABF 04/614 | Juskan |
| Gruppe C: 2 st. do 12-14 | GABF 04/614 | Meierkord |
| Gruppe D: 2 st. mo 14-16 | GABF 04/413 | Minow |
| Gruppe E: 2 st. di 10-12 | GABF 04/614 | Minow |
| Gruppe F: 2 st. do 8.30-10 | GABF 04/413 | Minow |
| Gruppe G: 2 st. mo 10-12 | GABF 04/613 | Strubel-Burgdorf |
| Gruppe H: 2 st. mi 10-12 | GABF 04/413 | Strubel-Burgdorf |

050 604

Introduction to English Linguistics, 3 CP

| | | |
|----------------------------|-------------|------------|
| Gruppe A: 2 st. do 8.30-10 | GABF 04/613 | Juskan |
| Gruppe B: 2 st. di 8.30-10 | GB 03/46 | Kaul |
| Gruppe C: 2 st. di 16-18 | GABF 04/413 | Kaul |
| Gruppe D: 2 st. do 12-14 | GABF 04/413 | Müller, T. |
| Gruppe E: 2 st. do 10-12 | IA 1/91 | Durgasingh |

Literatur- und Kulturwissenschaft

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

050 605Introduction to Cultural Studies, 3 CP

| | | |
|-------------------------------|-------------|--------|
| Gruppe A: 2 st. di 12-14 (GB) | GABF 04/613 | Berg |
| Gruppe B: 2 st di 14-16 (GB) | GB 6/131 | Böhm |
| Gruppe C: 2 st. mo 10-12 (US) | GABF 04/614 | Zucker |
| Gruppe D: 2 st. mi 10-12 (US) | GABF 04/613 | Zucker |

050 606Introduction to Literary Studies, 3 CP

| | | |
|----------------------------|-------------|------------|
| Gruppe A: 2 st. mo 12-14 | GABF 04/413 | Dow |
| Gruppe B: 2 st. di 8.30-10 | GB 02/60 | Linne |
| Gruppe C: 2 st. di 16-18 | GABF 04/613 | Klawitter |
| Gruppe D: 2 st. do 8.30-10 | GABF 04/614 | Pitetti |
| Gruppe E: 2 st. do 10-12 | IAFO 01/481 | Pitetti |
| Gruppe F: 2 st. do 14-16 | GABF 04/613 | Klawitter |
| Gruppe G: 2 st. fr 8.30-10 | GABF 04/613 | Ottlinger |
| Gruppe H: 2 st. fr 10-12 | GABF 04/613 | Niederhoff |

Aufbaumodule

Modulungebundene Übung: MEL

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

050 609

Medieval English Literature, 3 CP

Im WS 2023/24 wird leider keine MEL-Übung angeboten. Studierende können im SS 2024 aus einer ausreichenden Zahl an MEL-Gruppen auswählen.

Linguistik

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

Vorlesungen

050 612

Discourse Analysis and Conversation Analysis, 2,5 CP

2 st. mo 12-14

HGB 10

Meierkord

This series of lectures concerns itself with linguistic structures beyond the sentence, i.e. with the analysis of spoken conversation and written texts. It will introduce students to the most influential schools that have dealt with discourse and conversation up to now. We will discuss approaches from more structural branches of linguistics as well as from sociolinguistics and corpus linguistics. Besides purely linguistic concepts and methods, this will also include early reasoning and research from the fields of philosophy, anthropology, and sociology.

Assessment/requirements: written end-of-term exam.

Seminare

050 613

Educational Linguistics, 4 CP

2 st. di 14-16

GABF 04/614

Kaul

This course will examine the relationship between language and education. We will focus on language learning and teaching as well as the role of language in education. Topics include issues in (instructed) second language acquisition (SLA), language education policy, language assessment, classroom language and classroom discourse.

Assessment/requirements: active participation; assignments, presentation or research assignment plus: *Übung*: short oral test; *Seminar*: written exam or empirical term paper.

050 614

Stylistics, 4 CP

2 st. do 10-12

GABF 04/255

Minow

Stylistics is usually defined as the integrated study of language and literature. Drawing on linguistic theories, literary texts are thus analysed by focussing on the style of language used and trying to gain insights into the structure and the function of language in these texts. In this course, we will start with an analysis of selected literary texts, but later on expand this to other (pop)cultural products such as songs and dialogues from films, television series and video games.

Participants will be given ample time in every session to try out the theories and concepts introduced in the weekly background readings on a text of their choice.

Assessment/requirements: active participation in class discussions and activities plus: *Übung*: an open-book final exam assignment (during the first week of the lecture-free period); *Seminar*: an open-book final exam assignment (during the first week of the lecture-free period) or a research paper (12-15 pages).

050 615

Principles of Language Change, 4 CP

2 st. mo 14-16

GB 6/137

Müller, T.

Languages are constantly changing and language change is inevitable: these notions have become very well-known. It is less frequently emphasized that some changes are far more likely to happen than others. This class will introduce you to common pathways of change in all areas of language, i.e. pronunciation, grammar and vocabulary, and some general principles driving these changes, such as analogy and grammaticalization.

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

050 616

Speech Acts in Interaction, 4 CP

2 st. di 10-12

GABF 04/255

Strubel-Burgdorf

When J.L. Austin developed speech act theory in the late 1960s, he brought the idea of “how to do things with words” into linguistics. In uttering certain words, one can perform actions such as baptizing a ship or a person, opening a bridge or a building, etc. pp. Austin and Searle shaped speech act theory, the division into locution, illocution and perlocution, always with the focus on an isolated speech act. However, language and communication do not occur in isolated speech units but usually in mutual exchange in conversations, which was focused on soon after Austin and Searle. In this course, we will take a look at how simple speech act sequences can be analyzed and how speakers co-construct speech acts and thus create social contexts in conversation.

Assessment/requirements: *Übung*: active participation and summary of an academic article; *Seminar*: active participation and term paper (empirical study in linguistics).

050 617

Psycholinguistics, 4 CP

2 st. mi 14-16

GABF 04/413

Juskan

Psycholinguists work at the interface of linguistics and psychology. In one way or another, they are interested in how language is represented and processed in the mind. Among other things, research looks at how words are stored in the mental lexicon, how speakers plan utterances, how slips of the tongue happen, whether language perception and production are interconnected, how people recognise words when reading, or which cognitive processes are relevant in first and second language acquisition. This class will give you the opportunity to discuss central ideas and findings of the discipline as well as learn about the experimental methods used to test psycholinguistic hypotheses. By the end you will be able to design and execute your own small-scale research project.

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

050 618

Lexicology, 4 CP

2 st. fr 8.30-10

GABF 04/413

Kaul

In this course, we will explore the structure, the meanings and the origins of words. The topics will include word formation, the development of English vocabulary, meaning relations and orthography. Moreover, we will also examine how words are combined to form multi-word expressions (phraseology) and how dictionaries are compiled (lexicography).

Assessment/requirements: active participation, assignments, presentation; *Übung*: short written test; *Seminar*: written exam (or term paper).

Übungen

050 620

English Linguistics – Current Models and Methods, 3 CP

2 st. do 8.30-10

GB 6/137

Meierkord

Following its spread throughout the world, English is now typically used in interactions of speakers who have different first languages and who are multilingual. This course serves to introduce students to the various models that aim to capture this development and to the empirical methods (data collection, data representation, and data analysis) used to describe and research these modern uses of English. Students will be required to collect data and must be willing to analyze these regularly. They should also be willing to report on their own projects and to actively discuss each other's work, in class or online.

Assessment/requirements: all students need to complete three written assignments, which will be assessed for their final grade: one Praat analysis (investigating phonetics), one Antconc analysis (analysing grammar), and one qualitative analysis (observing language attitudes). All assignments are due by March 31, 2024.

050 621

English Accents in the British Isles, 3 CP

2 st. di 12-14

GABF 04/252

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, homework, final exam.

050 622

Literary Linguistics, 3 CP

2 st. do 14-16

GB 6/131

Durgasingh

This course draws on the discursive genre of English literature in order to highlight how meaning can be constructed via linguistic features. As one important text type of scribal discourse, the linguistic analysis of literary texts can provide students with foundational skills in point-of-view, metaphor, and meta-textual analysis which can be applied to a wide-range of other discourse types. The *Übung* will focus on short narratives from various genres (science fiction, comedy, etc.), and poetry (sonnets, epics, etc.) across a range of English authors/varieties (American, British, Caribbean, etc.).

Assessment/requirements: active participation (min. 67%) and reading, contributions to Moodle forums and online activities, in-session presentation.

Englische Literatur bis 1700

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

Vorlesungen

050 624

Shakespeare's Comedies, 2,5 CP

2 st. di 8.30-10

HGB 20

Weidle

The lecture will give an overview of Shakespeare's comedies and discuss some of them in greater detail, such as *The Comedy of Errors*, *The Taming of the Shrew*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *Twelfth Night*, and *As You Like It*. To which extent I will be discussing the two 'problem plays' *All's Well that Ends Well* and *Measure for Measure*, depends on the time available. I will touch upon what I believe to be the most interesting and relevant aspects of each play with respect to notions of genre, power, gender, love, identity, sexuality, patriarchy, dramaturgy and staging, to name only a few.

