

ENGLISCHES SEMINAR
RUHR-UNIVERSITÄT BOCHUM

Seminarinternes
Vorlesungsverzeichnis & Modulhandbuch

B.A.-Studiengang
Anglistik/Amerikanistik

Sommersemester 2024

(Stand: 29.02.2024)

Inhalt

Wichtige Infos für Erstsemesterstudierende.....	1
Anmeldung zu den Lehrveranstaltungen per eCampus.....	2
Studienberatung und Service.....	3
Studienfachberatung.....	3
Servicezimmer.....	3
Obligatorische Studienberatung.....	3
Auslandsberatung.....	4
B.A.-Prüfungsberechtigte im Sommersemester 2024.....	5
Lehrveranstaltungen B.A.-Studiengang.....	6
Basismodule.....	6
Sprach- und Textproduktion.....	6
Sprachwissenschaft.....	8
Literatur- und Kulturwissenschaft.....	10
Aufbaumodule.....	12
Modulungebundene Übung: MEL.....	12
Linguistik.....	13
Englische Literatur bis 1700.....	20
Englische Literatur nach 1700.....	26
Amerikanische Literatur.....	33
Cultural Studies (GB).....	42
Cultural Studies (US).....	51
Fachsprachen.....	60
Modulungebundene Übungen: Fremdsprachenausbildung.....	66
Weitere Modulungebundene Veranstaltungen.....	72
Summer School 2024.....	73

Wichtige Infos für Erstsemesterstudierende

Die Einführungsveranstaltung für neu immatrikulierte Studierende findet statt

Dienstag, 09.04.2024, 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 15.04.2024.

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 04.03.2024, 09.00 Uhr, bis 10.04.2024, 21.00 Uhr

vorgenommen werden.

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

vom 04.03.2024, 09.00 Uhr, bis 20.03.2024, 21.00 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 Teilnahmestatus 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 Sommersemester 2024

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
Jun.-Prof. Dr. Kerstin Majewski
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
Dr. Matthias Zucker

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. do 8-10	GABF 04/613	Juskan
Gruppe B: 2 st. mo 12-14	GABF 04/413	Müller, M.
Gruppe C: 2 st. mo 16-18	GABF 04/413	Zucker
Gruppe D: 2 st. do 14-16	GABF 04/413	Zucker
Gruppe E: 2 st. di 8.30-10	GABF 04/613	Minow

050 601

Academic Skills, 2 CP

Gruppe A: 2 st. mo 14-16	GABF 04/413	Dow
Gruppe B: 2 st. mo 10-12	GABF 04/413	Pitetti
Gruppe C: 2 st. di 8.30-10	GABF 04/614	Pitetti
Gruppe D: 2 st. di 10-12	GABF 04/413	Zucker
Gruppe E: 2 st. mi 10-12	GABF 04/413	Klawitter

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 10-12	GABF 04/613	Juskan
Gruppe B: 2 st. mi 10-12	GABF 04/613	Meierkord
Gruppe C: 2 st. do 8.30-10	GABF 04/614	Kaul
Gruppe D: 2 st. do 10-12	GABF 04/413	Kaul

050 604

Introduction to English Linguistics, 3 CP

Gruppe A: 2 st. di 8.30-10	GABF 04/413	Juskan
Gruppe B: 2 st. mi 12-14	GABF 04/413	Juskan
Gruppe C: 2 st. di 12-14	GABF 04/413	Müller, T.
Gruppe D: 2 st. do 10-12	GABF 04/613	Müller, T.
Gruppe E: 2 st. mo 14-16	GABF 04/613	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. di 10-12	GABF 04/614	Strubel-Burgdorf
Gruppe I: 2 st. do 12-14	GABF 04/253	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. mo 14-16 (GB)	GABF 04/614	Pankratz
Gruppe B: 2 st di 12-14 (GB)	GABF 04/613	Berg
Gruppe C: 2 st. do 10-12 (GB)	GABF 04/614	Viol
Gruppe D: 2 st. mi 12-14 (GB)	GABF 04/613	Böhm
Gruppe E: 2 st. mo 10-12 (US)	GABF 04/614	Zucker
Gruppe F: 2 st. mi 10-12 (US)	GABF 04/614	Zucker
Gruppe G: 2 st. do 12-14 (US)	GABF 04/413	Steinhoff
Gruppe H: 2 st. fr 12-14 (US)	GABF 04/413	Koberg