Although the plot of each play will be briefly summarized at the beginning of each lecture a general familiarity with the plays and the genre of comedy 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 or reading up on 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 a few pages on each play, but also with more general sections on Shakespeare's life, theatre and language. Useful for a very first approach]

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]

Leggatt, Alexander, editor. *Shakespearean Comedy*. CUP, 2010. [collection of essays on different aspects of Shakespearean comedy, such as theories of comedy, genre, literary context, love, sex, gender]

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*. ESV, 2013. [introduction to historical, cultural, and literary context of the early modern age 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 or Arden edition of the complete plays.

Assessment/requirements: short oral exam.

050 636

Restoration Comedy and Culture, 2,5 CP

2 st. do 8.30-10

HGB 20

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. 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 language of the plays, in particular the devices that constitute the contemporary ideal of wit; 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* as well as excerpts from other plays and texts. The lecture will be given in a series of videocasts, ideally available well in advance, and there will be a number of Zoom meetings giving students the opportunity to ask questions.

Assessment/requirements: written or oral exam.

Seminare**050 625**

Metaphysical Poetry, 4 CP

2 st. di 12-14

GB 6/137

Ottlinger

Metaphysical poetry originated in the 1590s and broke with the clichés and conventions of Elizabethan poetry so that it can be considered a poetic revolution. In this seminar the focus will be on key poems by four major representatives of this movement: John Donne, George Herbert, Andrew Marvell and Henry Vaughan. All the poems will be subjected to in-depth analyses against their historical, philosophical and literary background. The overriding aim of this seminar is to improve students' skills in text analysis.

All the materials will be provided on Moodle.

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

050 626

Late Shakespeare: 1610-1613, 4 CP

2 st. fr 10-12

GB 6/137

Mosch

Romanticism has given us the idea of *late style*: the notion that artists go out with a bang and that their last work of art represents the sum of their talents and experience. For romantically inclined Shakespeare critics, the relevant 'last work of art' used to be *The Tempest* (1610-1611), a romance in which Shakespeare supposedly encoded his farewell to the stage: "I'll drown my book", the protagonist says, renouncing his magical powers. In historical reality, Shakespeare continued to write plays for a few more years before his death in 1616, collaborating with fellow playwright John Fletcher to produce the history play *Henry VIII* (1613), the tragicomedy *The Two Noble Kinsmen* (1613) as well as *Cardenio* (1613; now unfortunately lost). It is in this context that Shakespeare scholars have cautiously returned to the paradigm of *late writing*: as Gordon McMullan argues, we need it as "a construct, ideological, rhetorical and heuristic", in other words: as a (consciously artificial) framework that helps us to look past the differences in genre and to focus on what the plays of the 1610s reveal about the (obviously similar) political, cultural and personal circumstances in which they were written. On this basis, this course will be dedicated to a comparative analysis and interpretation of *The Tempest*, *Henry VIII* and *The Two Noble Kinsmen*, supported by a critical discussion of McMullan's and other concepts of Shakespearean *lateness*.

Required texts:

The Tempest, *Henry VIII* and *The Two Noble Kinsmen* in reputable critical editions (e.g. Arden Shakespeare, New Cambridge Shakespeare, Norton Critical).

Recommended reading:

Gordon McMullan. *Shakespeare and the Idea of Late Writing*. Cambridge UP, 2007.

Andrew J. Power and Rory Loughnane (eds.). *Late Shakespeare: 1608-1613*. Cambridge UP, 2012.

Assessment/requirements: *Übung*: active participation and essay; *Seminar*: active participation and term paper.

050 627

Shakespeare's Poetry, 4 CP

2 st. fr 12-14

GABF 04/613

Mosch

These days, we tend to think of Shakespeare as a playwright. However, to many of his contemporaries, it seemed entirely certain that he would be remembered as a poet. His fellow writer Richard Barnfield, for one, predicted that Shakespeare's reputation would rest on the quality of his verse: "And Shakespeare, thou whose honey-flowing vein / (Pleasing the world) thy Praises doth obtain / Whose Venus and whose Lucrece (sweet and chaste) / Thy name in Fame's immortal Book have placed / Live ever you, at least in fame live ever". The clergyman and writer Francis Meres declared, in similar terms, that "the sweet witty soul of Ovid lives in mellifluous and honey-tongued Shakespeare". The aim of this course, then, is to give some attention to Shakespeare the poet. Taking our cue from Barnfield, we will focus on the analysis and interpretation of two narrative poems, *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594). We will probably round off the discussion by studying a selection of Shakespeare's sonnets.

Recommended editions:

Shakespeare's Poems, ed. Katherine Duncan-Jones and H.R. Woudhuysen (Arden Shakespeare, ISBN: 9781903436875)

Shakespeare's Sonnets, ed. Katherine Duncan-Jones (Arden, ISBN: 9781408017975)

Assessment/requirements: *Übung*: active participation and essay; *Seminar*: active participation and term paper.

Übungen

050 633

Reading Sonnets, 3 CP

2 st. mo 12-14

GABF 04/614

Weidle

Although it originated in the 16th century, the sonnet in England as a poetic genre is still fairly young, at least when compared to other poetic genres such as the epos, ode or satire, which have their origins in antiquity. Highly fashionable in the late 16th century and still popular in the 17th century, it fell somewhat out of favour with neoclassicist poets in the 18th century, only to return with greater force in the 19th century. Up until today, it is one of the most widely and consistently used poetic forms in England and elsewhere.

In this *Übung* we will try to find out what it is that has made the sonnet so popular and adaptable to different literary and cultural contexts. We will be looking at its logical structure

and “mathematical possibilities” (Hirsch/Boland 297), its structural asymmetry and “top-heaviness” (Levin xxxviii), its highly dynamic character (most discernable in the voltas), its pronounced self-referential quality and its adaptability and malleability, both in terms of form and content. Whilst being originally a genre associated with (unrequited) love, the sonnet has since turned to a wide range of subjects and themes, including religion, politics, war, everyday life affairs, moments of personal crises, death, art, and sex, to name only a few.

At the time of writing this course description (31 May 2023), my first selection ('long list') of poems for this *Übung* includes more than 60 sonnets from more than 40 poets from the last six centuries. This number will obviously have to be reduced to a manageable size by the beginning of term. I may also include sonnets in English from other countries, such as the United States, Australia, New Zealand, Jamaica, Canada, and Ireland.

The sonnets and secondary texts discussed in class will be uploaded on Moodle, so there is no need to obtain editions and additional literature. However, if you would like to prepare for the course, I suggest the following titles:

Hirsch, Edward, and Evan Boland, editors. *The Making of A Sonnet. A Norton Anthology*. Norton, 2009. [most of the sonnets for this course will be taken from this edition]

Levin, Phyllis, editor. *The Penguin Book of the Sonnet: 500 Years of Classic Tradition in English*. Penguin, 2001. [some sonnets for this course will be taken from this edition; very valuable introduction]

Petzold, Jochen. *A History of the Sonnet in England*. "A little world made cunningly." Erich Schmidt Verlag, 2021.

Assessment/requirements: active participation, undivided attention in class (no texting!), learning one of the sonnets discussed by heart and reciting it in class, writing a sonnet of your own and explaining your choices in an interview (by 31 Mar 2024).

Englische Literatur nach 1700

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

Vorlesungen

050 636

Restoration Comedy and Culture, 2,5 CP

2 st. do 8.30-10

HGB 20

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. 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 language of the plays, in particular the devices that constitute the contemporary ideal of wit; 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* as well as excerpts from other plays and texts. The lecture will be given in a series of videocasts, ideally available well in advance, and there will be a number of Zoom meetings giving students the opportunity to ask questions.

Assessment/requirements: written or oral exam.

Seminare

050 637

Arthur Koestler: *Arrival and Departure*, 4 CP

2 st. di 12-14

GB 6/131

Klawitter

The Hungarian-born Arthur Koestler (1905-1983), who came to write in the English language, is regarded as one of the most outstanding political writers of his age. His novel *Arrival and Departure* (1943), which is informed by his own political activism and work as a journalist in Germany and France in the 1930s, deals with questions of political commitment and offers profound insights into Nazi ideology and persecution.

In class we will explore how Koestler uses the resources of the realist novel for presenting us with a moving story of traumatization and, at the same time, an admirably astute analysis of totalitarianism.

Participants should work with a currently available print edition of the text.

Assessment/requirements: *Übung*: test, *Seminar*: 10-12-page research paper; active participation and thorough preparation of the parts of the primary text set for discussion.

050 638

100 Years of BBC Radio (Literary Landmarks), 4 CP

2 st. mi 12-14

GABF 04/613

Dow

In 2022 the BBC celebrated its first 100 years, starting with radio broadcasts. Key literary landmarks across these ten turbulent decades will be examined: including drama, prose and poetry by Woolf, Dylan Thomas, MacNeice, Stevie Smith, Beckett, Pinter, Plath, Heaney, Caryl Churchill, Stoppard, alongside lesser known artists.

Assessment/requirements: *Übung*: continuous assessment and (group) presentation; *Seminar*: (group) presentation and either examination (Klausur) or term paper (Hausarbeit).

050 639

A Room of One's Own: Women Writing about Writing, 4 CP

2 st. do 10-12

GABF 05/608

Linne

From Jane Austen, who supposedly scribbled her novels in the family's living room, to Virginia Woolf, who famously argued that "a woman must have money and a room of her own if she is to write fiction", women have been immensely successful and widely read authors, but they have also faced particular challenges when they set out to compose, publish and sell their works.

In the seminar, we will read a selection of non-fictional texts by female authors in which they reflect upon their writing practices. Essays to be read include texts by a wide range of writers from Austen and Woolf to contemporary authors, including Margaret Atwood and Zadie Smith.

Required book:

Woolf, Virginia. *A Room of One's Own and Three Guineas*. Edited by Anna Snaith, new ed., Oxford World's Classics, Oxford UP, 2015. (ISBN: 9780199642212)

Other texts will be made available.

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

050 640

Queer Literature, 4 CP

2 st. fr 10-12

GABF 04/257

Schürmann

From diary entries by the 19th-century landowner Anne Lister aka Gentleman Jack, who describes her life as "the first modern lesbian", to Travis Alabanza's 2018 play *Burgerz*, which revolves around the topics of gender, trans identity and race, this seminar will take a look at queer lives and queer literature in the UK from the 19th century to today.

We will read texts from a broad thematic and stylistic range, including diaries, autobiographies and novels as well as short stories and poems. Among the LGBTQIA+ writers to be discussed in the seminar are canonical writers such as E.M. Forster, Radclyffe Hall and Virginia Woolf as well as contemporary authors, for instance Jeanette Winterson, Sharan Dhaliwal, Kae Tempest and Travis Alabanza.

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

Übungen

050 633

Reading Sonnets, 3 CP

2 st. mo 12-14

GABF 04/614

Weidle

Although it originated in the 16th century, the sonnet in England as a poetic genre is still fairly young, at least when compared to other poetic genres such as the epos, ode or satire, which have their origins in antiquity. Highly fashionable in the late 16th century and still popular in the 17th century, it fell somewhat out of favour with neoclassicist poets in the 18th century, only to return with greater force in the 19th century. Up until today, it is one of the most widely and consistently used poetic forms in England and elsewhere.

In this *Übung* we will try to find out what it is that has made the sonnet so popular and adaptable to different literary and cultural contexts. We will be looking at its logical structure and “mathematical possibilities” (Hirsch/Boland 297), its structural asymmetry and “top-heaviness” (Levin xxxviii), its highly dynamic character (most discernable in the voltas), its pronounced self-referential quality and its adaptability and malleability, both in terms of form and content. Whilst being originally a genre associated with (unrequited) love, the sonnet has since turned to a wide range of subjects and themes, including religion, politics, war, everyday life affairs, moments of personal crises, death, art, and sex, to name only a few.

At the time of writing this course description (31 May 2023), my first selection ('long list') of poems for this *Übung* includes more than 60 sonnets from more than 40 poets from the last six centuries. This number will obviously have to be reduced to a manageable size by the beginning of term. I may also include sonnets in English from other countries, such as the United States, Australia, New Zealand, Jamaica, Canada, and Ireland.

The sonnets and secondary texts discussed in class will be uploaded on Moodle, so there is no need to obtain editions and additional literature. However, if you would like to prepare for the course, I suggest the following titles:

Hirsch, Edward, and Evan Boland, editors. *The Making of A Sonnet. A Norton Anthology*. Norton, 2009. [most of the sonnets for this course will be taken from this edition]

Levin, Phyllis, editor. *The Penguin Book of the Sonnet: 500 Years of Classic Tradition in English*. Penguin, 2001. [some sonnets for this course will be taken from this edition; very valuable introduction]

Petzold, Jochen. *A History of the Sonnet in England*. "A little world made cunningly." Erich Schmidt Verlag, 2021.

Assessment/requirements: regular attendance, active participation, undivided attention in class (no texting!), learning one of the sonnets discussed by heart and reciting it in class, writing a sonnet of your own and explaining your choices in an interview (by 31 Mar 2024).

050 643

Short Detective Fiction:

Arthur Conan Doyle, G.K. Chesterton, Agatha Christie and Eric Ambler, 3 CP

2 st. mo 14-16

GABF 04/613

Klawitter

Detective fiction is one of the most popular narrative genres. Especially in the early phases of the development of the genre, writers relied on or experimented with the short form of the tale, which was ideally suited for periodical publication. Sir Arthur Conan Doyle's short Sherlock Holmes stories and Gilbert Keith Chesterton's stories featuring Father Brown may come to mind. Perhaps less known is the fact that Agatha Christie's celebrated private detectives Miss Marple and Hercule Poirot do not only occur in her detective novels but also in many of her shorter mysteries. Eric Ambler's creation of yet another unconventional sleuth in the six mini cases of *The Intrusion of Dr Czissar* (1940) deserves to find wider attention. Reading several such masterpieces in miniature, we will explore how these writers modify generic conventions and employ narrative techniques to entertain their readers, but also how the stories relate to contemporary social conditions and political issues.

The texts and additional material will be made available through Moodle.

Assessment/requirements: test at the end of term; thorough preparation of the primary texts set for discussion, active participation.

Amerikanische Literatur

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

Vorlesungen

050 646

North American Literature and Culture: Cold War to Present, 2,5 CP

2 st. mo 14-16

HGB 10

Bieger

This is the third part of a three-part lecture series, and it provides a historical and thematic overview of North American culture from the Cold War to present. In discussing paradigmatic texts of literary and intellectual history of this period side by side with major developments in the visual arts, architecture, media and popular culture, we will explore the cultural forms and practices emerging in North America as a consequence of its colonization and the founding of the US American nation-state as a highly pluralized and paradigmatically modern culture that thrives on the intersecting and at times colliding forces of democratization, individualization and commodification.

The aim of this course is to lay the foundation for the study of North American literature and culture and at to help students make informed choices of other courses in the modules "Amerikanische Literatur" and "Cultural Studies (USA)". Each part of the lecture series can be attended separately.

Texts: a course pack with all reading material will be provided via Moodle.

Assessment/requirements: regular reading and final exam (in the final week of the lecture period).

Seminare

050 647

Counterculture Fiction: Novels of the 1960s, 4 CP

2 st. mo 8.30-10

GABF 04/614

Pitetti

This course is a survey of American novels published during the mid-century period of material plenty and social disruption that followed the Second World War. Through readings of five authors – Ralph Ellison, Thomas Pynchon, Philip K. Dick, Ursula Le Guin, and Ishmael Reed – we will explore various developments in mid-century fiction, including the shift from literary realism and modernism to the experiments of postmodernism, the erosion of traditional genre boundaries and 'high/low' art distinctions, and the rise of science fiction as a 'serious' literary form. We will historicize our readings within the context of the Cold War

and in relationship to other cultural trends, in particular the many politically oriented counter-cultural movements that arose during this era. What the fiction of the 1960s registered, among other things, was a distinct ambivalence regarding the emerging post-war 'American century'. In different ways and to different degrees, the writers we will read this semester gave voice to a feeling of profound social alienation that was inseparably and often paradoxically mixed with a sense of excitement about creating new cultural codes and forms of expression.

As we read, we will examine the influence of earlier literary movements such as romanticism, naturalism, and existentialism on mid-century fiction and philosophy. We will also think about the ways in which these texts confront and explore cultural issues that continue to be relevant and pressing in our own time, including the nature of postmodern cultural production, the appeal and danger of conspiracy theories and 'post truth' discourses, and the role of fiction in the struggle for social equality. Ultimately, we will aim to better understand how fiction functioned as a vehicle for exploring and defining American cultural identity during this formative moment in the nation's recent history.

Students who wish to participate in the seminar will need copies of the texts listed below. The ISBN numbers given are those of the editions I will be using, but any edition of the novels will be fine. Other required readings are taken from the edited collection *American Literature in Transition, 1960-1970*; this Cambridge University Press volume is available as an ebook via the library website. Some readings will also be provided in PDF form.

Ralph Ellison, *Invisible Man* (ISBN: 9780394717155)

Thomas Pynchon, *The Crying of Lot 49* (ISBN: 9780060913076)

Philip K. Dick, *Do Androids Dream of Electric Sheep?* (ISBN: 9780575079939)

Ursula Le Guin, *The Left Hand of Darkness* (ISBN: 9780441478125)

Ishmael Reed, *Mumbo Jumbo* (ISBN: 9780241305812)

Assessment/requirements: *Übung*: active participation, mini term paper (~3,000 words) or oral exam (15 minutes); *Seminar*: active participation, regular term paper (~4,000 words).

050 648

Feminist Utopias and Dystopias, 4 CP

2 st. mo 18-20

GABF 04/614

Erkel

Thomas More's invention of the 'ideal' island of "Utopia" in 1516 provided a basis for the development of a utopian literary tradition flourishing in England, France, Italy and eventually the United States. Following More's model, utopian fiction generally depicts a person's journey (by sea, land or air) to an unknown, perfect place (an island, country or a continent). In more recent times, books and articles titled "The Death of Utopia", or "After Utopia" have declared the end of utopian writing, but this prediction has been repeatedly disproven: 'utopia' is not dead. However, it is true that utopian fiction was popular mainly in previous centuries, and that there was a shift towards dystopian fiction during the 19th and 20th centuries, dystopia literally meaning 'bad place'.