050 606Introduction to Literary Studies, 3 CP

Gruppe A: 2 st. do 10-12	GD 04/620	Pitetti
Gruppe B: 2 st. fr 10-12	GABF 04/413	Pitetti
Gruppe C: 2 st. mo 14-16	GB 03/49	Klawitter
Gruppe D: 2 st. mo 10-12	GB 03/49	Klawitter

Aufbaumodule

Modulungebundene Übung: MEL

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

050 609

Medieval English Literature, 3 CP

Gruppe A: 2 st. di 10-12

HZO 60

Majewski

Gruppe B: 2 st. mi 16-18

GABF 04/614

Kleinschmidt

This *Übung* introduces students to the rich panorama of medieval English literature; it also provides intriguing insights into the language and culture of the British Isles between c. 500 and 1500. Throughout the semester, students will read, translate, and analyse excerpts from selected canonical literary works in poetry and prose (e.g., from *Beowulf* and *The Canterbury Tales*). Dealing with texts from historical periods of English may at first seem difficult. Yet, by acquiring basic knowledge of the Old and Middle English languages, including key linguistic developments and changes, students will be able to approach and appreciate medieval literary texts in the original. It is therefore essential for all participants to diligently prepare the texts and given tasks on a regular basis. All materials will be made available on Moodle.

Assessment/requirements: students are expected to attend the course weekly, revise all topics on a regular basis, and hand in various assignments throughout the semester (e.g., tasks on linguistic and literary topics, translations, bibliographical searches). To obtain credit points, students must pass a written in-class test which takes place in the final session.

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

Multilingualism, 2,5 CP

2 st. mo 12-14

HGB 10

Meierkord

The term multilingualism refers to the use of two or more languages, either by a single individual or within a community. Today, almost all nations are multilingual to some extent, that is more than one language is used in daily life. At times, multilingualism is even reflected in a nation's constitution, whenever two or more languages are made official. Similarly, many individuals are multilingual, albeit at varying degrees. We will approach multilingualism from both perspectives in this series of lectures.

Individual lectures draw on sociolinguistics, psycholinguistics, and neurolinguistics, and deal with issues such as diglossia, language choice in education, language planning, language policy, simultaneous and successive language acquisition in childhood, adult bilingualism, the bilingual brain, as well as attitudes, behaviours and language choices of bilinguals. We will illustrate the various theoretical concepts with detailed descriptions of individual case studies of bilingual individuals and of multilingualism throughout the history of English, starting from the Old English period but placing a strong focus on present-day nations and communities.

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

Seminare

050 613

Construction Grammar and Language Acquisition, 4 CP

2 st. di 12-14

GB 6/131

Kaul

What if everything you know about language (learning) is based on a lie? Traditionally, there has been a clear-cut distinction between vocabulary and grammar. Hence, people might easily believe that children and foreign language learners have to do two things in order to learn a language. On the one hand, they have to learn words. On the other hand, they have to learn abstract grammar rules to combine words into sentences.

This course will challenge this sharp distinction between vocabulary and grammar by introducing students to Construction Grammar, a linguistic theory which sees language as a network of constructions. Constructions include different types of form-meaning pairings, such as words, morphemes, idioms or more abstract syntactic patterns. In the course of the semester, we will examine different types of constructions and evaluate psycholinguistic evidence for Construction Grammar. In this context, we will particularly focus on how children and foreign language learners learn constructions.

Assessment/requirements: *Übung*: active participation, assignments and short test; *Seminar*: written exam.

050 614

African American English, 4 CP

2 st. do 10-12

GB 03/46

Minow

African American English (AAE) is the cover term used to denote the varieties of English spoken predominantly by African American people in the United States. It is the ethnolect of English that has received the most attention from scholars and presumably everyone has already encountered some form of AAE. This course aims to give an overview of the whole language system of AAE, and we will hence look at its phonology, grammar, lexicon and pragmatics. In addition, we will consider the use of AAE in popular culture, e.g. music, literature and film.

Students should be prepared to read ca. 20 pages each week. The course readings will be made available via Moodle.

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

050 615

From Old to Middle English: The Language of the Peterborough Chronicle, 4 CP

2 st. mo 14-16

GB 6/137

Müller, T.

Over a thousand years ago, English did not look like the language we know today. It was, it is probably fair to say, far more like modern-day German. The dramatic changes English underwent were already on their way before the Norman Conquest in 1066 but the effects become most clearly visible only after that date. However, relatively few English language documents survive from the 100 years immediately following the event. One of the most important exceptions is the *Peterborough Chronicle*, one of several versions of the *Anglo-Saxon Chronicle* that have come down to us, but the only one to continue into the middle of the 12th century. The *Peterborough Chronicle* provides us with the unique opportunity to see Old English gradually turn into Middle English: we can see the language change before our own eyes and we witness the dramatic collapse of an older language system and the emergence of a new one.