Both feminist utopian and dystopian fiction are interesting subgenres because they can be linked to the development of real-life feminist ideals and struggles. Feminist utopian and dystopian writings create new fictional worlds, critique gender roles, traditional values and attitudes, and serve as a potential site for resistance. In class, we will be reading texts such as Charlotte Perkins Gilman's *Herland* (1915), Ursula K. Le Guin's *The Left Hand of Darkness* (1969), Marge Piercy's *Woman on the Edge of Time* (1976), Leni Zumas' *Red Clocks* (2018), and Solomon Rivers's novella *The Deep* (2019).

The syllabus and the required readings will be available on Moodle at the beginning of the term. You need to purchase (and read!):

LeGuin, Ursula. *The Left Hand of Darkness*. 1969. Penguin, 1987. ISBN: 978-0-441-47812-5
Piercy, Marge. *Woman on the Edge of Time*. 1976. Penguin, 2019. ISBN: 978-1-5291-0057-0
Rivers, Solomon. *The Deep*. Saga, 2019. ISBN: 978-1-5344-3986-3
Zumas, Leni. *Red Clocks*. HarperCollins, 2018. ISBN: 0316434787

Assessment/requirements: *Übung*: essay/ mini term paper (max. 2,500 words) or oral exam (~20 minutes); *Seminar*: term paper (max. 4500 words) or oral exam (~25 minutes). Group work will be assigned during the first week of class. Your 10-minute presentation (as part of a group of three students) will be based on the reading assignments indicated on the class syllabus. You are expected to a) prepare and discuss the obligatory readings as well as additional background texts with your fellow moderators, b) prepare and circulate study questions for your classmates five days before class, c) moderate and stimulate the class discussion in order to make the class as engaging and interactive as possible, d) upload a handout summing up our findings one week after your moderation. Further assessments will be discussed in class.

050 649

The End of the World in Octavia Butler's Writing, 4 CP

2 st. di 10-12

GABF 05/608

Baas

A number of texts by Octavia Butler centre around the end of the world and how those affected deal with these new circumstances. In this seminar we will look at two of those texts in depth, namely *Parable of the Sower* (1993) and *Dawn* (1987). Both texts focus on characters' responses to a dead or dying Planet Earth while there is a big emphasis on how to form new bonds, networks, and kinships.

All texts will be made available via the Moodle platform.

Assessment/requirements: *Übung*: response paper, presentation, essay; *Seminar*: response paper, presentation, term paper (*Hausarbeit*).

050 651

"I write my heart out now": Movements in Contemporary US Poetry, 4 CP

2 st. mo 12.30-14.00

GABF 04/253

Machtenberg

(Please note that the class begins at 12.30 and ends at 2 p.m.)

Kooperation mit der Uni Liège, UNIC

In this class, students will get to know US poetry from the 1950s till today. Beat poetry, confessional poetry, as well as Civil Rights, Asian American, insta, and queer poetry are some of the poetic movements and themes which will be discussed.

This class is special as it will be interlinked in sessions 5-8 with a class on the same subject taught at the University of Liège, RUB's Belgian partner university in the UNIC alliance. In these sessions, Bochum and Liège students will have the chance to discuss, exchange ideas and collaborate on a poetic movement of their choice to produce a joint presentation. The joint sessions will be prepared by on-site sessions on the history of US poetry up to the 1950s and, in the remaining sessions, the results of the collaboration will be used to prepare final essays and term papers.

While previous knowledge of US poetry is not required, students are encouraged to be open to learning about the US poetry scene, sharing their insights and bringing their own perspectives and ideas to class.

All material will be provided on Moodle. Students taking this class may receive, next to the CPs for their Bochum study program, a certificate confirming their participation in the UNIC program.

Sessions 1-4 (Oct. 16-Nov. 6): GABF 04/253

Sessions 5-8 (Nov. 13-Dec. 4): in Zoom

Sessions 9-14 (Dec. 11-Jan. 29): GABF 04/253

Assessment/requirements: *Übung*: international virtual as well as in-person group work, co-writing and co-presentation of a brief(!) joint paper (= results of the group work), regular participation, final essay; *Seminar*: intercultural virtual as well as in person group work, co-writing and co-presentation of a brief(!) joint paper (= results of the group work), regular participation, term paper.

050 652

"I feel, therefore I can be free": The Material Self in US Literature, 4 CP

2 st. do 12-14

GABF 04/253

Koberg

"The white fathers told us: I think, therefore I am. The black mother in each of us – the poet – whispers in our dreams: I feel, therefore I can be free", writes Audre Lorde in her essay "Poetry Is Not a Luxury" (1977). She thus contradicts Rene Descartes's *cogito*, which he first formulated in 1637, and she conceptualizes the body as a means to challenge sexist and racist power structures. While Descartes's philosophical principle still shapes how we perceive the world today, Lorde and a group of other poets, novelists, and memoirists such as Simon Ortiz, Ana Castillo, Susanne Antonetta, and Candida Lawrence have drawn attention back to the human body. Since the late 20th century, they have contributed to a literature that testifies to a renewed interest in the self as a living body inseparably embedded in its environment.

Drawing on feminist materialist theory and environmental studies, we will analyze how these literary texts produce a sense of self that diverges from the predominant idea of the rational, autonomous individual and the seemingly clear-cut boundary between the human and the more-than-human world. These narratives demonstrate how human bodies are inextricably interlinked with our physical world, its ecological, economic, and industrial systems. Toxins and pollutants in the air, water, and food enter our bodies, stay there, and alter them. If (nonhuman) matter has agency too, what does it mean to be human?

Please obtain your own copy of *The Cancer Journals* by Audre Lorde (Penguin Classics, 2020, 9780143135203) and *Body Toxic* by Susanne Antonetta (Counterpoint, 2002, 9781582432090). Make sure to get these very editions! More excerpts and secondary literature will be available on Moodle.

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

Übungen

050 655

Post-1945 American Drama, 3 CP

2 st. di 16-18

GB 6/137

Sedlmeier

Compared to some European literary histories, drama continues to be neglected in the histories and criticism of US literature. While scholars have begun to unearth the cultural importance of plays and theatrical performances before the 20th century, it is not until Eugene O'Neill that an American playwright achieves international acclaim and canonical status. Writing his first plays in the 1910s, he stands at the beginning of a development that is inextricable from the cultural hub of New York City. The rise of Broadway and the off-Broadway & off-off-Broadway scenes point to the contested status of theater as a social institution and establish a tension between entertainment value and experimental avantgarde. In postwar America, the cultural context influences the production of plays in many different ways, ranging from Communist paranoia and the fraught idyll of the nuclear family, to the rise of the counterculture, sexual liberation, second wave feminism, and multicultural literatures, all of which challenge what has been dubbed the Cold War consensus. Against this backdrop, we will read plays by authors such as Lillian Hellman, Arthur Miller, Tennessee Williams, LeRoi Jones/Amiri Baraka, Jack Gelber, Tony Kushner, and Suzan Lori-Parks.

If we accept, with all reservations, the narrative that American drama does not come to full fruition and recognition until the 20th century, we may say that it is *per se* highly conscious of its own innovative potentials, starting with the modernist creed to make it new and leading to postmodern notions of performance and performativity. Its emergence then coincides with Peter Szondi's diagnosis of a crisis of modern drama, where the separation between actors and audience (break of the fourth wall) as well as the unity of time and place of action are destabilized. Various innovations early in the century, such as the station drama or the epic theater already testify to that. Experimental movements such as Julian Beck's Living Theater in the 1960s radicalize the break with theatrical conventions and expectations, which Hans-Thies Lehmann has theorized as post-dramatic theater.

Suggested reading:

C.W.E. Bigsby, *Modern American Drama, 1945-2000* (Cambridge University Press 2000); Hans-Thies Lehmann, *Postdramatic Theatre* (Routledge, 2006); Arthur Miller, *Death of a Salesman* (1949); Suzan-Lori Parks, *Topdog/Underdog* (2001)

Assessment/requirements: *Übung*: two short essays à 1,500 words; *Seminar*: term paper (6,000 words) or 15-minute oral exam.

050 656

Political Writing from the Civil Rights Movement, 3 CP

2 st. fr 10-12

GABF 04/614

Pitetti

In the 1950s and 1960s, the Civil Rights movement filled news headlines across America. It was impossible to turn on a television, open a newspaper, or listen to the radio without hearing new reports about the struggle against racism in American society; sit-ins, riots, marches, Supreme Court decisions, and Congressional debates around proposed anti-discrimination legislation were just as dominant a part of American political discourse throughout these turbulent decades as the war in Vietnam. The work of Civil Rights activists and the political positions developed and espoused by the movement's most prominent leaders have had an enormous impact on American life and American politics, both in terms of what the Civil Rights activists accomplished and in terms of those aspects of racism and inequality that the movement has thus far failed to change or eliminate. These influences continue to be felt in very immediate and pressing ways today, and form an historical background without which many contemporary cultural phenomena cannot be fully understood, including the Black Lives Matter movement, the debates around 'intersectionality' and 'white feminism' within leftist groups, and the resurgence of white nationalism in the Republican party.

This class will survey some of the most influential political ideas and positions developed by black intellectuals and activists during the Civil Rights era. We will read personal and political writings by four prominent writers associated with the movement: the novelist James Baldwin, the political leaders Martin Luther King, Jr., and Malcolm X, and the poet Audre Lorde. We will also explore the origins of mid-century African-American political thought through readings of late 19th- and early 20th-century discussions of race and racism in American society.

Students interested in participating in the class will need copies of the following texts. The ISBN numbers given are those of the editions I will be using, but any edition of the novels will be fine. Other readings will be provided in PDF form.

Martin Luther King, *Stride Toward Freedom* (ISBN: 9780807000731)

James Baldwin, *The Fire Next Time* (ISBN: 9780140182750)

Malcolm X, *The Autobiography of Malcolm X* (ISBN: 9780141185439)

Audre Lorde, *The Black Unicorn* (ISBN: 9780241396865)

Assessment/requirements: *Übung*: active participation, mini term paper (~3,000 words) or oral exam (15 minutes); *Seminar*: active participation, regular term paper (~4,000 words).

Cultural Studies (GB)

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

Vorlesungen

050 657

19th-Century British Culture, 2,5 CP

2 st. di 14-16

HGB 20

Pankratz

It was the best of times; it was the worst of times. In the British empire the sun (almost) never set; industry and trade flourished; men were real men, women real angels and queen Victoria the epitome of respectability and earnestness. Some people, however, questioned the importance of being earnest. Even more criticised the price that had to be paid for prosperity and dynamics. As not only Marx and Engels pointed out, the working conditions in the factories and living conditions in industrial cities were far from satisfactory. Women, people without property or with the wrong religion were excluded from political participation. Illicit sexuality was both immensely popular and severely policed.

The aim of the lecture course is to give a survey of the most important trends in British 19th-century culture, covering developments in history, politics, literature and the arts. The discourses of progress and stability will be juxtaposed with dissenting voices undermining the norms by pointing out their flaws and paradoxes.

On the meta-level, the lecture course will also be paradoxical, combining old and new: it will be a conventional, post-COVID-19, weekly, on campus, face-to-face course with elaborate online components (the details of which will be presented and discussed in the first session). It will be credited on a pass/fail basis.

Assessment/requirements: passing the weekly online quizzes.

Seminare

050 638

100 Years of BBC Radio (Literary Landmarks), 4 CP

2 st. mi 12-14

GABF 04/613

Dow

In 2022 the BBC celebrated its first 100 years, starting with radio broadcasts. Key literary landmarks across these ten turbulent decades will be examined: including drama, prose and poetry by Woolf, Dylan Thomas, MacNeice, Stevie Smith, Beckett, Pinter, Plath, Heaney, Caryl Churchill, Stoppard, alongside lesser known artists.

Assessment/requirements: *Übung*: continuous assessment and (group) presentation; *Seminar*: (group) presentation and either examination (*Klausur*) or term paper (*Hausarbeit*).

050 658

Tanika Gupta: Adapting British History, 4 CP

2 st. di 10-12

GAFO 02/364

Pankratz

Tanika Gupta is a very prolific and versatile dramatist who has written more than 25 stage plays to date (not counting the various radio plays, film scripts and her work for *East Enders*). One of her recurring concerns is (post-)colonial history and the invisibility of non-white groups in British historiography: "We were never told anything about the fact that there were people from India in Britain in the 1840s, 50s and 60s [...], immigration is always talked about as if the first people to come to this country was the Windrush generation" (AI Profile).

The seminar will have a closer look at Gupta's history plays and how they fill this gap – by way of adaptation, reconstruction, verbatim drama or magic realism. *Great Expectations* transfers Charles Dickens's novel to India in the 1860s; *The Empress* intertwines the lives of historical figures – queen Victoria and her Indian companion Abdul Karim among them – with the fictitious character of Rani Das, an Indian ayah; *The Waiting Room* brings back the past by way of a ghost. One aim of the seminar is to discuss the great formal variety in Gupta's plays and to unearth the meanings produced by the different dramatic forms. In addition to this, students will also get to know the history of the British Raj and migration to Britain.

Work Cited:

AI Profile. "Making the Difference: Tanika Gupta, Playwright." *Arts Industry Magazine*, 29 Apr. 2021. Web. 17 July 2022. <<https://www.artsindustry.co.uk/feature/2475-ai-profile-making-the-difference>>.

Assessment/requirements: *Übung*: participating in an expert group; *Seminar*: participating in an expert group and writing a seminar paper (*wissenschaftliche Hausarbeit*).

050 659

The Making of the English Working Class (Today), 4 CP

2 st. do 10-12

GB 6/137

Viol

The Making of the English Working Class is the title of a groundbreaking study published by social historian, left-wing thinker, and peace campaigner E.P. Thompson in 1963. Seeking to rescue ordinary working-class people and early class 'activists' from the "enormous condescension of posterity", Thompson's project was to acknowledge and validate the contribution they made to the very formation of their class and class consciousness, to the improvements of their social and political conditions – arguing against those (on the right) that overlooked, belittled or maligned their influence and intentions and those (on the left) that theorised class and class conflict primarily as an effect of material circumstances, dialectical processes, and big heroic political actors and organisations.

After reading and discussing a small selection of parts from Thompson's massive study, we will look at what has become of *The Making of the English Working Class* from today's perspective, and in a double sense: what role does Thompson's approach of looking for and acknowledging potential agency in ordinary sections of society still play in academic inquiry and politics (such as cultural studies, or history and politics 'from below')? And: what is the state of the English working class today? Where, how, and by whom is it made – if it exists at all? This will involve a discussion of some contemporary concepts of class and a reading of a number of class-related grass-roots cultural/political formations and practices.

The course is planned as a preparation for a workshop (a one-day conference) called "People, Power, Politics: (What) Can We (and Cultural Studies) Learn from British Marxism Today?" that Sebastian Berg and I are currently planning for 21 March 2024. You are asked to attend and make a small (but important) contribution to this conference. We will discuss details of different options for doing so at the beginning of the term.

Assessment/requirements: *Übung*: group research project and conference attendance; *Seminar*: group research project and conference contribution (or term paper).

050 660

Edward W. Said: *Orientalism*, 4 CP

2 st. mi 16-18

GABF 04/614

Pulat

In his last personal preface before his passing in 2003, Said describes neither the term 'Orient' nor the concept of the West as having any ontological stability. He further remarks that 'our East,' or 'our' Orient, becomes 'ours' to possess and direct. How aware are we of our status of domination? The concept/book *Orientalism* (1978) by Edward W. Said has shaped the postcolonial discourse in many ways. In fact, it may have shifted cultural, political, or social perception from a state of unconsciousness to consciousness. Watch this viral TikTok video as an example: <https://vm.tiktok.com/ZT8JxUAQd/>. Maybe this was not directly influenced by Said, but his passionate argumentation in his book makes cultural phenomena like this much more graspable. Since Said himself can be considered many things, such as a cultural scientist, philosopher, literary scientist, and so on, the methods and examples he offers represent what our subject is all about and therefore lead to different approaches to *Orientalism*. The addressed thoughts, examples, and issues will be exactly what this seminar revolves around. We will take a detailed look at his book *Orientalism* (that's why you should get it for this course) and the discourse surrounding the concept itself.

Please acquire the book *Orientalism* by Edward W. Said.

Assessment/requirements: *Übung*: short presentation; *Seminar*: term paper (10-15 pages).

050 661

Windrush: Stories across Generations, 4 CP

2 st. mi 10-12

GABF 04/253

Baas

This course will deal with the events leading up to and the aftermath of what was called the "Windrush scandal". We will look at a number of different texts to understand who was affected, how this was made possible, why the events unfolded and what this says about social categories such as gender, race, and class.

All texts will be made available via the Moodle platform.

Assessment/requirements: *Übung*: response paper, presentation, essay; *Seminar*: response paper, presentation, term paper (*Hausarbeit*).

Übungen

050 664

Culture from Below? Folk (Music) in Britain: From the Cuckoo to Passenger, 3 CP

2 st. fr 10-12

GABF 04/255

Schlensag

Students of cultural studies are aware that national identities have always been a construct made up from various sources that all lead us back to the ill-defined concept of “cultcha”. Music (like language etc.), of course, has always been a pivotal part in the construction of national identities and has always lend more than a helping hand to everyone needing reassurance of belonging. But perhaps this function has always been a very pronounced one in Great Britain and its overseas territories due to the idiosyncrasies of British history.

In this class we will look at the discourses surrounding folk music from the late 17th century up to the present. We will look at the waves of reception that created folk music as an authentic ‘culture from below’ and will discuss how relevant notions of its authenticity still are today. We will take our lead from some of the earliest collections that defined ‘British’ folk music – dating back to Samuel Pepys (1633-1703) – and follow it through to the 19th century and industrialization up to the 21st with Music Television and YouTube in its wake. We shall also have a transatlantic perspective and discuss the role of individuals such as the American Library of Congress researcher Alan Lomax, who had left the Unites States for Britain during the witch hunt of McCarthyism and infused British folk with a US-American heritage. We will discuss how folk music has corresponded to and reflected paradigm shifts in society such as class stratification, politics and the record business.