We will read and translate into Modern English various passages from the *Peterborough Chronicle* and will get to know the main features of (late) Old English (11th century), the transition period (first half of the 12th century) and early Middle English (c. 1150). By the end of the term you will have gained a much fuller understanding of the history of English, particularly Old and Middle English, and a sound knowledge of how language change operates.

Assessment/requirements: *Übung*: final test (on selected topics from the course), homework and reading assignments; *Seminar*: final exam (on all topics covered), homework and reading assignments.

050 616

Language in Urban Space, 4 CP

2 st. mi 10-12

GB 02/160

Strubel-Burgdorf

Urban spaces like the Ruhr area or New York are places where many people meet with a variety of socio-cultural backgrounds, bringing with them their own languages, dialects, and customs. In the interdisciplinary field of Urban Linguistics, the relationship between language and urbanity is focused on, i.e. how urban spaces are shaped by linguistic practices and how linguistic variation and identity construction are influenced by urban contexts.

This course will draw on relevant concepts and examples from international research with reference to empirical data and case studies. Participants of this course are strongly encouraged not only to critically reflect on their own linguistic experiences and practices but to also apply their gained theoretical knowledge and carry out their own empirical research (term paper).

Assessment/requirements: *Übung*: research project draft with a research proposal / research question, some (relevant) references, a first language data collection, and brief chapter drafts are expected; *Seminar*: linguistic term paper (qualitative / quantitative).

050 617

Formulaic Language: Prefabs and Creativity, 4 CP

2 st. mi 12-14

GB 6/137

Müller, T.

The teaching and the study of grammar are about understanding the productive processes that help us create novel utterances in a language, be it our mother tongue or a foreign one we learn. It has long been recognised that learning grammar rules is important but may not always lead to idiomatic usage. It is one thing to be able to produce an utterance that may be understood and quite another to produce an utterance that is the expected one in a given situation. This is where formulaic language comes in.

Formulaic utterances are idiomatic phrases such as *you're welcome, kith and kin, by and large, it never rains but it pours* and also everyday utterances which are so frequent that they are probably memorised as entire chunks (instead of being produced afresh every time using productive grammar rules) like *I don't know, as a result of* and many others. It appears that the number of such prefabs employed in spoken language (and to a lesser but still significant extent in written language) is much higher than had been assumed for a long time. Formulaic utterances enable speakers to maintain fluency and make their language sound native-like.

We will look at formulaic language from various angles (including corpus studies, psycholinguistics, first- and second-language acquisition) and attempt to shed light on the question of how language use can be idiomatic and yet creative.

Assessment/requirements: *Übung*: 15-minute presentation (plus handout), homework and reading assignments; *Seminar*: term paper, homework and reading assignments.

050 618

Introduction to Pidgins and Creoles, 4 CP

2 st. do 16-18

GABF 04/613

Durgasingh

This course will focus on a range of Atlantic and Pacific pidgin and creole varieties such as Jamaican Creole, Trinidadian Creole, Nigerian Pidgin, and Hawaiian Creole. Often arising out of cases of extreme language contact and complex socio-historical situations in a relatively short span of time, pidgins and creoles can offer us unique insights into language genesis, variation and change, language and identity, and linguistic ideologies. Topics will cover key linguistic aspects of these varieties (phonology and morphosyntax), and will draw from a range of data sources including corpora, music, and literature.

Assessment/requirements: *Übung*: regular active participation (min. 67%) and reading, contributions to Moodle forums and online activities, in-session presentation; *Seminar*: the above, plus either an empirical term paper (ideally based on your session topic) or a report on one of the other thematic sessions.

Übungen

050 620

Classroom Discourse, 3 CP

2 st. do 14-16

GABF 04/613

Kaul

This course will investigate different forms of discourse that take place in the classroom. We will have a closer look at language used by teachers and learners, as well as teacher-learner and learner-learner interactions. Particularly focusing on German EFL classrooms, we will examine typical features of L2 classroom discourse such as corrective feedback, elicitation, speech modification, etc.

Assessment/requirements: active participation and several written assignments to be uploaded on Moodle.

050 621

First Language Acquisition, 3 CP

2 st. mo 8.30-10

GABF 04/413

Strubel-Burgdorf

How do children acquire their first language? At what age do they typically develop the skills to produce sounds, words or even be part of a conversation? At what age do they develop pragmatic skills and may be able to understand jokes or sarcasm? These and many more questions will be addressed in this course. Participants will be asked to develop and draft some research ideas on how to analyze children's language acquisition.

Assessment/requirements: research project draft with a research proposal / research question, some (relevant) references, a first language data collection, and brief chapter drafts are expected.

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 Tragedies, 2,5 CP

2 st. di 8.30-10

HGB 30

Weidle

The lecture will give a short overview of Shakespeare's tragedies and (attempt to) cover the following plays: the early tragedies *Titus Andronicus* and *Romeo and Juliet*, the 'Roman' plays *Julius Caesar*, *Antony and Cleopatra* and *Coriolanus*, and the so-called 'great four' *Hamlet*, *Othello*, *King Lear* and *Macbeth*, plus the 'afterthought' (Coleridge) *Timon of Athens*. Questions of genre, ideology, cosmologies, dramaturgy and staging will be addressed as well as the main themes and issues that are treated in the plays. Although the plot of each play will be briefly summarized at the beginning of each lecture a general knowledge of the plays is expected.

There is *no need to purchase a course book*. Nevertheless, for those who are interested in preparing for the course I recommend the following titles:

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

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

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

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

Weidle, Roland. *Englische Literatur der Frühen Neuzeit. Eine Einführung*. Erich Schmidt, 2013. [German 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 a reference work; includes index.]

For the plays I recommend the Arden Shakespeare Third Series *Complete Works*, edited by Richard Proudfoot *et al.*, Bloomsbury, 2020.

Assessment/requirements: oral exam.

Seminare

050 626

Shakespeare's Tragedies: Some Classroom Approaches, 4 CP

2 st. di 10-12

GB 03/49

Dow

How can we best begin to bring the Bard across to secondary classrooms? In this course different 'ways in' will be explored, when faced with Elizabethan linguistic and rhetorical complexity with younger secondary readers in an Internet Age. These will include an analysis of those techniques used in the Cambridge School Shakespeare series, along with graphic novels and films and focusing, in particular, on the tragedies.

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

050 627

Thomas Middleton: The Revenger's Tragedy, 4 CP

2 st. di 16-18

GABF 04/413

Klawitter

Thomas Middleton's *The Revenger's Tragedy* (first published anonymously in 1606/7 and for a long time attributed to Cyril Tourneur) offers all the typical ingredients of an effective revenge tragedy: heinous murder by poison, the quest for revenge, intricate scheming, mutilation and carnage. While the tragic mode of the play is heavily influenced by Seneca and his Elizabethan followers, Middleton also adapts elements of the morality play tradition and the satiric comedy to enhance his play's sense of courtly corruption and human depravity.

Apart from exploring the generic conventions and salient features of Middleton's dramatic art, our discussions in class will focus on the moral vision and ideological orientation of the play. This means that we will consider the theme of revenge and accompanying themes, such as honour, chastity, merit and justice in their early modern contexts. As will become clear, revenge tragedies are more than sensational entertainment; they reflect and intervene in contemporary social and ideological contentions.

Participants should acquire a well-annotated edition (New Mermaids or Arden Early Modern Drama).

Assessment/requirements: *Übung*: test at the end of term; *Seminar*: 12-page research paper.

050 628

The Play within the Play: Shakespeare, Sheridan, Stoppard, 4 CP

2 st. fr 10-12

GABF 04/613

Niederhoff

In this course, we will analyse three plays: William Shakespeare's *A Midsummer Night's Dream* (c. 1595), Richard B. Sheridan's *The Critic* (1779), and Tom Stoppard's *The Real Thing* (1982). All of these feature a play within the play. This means that in the framework of the play that we see, the characters rehearse, discuss, perform or see another play. The dramatists use this constellation to satirise the vanity of actors, to parody poetic conventions and to explore the nature of fiction, illusion and the imagination, "the stuff as dreams are made on", as Shakespeare wrote in another play.

Required texts: William Shakespeare. *A Midsummer Night's Dream*. Edited by R.A. Foakes, Cambridge UP, 2003, ISBN: 9780521532471; Tom Stoppard. *The Real Thing*. Faber & Faber, 2014, ISBN: 9780571270125. Other texts will be provided in Moodle.

Assessment/requirements: *Übung*: short paper based on a seminar session; *Seminar*: long paper based on independent research.