If you still have a heart for an acoustic guitar at a campfire – this class is for you.

Assessment/requirements: presentation plus essay.

Cultural Studies (US)

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

Vorlesungen

050 646

North American Literature and Culture: Cold War to Present, 2,5 CP

2 st. mo 14-16

HGB 10

Bieger

This is the third part of a three-part lecture series, and it provides a historical and thematic overview of North American culture from the Cold War to present. In discussing paradigmatic texts of literary and intellectual history of this period side by side with major developments in the visual arts, architecture, media and popular culture, we will explore the cultural forms and practices emerging in North America as a consequence of its colonization and the founding of the US American nation-state as a highly pluralized and paradigmatically modern culture that thrives on the intersecting and at times colliding forces of democratization, individualization and commodification.

The aim of this course is to lay the foundation for the study of North American literature and culture and at to help students make informed choices of other courses in the modules "Amerikanische Literatur" and "Cultural Studies (USA)". Each part of the lecture series can be attended separately.

Texts: a course pack with all reading material will be provided via Moodle.

Assessment/requirements: regular reading and final exam (in the final week of the lecture period).

Seminare

050 648

Feminist Utopias and Dystopias, 4 CP

2 st. mo 18-20

GABF 04/614

Erkel

Thomas More's invention of the 'ideal' island of "Utopia" in 1516 provided a basis for the development of a utopian literary tradition flourishing in England, France, Italy and eventually the United States. Following More's model, utopian fiction generally depicts a person's journey (by sea, land or air) to an unknown, perfect place (an island, country or a continent). In more recent times, books and articles titled "The Death of Utopia", or "After Utopia" have declared the end of utopian writing, but this prediction has been repeatedly disproven: 'utopia' is not dead. However, it is true that utopian fiction was popular mainly in previous centuries, and that there was a shift towards dystopian fiction during the 19th and 20th centuries, dystopia literally meaning 'bad place'.

Both feminist utopian and dystopian fiction are interesting subgenres because they can be linked to the development of real-life feminist ideals and struggles. Feminist utopian and dystopian writings create new fictional worlds, critique gender roles, traditional values and attitudes, and serve as a potential site for resistance. In class, we will be reading texts such as Charlotte Perkins Gilman's *Herland* (1915), Ursula K. Le Guin's *The Left Hand of Darkness* (1969), Marge Piercy's *Woman on the Edge of Time* (1976), Leni Zumas' *Red Clocks* (2018), and Solomon Rivers's novella *The Deep* (2019).

The syllabus and the required readings will be available on Moodle at the beginning of the term. You need to purchase (and read!):

LeGuin, Ursula. *The Left Hand of Darkness*. 1969. Penguin, 1987. ISBN: 978-0-441-47812-5
Piercy, Marge. *Woman on the Edge of Time*. 1976. Penguin, 2019. ISBN: 978-1-5291-0057-0
Rivers, Solomon. *The Deep*. Saga, 2019. ISBN: 978-1-5344-3986-3
Zumas, Leni. *Red Clocks*. HarperCollins, 2018. ISBN: 0316434787

Assessment/requirements: *Übung*: essay/ mini term paper (max. 2,500 words) or oral exam (~20 minutes); *Seminar*: term paper (max. 4500 words) or oral exam (~25 minutes). Group work will be assigned during the first week of class. Your 10-minute presentation (as part of a group of three students) will be based on the reading assignments indicated on the class syllabus. You are expected to a) prepare and discuss the obligatory readings as well as additional background texts with your fellow moderators, b) prepare and circulate study questions for your classmates five days before class, c) moderate and stimulate the class discussion in order to make the class as engaging and interactive as possible, d) upload a

handout summing up our findings one week after your moderation. Further assessments will be discussed in class.

050 652

"I feel, therefore I can be free": The Material Self in US Literature, 4 CP

2 st. do 12-14

GABF 04/253

Koberg

"The white fathers told us: I think, therefore I am. The black mother in each of us – the poet – whispers in our dreams: I feel, therefore I can be free", writes Audre Lorde in her essay "Poetry Is Not a Luxury" (1977). She thus contradicts Rene Descartes's *cogito*, which he first formulated in 1637, and she conceptualizes the body as a means to challenge sexist and racist power structures. While Descartes's philosophical principle still shapes how we perceive the world today, Lorde and a group of other poets, novelists, and memoirists such as Simon Ortiz, Ana Castillo, Susanne Antonetta, and Candida Lawrence have drawn attention back to the human body. Since the late 20th century, they have contributed to a literature that testifies to a renewed interest in the self as a living body inseparably embedded in its environment.

Drawing on feminist materialist theory and environmental studies, we will analyze how these literary texts produce a sense of self that diverges from the predominant idea of the rational, autonomous individual and the seemingly clear-cut boundary between the human and the more-than-human world. These narratives demonstrate how human bodies are inextricably interlinked with our physical world, its ecological, economic, and industrial systems. Toxins and pollutants in the air, water, and food enter our bodies, stay there, and alter them. If (nonhuman) matter has agency too, what does it mean to be human?

Please obtain your own copy of *The Cancer Journals* by Audre Lorde (Penguin Classics, 2020, 9780143135203) and *Body Toxic* by Susanne Antonetta (Counterpoint, 2002, 9781582432090). Make sure to get these very editions! More excerpts and secondary literature will be available on Moodle.

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

050 667

Thoughts and Prayers: Disaster, Grief, and National Identity, 4 CP

2 st. di 14-16

GABF 04/613

Zucker

The 21st century thus far has been marked by a series of crises, if not outright disasters, whose respective consequences strongly impacted not only the domestic and foreign policy of the United States, but its cultural landscape as well, no event of course more so than 9/11. So influential was its impact that a new field of academic inquiry has developed since then: Crisis and Disaster Studies.

While the terrorist attacks on New York City and Washington D.C. on September 11, 2001, will be the focus of a dedicated seminar in the summer semester, this class will more broadly introduce approaches to reading ('big' and 'small') disaster events as 'texts', i.e. complex systems of signification in which national identity is reaffirmed, and sometimes challenged, through processes or (personal/private or national/public) grief and memorialization. Possible questions and case studies include:

- To what extent are a terrorist attack such as 9/11 and a natural disaster such as Hurricane Katrina subject to different articulations of grief?
- What are the varying responses to singular sudden disasters on the one hand and a sustained crisis such as climate change on the other in terms of a 'cultural psychology'?
- Are there discernible *national* cultures of grief and memory and of dealing with tragedy? To that end, we may look across the pond and compare responses on both sides to e.g. the Kennedy assassination or the death of Diana, Princess of Wales.
- Obviously, strong emphasis will lie on analyzing media representations of said disasters: news coverage, retrospective documentaries, and dramatizations in the form of theatrical films as well as TV series.

All relevant theory and further reading assignments will be provided in a Moodle class. Beyond that, what you need to bring is a good degree of general knowledge about historical events (or at least the willingness to read up on the basic facts on your own time) as the breadth of events discussed and the analytical depth we aim to achieve may not leave too much time for History 101 lessons on the side.

Assessment/requirements: *Übung*: mandatory final test; *Seminar*: mandatory final test and expanded exam or 12-15-page term paper.

050 669

American Music Studies, 4 CP

2 st. mi 14-16

GABF 04/613

Flamand

American music has gained global recognition and influenced many other cultural contexts – but what is ‘American’ music, anyway? What defines this (increasingly trans-national) set of musical traditions? Transformations and developments in musical styles, genres, performances, and contexts of consumption have been inextricably linked to social, economic, and technological changes. American music has been engaged in projects of counterculture and protest as often as mass consumerism and patriotism; many genres and practitioners of American music arose from subaltern contexts to become major moneymaking machines for record labels, ticket-sellers, and a select group of celebrity performers – but to what end?

This course traces multiple and often intersecting historical trajectories of American musical traditions from their provincial roots to their contemporary moment of global influence. We will consider the development of genres such as the blues, jazz, country music, rock-and-roll, hip-hop, and electronic music, as well as their articulation in both national and trans-national contexts. We will think about how, for, and by whom certain kinds of music is composed, as well as the aesthetic principles and formal elements which go into such compositions. We will also consider how changes in business practices, technologies of production and distribution, and politics have influenced the practices and self-understandings of musicians and fans, as well as the shape, style, and sound of American music. Students will also be asked to reflect critically upon the development of their own musical tastes, habits of consumption, and modes of participation in the cultures surrounding music.

Note: far from simply listening to and appreciating hit songs, this course will involve substantial reading and is often history-oriented. Participants will be expected to spend ample time preparing all assigned materials prior to individual class sessions. Students are advised to take this into consideration before enrolling.

Assessment/requirements: *Übung*: reading and preparation, participation in discussions, in-class groupwork, out-of-class assignment and short written assignment(s); *Seminar*: reading and preparation, participation in discussions, in-class groupwork, out-of-class forums and short written assignment(s) plus 12-page argumentative research paper.

050 670

Dare to Be Scared? Monsters in American Culture, 4 CP

2 st. mi 8.30-10

GABF 04/614

Laemmerhirt

Linguistically, the term 'monster' is connected to the word 'demonstrate', which translates to 'to reveal, to show', reminding us of the fact that monsters function as meaningful signs. In former times, monstrosity was often seen as a portent or representation of evil. Hence, people whose physical features or behavior deviated from the norm were frequently seen as monsters and excluded from society. Starting from classic Gothic texts we will look at different representations of the monstrous and discuss the impact of changing technology for the depiction of monsters, which were (and still are) exploited in the media for commercial interests by playing on the public's fear and fascination with the supposedly abnormal.

This class will explore the creation, development, and multiple reiterations of the monstrous in American culture through both classic and contemporary works in literature, film, and art. We will investigate how visions of the uncanny, the horrible and the supernatural are created and what they reveal about anxieties existing in American society. Furthermore, we will compare traditional concepts of the abnormal with contemporary ideas of monsters in order to see how the idea of monsters has changed over time.

Please be ready to screen the movie *Monster* (dir. Patty Jenkins, 2003) on your own and be ready to pick one other movie or TV-series that deals with monsters and watch it. All mandatory texts will be available on Moodle at the beginning of the course.

Assessment/requirements: *Übung*: active participation, two short essays and punctual fulfilment of written assignments; *Seminar*: active participation, one short essay, punctual fulfilment of written assignments, and a term paper.

Übungen

050 656

Political Writing from the Civil Rights Movement, 3 CP

2 st. fr 10-12

GABF 04/614

Pitetti

In the 1950s and 1960s, the Civil Rights movement filled news headlines across America. It was impossible to turn on a television, open a newspaper, or listen to the radio without hearing new reports about the struggle against racism in American society; sit-ins, riots, marches, Supreme Court decisions, and Congressional debates around proposed anti-discrimination legislation were just as dominant a part of American political discourse throughout these turbulent decades as the war in Vietnam. The work of Civil Rights activists and the political positions developed and espoused by the movement's most prominent leaders have had an enormous impact on American life and American politics, both in terms of what the Civil Rights activists accomplished and in terms of those aspects of racism and inequality that the movement has thus far failed to change or eliminate. These influences continue to be felt in very immediate and pressing ways today, and form an historical background without which many contemporary cultural phenomena cannot be fully understood, including the Black Lives Matter movement, the debates around 'intersectionality' and 'white feminism' within leftist groups, and the resurgence of white nationalism in the Republican party.

This class will survey some of the most influential political ideas and positions developed by black intellectuals and activists during the Civil Rights era. We will read personal and political writings by four prominent writers associated with the movement: the novelist James Baldwin, the political leaders Martin Luther King, Jr., and Malcolm X, and the poet Audre Lorde. We will also explore the origins of mid-century African-American political thought through readings of late 19th- and early 20th-century discussions of race and racism in American society.

Students interested in participating in the class will need copies of the following texts. The ISBN numbers given are those of the editions I will be using, but any edition of the novels will be fine. Other readings will be provided in PDF form.

Martin Luther King, *Stride Toward Freedom* (ISBN: 9780807000731)

James Baldwin, *The Fire Next Time* (ISBN: 9780140182750)

Malcolm X, *The Autobiography of Malcolm X* (ISBN: 9780141185439)

Audre Lorde, *The Black Unicorn* (ISBN: 9780241396865)

Assessment/requirements: *Übung*: active participation, mini term paper (~3,000 words) or oral exam (15 minutes); *Seminar*: active participation, regular term paper (~4,000 words).

050 672

American Noises: The National Recording Registry, 3 CP

2 st. mi 12-14

GABF 04/614

Müller, M.

This is a course that provides a focus on American music, but also goes much beyond that obvious field, and, most importantly, also engages with 'lesser known' musical genres. The US government passed the National Recording Preservation Act in 2000 in order to keep the American sound heritage for future generations. Since 2002 both the National Recording Board and American citizens (by online vote) have nominated recordings to the Recording Registry. The scope of the selections shows the breadth of sound recordings that reflect life in the US and, according to the Library of Congress, are of "cultural, historical or aesthetical importance". Thus, the recorded sound heritage of the US comprises all the different American musical styles from folk and country over rock and hip-hop to classical music. In addition to this, the course will also give attention to a number of sound recordings from the category Documentary/Broadcast/Spoken Word, which, for example, features Martin Luther King's famous "I Have a Dream" speech along with episodes from Garrison Keillor's radio show *A Prairie Home Companion*.

Individual class periods will introduce students to different categories from the National Recording Registry; participants will be required to give presentations on sound recordings of their own choosing.

Texts: course materials will be uploaded on Moodle.

Assessment/requirements: active participation, presentation, short test/s.

050 673

Critical Tele-Visions, 3 CP

2 st. mi 14-16

GABF 04/614

Zucker

The last 25 years or so have seen dramatic shifts in the US television landscape: premium cable networks like HBO have done away with broadcast television's singular obsession with ratings, leading to challenging long-form series that allowed themselves to unfold more like a great novel than a formulaic procedural. Streaming services like Netflix, Amazon Prime or Disney+ have not only granted subscribers access to TV classics, but also produced original formats that have attained significant cultural relevance and created a completely new phenomenon along the way: 'binge-watching'.

In this class, we will not necessarily binge, but certainly watch a variety of TV/streaming formats, ranging from the traditional series to documentaries and reality TV, to analyze both the medium itself and its products for what they tell us about a changing America. Questions we might ask include: have the shenanigans of fictional US presidents as seen on *House of*

Cards or *Veep* set the stage for the shenanigans in a certain (now-former) White House? Is reality TV strictly a Foucauldian 'panopticon' or have recent examples like *RuPaul's Drag Race* introduced a more positive, empowering spin on the genre? Has online streaming changed the nature of 'the viewer' – and if so, is there more agency now or have we become subordinate to the whims of the algorithm?

This and much more will guide our week-to-week discussions as we attempt to look beyond the mere entertainment and find points of departure that might lead to a fruitful critical engagement with the medium television.

Assessment/requirements: essay writing in an exam setting.

050 674

Introduction to Critical Phenomenology, 3 CP

2 st. do 10-12

GA 04/149

Koberg

This course introduces students to one of the most significant philosophical movements of the 20th and 21st centuries. Phenomenology studies appearances in the world (objects, people, artworks, thoughts) always starting from first-person experience and seeks to understand how these appearances come to appear. Maurice Merleau-Ponty's phenomenological approach, on which we will focus in the course, draws attention to the role of the body in understanding the world we are always already engaged in. We cannot separate consciousness from our bodies, nor can we detach ourselves from the world we live in to perceive it from an objective standpoint.

In recent years, phenomenological insights have become relevant for investigations within fields such as sociology, psychology, and cultural studies, leading to the formation of the interdisciplinary field of critical phenomenology. In particular, disability studies, critical race theory, and queer studies have begun to use phenomenological concepts to analyze the lived experience of marginalized people. For example, critical phenomenology elucidates how social power structures affect the body, how oppression seeps into the pre-reflective habitual body where it is hard to combat and unlearn. Hence, it can be a helpful ally in the struggle against the structures that marginalize certain experiences of the world.

In the course of the semester, we will read US American literary narratives on disability, race, and sexuality that reflect how these oppressive structures are at work when we perceive ourselves, others, and the world. Writers of these texts include Rigoberto González, Kenny Fries, Gloria Anzaldúa, and Vincent O. Carter. Besides excerpts from Merleau-Ponty's work, secondary literature will come from, for example, Sara Ahmed, Gail Weiss, Frantz Fanon, and Iris M. Young. All made available on Moodle.

Be prepared to read difficult texts. The reward will be a better understanding of why patriarchal, racist, ableist, and homo- and trans*phobic structures have persisted despite increasing discursive contestation in recent decades.

Assessment/requirements: active participation, written assignments, expert group.

Fachsprachen

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

Seminare

050 685

Forms and Styles of Communication in Business, 4 CP

2 st. mo 8-10

GABF 04/413

Bachem

This seminar is designed to introduce students to important forms and styles of modern business communication. Successfully communicating in business is predominantly based on the challenging aspect of achieving results by communicating effectively. The units of this seminar intend to systematically address the most relevant forms of organizational communication, i.e. internal and external communication. Companies not only use a multitude of internal channels to engage in back and forth communication between employees, but the world of business in particular depends on people cooperating in teams. How do you build a team in a professional environment? What does teaming mean? In how far do modern communication technologies as well as most recent AI developments impact communication in the world of business and thus the future world of business? These questions will be addressed and discussed in class.

Course materials will be provided via Moodle.

Assessment/requirements: final written exam or term paper, active participation.

050 686

Strategies of Change Management in the Professional Context, 4 CP

2 st. do 8-10

GABF 04/253

Bachem

This seminar intends to familiarize students with various concepts and theories of change that can be and are applied in the modern professional environment. Adaptive behaviour in its different forms has become paramount, especially in view of the increasingly competitive nature of national and international markets. Consequently, more and more companies are striving towards a more sustainable future by trying to raise an awareness of the need for change amongst employees and clients alike. Since change is often met with some degree of resistance, students are introduced to several communicative tools designed to mitigate or overcome change-averse attitudes and practices.

Course materials will be provided via Moodle.

Assessment/requirements: final written exam or term paper, active participation.

050 687

Science and Technology, 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: the requirements for receiving the CPs (podcasts, videos, written assignments and the like) will be discussed in detail during the first session.

050 688

The Language of World Religions, 4 CP

2 st. di 10-12

GABF 04/253

Smith

The two main foci of this seminar are the manifold variations of Christianity and Buddhism. We will be exploring their conceits, ideas, dogmas and attendant terminology with the aid of original texts or authorised translations, subsequently applying our new knowledge to specific manifestations of said conceits, ideas and dogmas in ancient and modern artistic creations.

Assessment/requirements: the requirements for receiving the CPs (podcasts, videos, written assignments and the like) will be discussed in detail during the first session.

Übungen

050 690

Business English I, 3 CP

Gruppe A: 2 st. di 8-10

GB 6/137

Bachem

Gruppe B: 2 st. di 12-14

GABF 04/614

Bachem

This course will deal with central topics in business such as brands (famous brands, how to build a brand etc.), changes in business (mergers, acquisitions, joint ventures, the role of venture capitalists etc.), organisational structures (the public limited company, the private limited company etc.), advertising and marketing (influencer marketing, social media marketing, affiliate marketing etc.) as well as the financial aspects of business. Students are invited to actively participate in our weekly discussions about the respective business topics.

Course materials will be provided via Moodle.

Assessment/requirements: presentation, production of a topic-related glossary, active participation.

Gruppe C: 2 st. mo 12-14

GB 6/131

Smith

Gruppe D: 2 st. mi 12-14

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: the requirements for receiving the CPs (podcasts, videos, written assignments and the like) will be discussed in detail during the first session.

050 691Business English II, 3 CP

| | | |
|--------------------------|---------------|---------|
| Gruppe A: 2 st. mo 10-12 | GB 6/131 | Bachem |
| Gruppe B: 2 st. di 10-12 | IC 04/414-442 | Bachem |
| Gruppe C: 2 st. do 12-14 | GABF 04/613 | Bachem |
| Gruppe D: 2 st. di 16-18 | GABF 04/253 | Mugenyi |

This course is designed to make students aware of topics highly relevant in an international business environment: cross-cultural business etiquette, HR management, international markets, business ethics, styles and models of leadership and, last but not least, the topic of competition in the business world. Weekly discussions and – depending on the size of the group – project-related activities in small groups are planned to deepen our understanding of the topics offered in class.

Course materials will be provided via Moodle.

Assessment/requirements: presentation, production of a topic-related glossary, active participation.

050 692Legal English, 3 CP

| | | |
|----------------|----------|-------|
| 2 st. mi 10-12 | GB 6/137 | Smith |
|----------------|----------|-------|

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

Recommended reading:

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

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

Assessment/requirements: the requirements for receiving the CPs (podcasts, videos, written assignments and the like) will be discussed in detail during the first session.

050 693

Technical English, 3 CP

2 st. do 10-12

IC 03/444-414

Bachem

This course will address technical topics and developments that characterize and shape our modern world. We will look at the importance of technical innovation, design, systems and procedures. Why does the world gradually turn into a smart world or – in the worst case – into an AI-controlled world? Which spin-offs from space technology facilitate our life and make it much more comfortable? What about Industry 4.0? Which technology is behind cryptocurrency? We will discuss and elaborate on these topics and some more in our weekly meetings.

Course materials will be provided via Moodle

Assessment/requirements: presentation, production of a topic-related glossary, active participation.

Modulungebundene Übungen: Fremdsprachenausbildung

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

050 695

Communication AM, 3 CP

Gruppe A: 2 st. mi 16-18

GABF 04/413

Mugenyi

This course is designed to help students improve their spoken and writing skills in an academic setting. Competences to be trained will include: formulating formal pieces of writing such as e-mails and letters, designing a term paper, writing a thesis, giving presentations as well as taking part in discussions about pieces of writing authored by the students in the course.

Assessment/requirements: active participation, a presentation as well as written assignments.

Gruppe B: 2 st. mo 10-12

GABF 04/255

Minow

This course aims to improve your written and spoken communication skills through a variety of exercises and tasks. While we will focus to some extent on different forms of communication in an academic setting, we will also devote quite a bit of time to

communication in other areas of every-day life. In addition, there will be ample opportunity to use English in a more creative way, for example in script- and prose-writing tasks.

Assessment/requirements: active participation, a TED-style presentation on a non-academic topic of your choice, written assignments.

Gruppe C: 2 st. do 10-12

GABF 04/252

Klawitter

The aim of this course is to improve communication skills that are important in an academic environment. To foster awareness of how texts are built, participants will be asked to identify and discuss the structure of argument in various types of text. Further in-class activities will give the opportunity to practise the effective writing (and rewriting) of emails, titles, thesis statements, paragraphs and abstracts. As usual, we will work in a solution-orientated manner and give each other constructive feedback.

Assessment/requirements: reading and writing assignments, active participation.

050 696

Grammar AM, 3 CP

Gruppe A: 2 st. fr 8.30-10

GB 6/137

Pitetti

Gruppe B: 2 st. di 10-12

GABF 04/252

Pitetti

This class builds on Grammar BM and explores aspects of English grammar and usage including verb complementation, adverbial modification, clause structure, and the use of coordination and subordination to construct compound and complex phrases and sentences. We will focus in particular on sentence analysis, the art of breaking a sentence down into its component elements and describing these elements in technical grammatical terms.

On the one hand, the course aims to improve your ability to use the English language by introducing collocations and sentence patterns; on the other hand, it aims to improve your theoretical understanding of how the language produces meaning and your mastery of the meta-language of grammar by introducing and defining technical terminology.

There is no textbook for this class; all required materials will be provided in PDF form during the semester.

Assessment/requirements: final exam.

050 697

Translation AM, 3 CP

Gruppe A: 2 st. mi 12-14

GABF 04/252

Juskan

In this class we will first discuss some general questions that are relevant for any kind of translation (grammatical categories, lexical choices, text structure) and then address these issues in students' own translations. We will be analysing and translating various text types, but the main focus will be on intermediate-level pieces of journalistic writing (i.e. newspaper articles). All texts will be translated from German into English.

Assessment/requirements: active participation, regular preparation of texts/translations, end-of-term exam.

Gruppe B: 2 st. mo 14-16

GABF 04/252

Müller, M.

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

Assessment/requirements: active participation, written tests.

Gruppe C: 2 st. di 8.30-10

GB 6/131

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. All the materials will be provided on Moodle.

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

050 690

Business English I, 3 CP

Gruppe A: 2 st. di 8-10

GB 6/137

Bachem

Gruppe B: 2 st. di 12-14

GABF 04/614

Bachem

This course will deal with central topics in business such as brands and branding, aspects of change, organisational structures, marketing 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 expected to actively participate in our weekly discussions on the respective business topics.

Course materials will be provided in a digital format.

Assessment/requirements: presentation, preparing a glossary of topic-related terms, active participation.

Gruppe C: 2 st. mo 12-14

GB 6/131

Smith

Gruppe D: 2 st. mi 12-14

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: the requirements for receiving the CPs (podcasts, videos, written assignments and the like) will be discussed in detail during the first session.

050 691Business English II, 3 CP

| | | |
|--------------------------|---------------|---------|
| Gruppe A: 2 st. mo 10-12 | GB 6/131 | Bachem |
| Gruppe B: 2 st. di 10-12 | IC 04/414-442 | Bachem |
| Gruppe C: 2 st. do 12-14 | GABF 04/613 | Bachem |
| Gruppe D: 2 st. di 16-18 | GABF 04/253 | Mugenyi |

This course is designed to make students aware of topics highly relevant in an international business environment: cultures, HR management, international markets, business ethics, styles of leadership and, last but not least, competition in the global marketplace. Presentations, text material as well as additional audio/video material will help us 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 digital format.

Assessment/requirements: presentation, preparing a glossary of topic-related terms, active participation.

050 692Legal English, 3 CP

| | | |
|----------------|----------|-------|
| 2 st. mi 10-12 | GB 6/137 | Smith |
|----------------|----------|-------|

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

Recommended reading:

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

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

Assessment/requirements: the requirements for receiving the CPs (podcasts, videos, written assignments and the like) will be discussed in detail during the first session.

050 693

Technical English, 3 CP

2 st. do 10-12

IC 03/444-414

Bachem

This course will address technical developments that have 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 our daily life and make it much more comfortable? What are the ramifications of Industry 4.0?

In addition to presentations and 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 a digital format.

Assessment/requirements: presentation, preparing a glossary of topic-related terms, active participation.

Fachübergreifende Veranstaltungen

040 121

Construction and Deconstruction of the War Hero, 3 CP

2 st. mi 12-14

GABF 04/711

Döpp

- Übung im Aufbaumodul Cultural Studies GB
- Übung im Aufbaumodul Cultural Studies US

Weitere Informationen und Anmeldung: sebastian.doepp@rub.de.