050 629

Phoenix, Turtle, Upstart Crow: Animals and Early Modern Literature, 4 CP

2 st. mo 12-14

GABF 04/252

Briest

Early modern English literature teems with animals. On pages and stages, dogs return to their vomit, kingdoms are offered for horses, turtle doves are the truest of lovers, and the (supposed) animal attributes given to characters include, but are by no means limited to, the slyness of foxes, the audacity of corvids, and the regality of lions. The early modern literary imagination, moreover, can make a poet of a parrot and send a single soul wandering from plant to animal to human notwithstanding the firm rejection of the notion of reincarnation in contemporary theology and natural philosophy. Certainly, most of the fowl, fish, and four-footed beasts that appear in early modern literature carry symbolic meaning informed by classical and Christian traditions, but sometimes actual, literal animals also leave their imprints on texts. At the same time, the pervasive use of animal symbolism and metaphor is itself significant and reveals a need for an animal foil, and mirror, in the construction of the human.

Over the course of the semester, we will examine how meaning is created through animal appearances and/or animal imagery in a selection of early modern poetry, prose, and drama, and consider what this may reveal about the material and philosophical relationships between early modern humans and their non-human fellow creatures.

Assessment/requirements: *Übung*: active participation, thorough preparation of the assigned reading, intermittent minor tasks; *Seminar*: active participation, thorough preparation of the assigned reading, 8-10-page term paper in combination with a short presentation.

Übungen

050 633

Introduction to the Study of Poetry, 3 CP

2 st. mi 10-12

GB 6/131

Weidle

The course is intended to further students' understanding of both poetry and the process of interpretation. We will look at various aspects of poems in detail, such as mode, genre, form, theme, situation, sound stratum, diction, syntax, imagery, and context. We will go through a 'checklist' of features to be considered in the interpretive process with the aim of arriving at a flexible step-by-step guide for the analysis of poetry. Poems from different epochs will serve as our material.

The poems and the secondary texts will be made available on Moodle.

Assessment/requirements: active participation; thorough preparation of the individual poems and the secondary material; oral exam.

050 634

How to Read Shakespeare (and Why), 3 CP

2 st. do 10-12

GB 02/160

Weidle

Shakespeare is often thought to be 'too difficult', 'too distant', 'too wordy' or all of these together. This, however, is a misconception which this *Übung* seeks to address and rectify. Moreover, by engaging with Shakespeare's plays and poems, one can in fact hone one's interpretive competence and acquire useful skills such as deep reading, decoding, and perspective taking, to name but a few. Excerpts from selected plays as well as poems will serve as examples.

All the necessary excerpts and poems will be made available via Moodle, so there is no need to acquire any editions. I would nevertheless *strongly advise* that each student invest in an academic edition of Shakespeare's works, preferably the Arden Shakespeare Third Series *Complete Works*, edited by Richard Proudfoot *et al.* and published with Bloomsbury (the paperback edition costs approx. €20).

Assessment/requirements: active participation; thorough preparation of the material for each session; presentation.

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

Narrative Theory, 2,5 CP

2 st. do 8.30-10

online

Niederhoff

This lecture will provide a systematic introduction to narrative, the emphasis being on fictional narrative in prose, i.e. on novels and short stories. It will discuss such topics as plot, setting, free indirect thought (*Erlebte Rede*), flashback, point of view, unreliable narrator, etc. While it is my aim to give a systematic description of the various components of narrative, I will attempt not to indulge in terminological nitpicking. Instead, I will try to show that the terms offered by narrative theory can be used in the analysis and interpretation of texts; in other words, I will point out the meanings or effects created by particular narrative choices. The lecture will be based on David Lodge's comic novel, *The British Museum Is Falling Down*, and a selection of shorter narratives. Students who wish to prepare for the lecture may read Franz Stanzel, *Typische Formen des Romans*, 10th ed. (Göttingen: Vandenhoeck und Ruprecht, 1981) or chs. 1 and 6 in Wayne Booth, *The Rhetoric of Fiction*, 2nd ed. (Chicago: Chicago UP, 1983); for more advanced students, I recommend Gérard Genette, *Die Erzählung*, 2nd ed. (Stuttgart: UTB, 1998).

The lecture will be recorded and provided online, with some voluntary Zoom meetings for questions.

Required text: David Lodge. *The British Museum Is Falling Down*. Penguin, 2011, ISBN: 9780099554226. Other texts can be downloaded from Moodle.

Assessment/requirements: oral or written exam (you can choose).

Seminare

050 628

The Play within the Play: Shakespeare, Sheridan, Stoppard, 4 CP

2 st. fr 10-12

GABF 04/613

Niederhoff

In this course, we will analyse three plays: William Shakespeare's *A Midsummer Night's Dream* (c. 1595), Richard B. Sheridan's *The Critic* (1779), and Tom Stoppard's *The Real Thing* (1982). All of these feature a play within the play. This means that in the framework of the play that we see, the characters rehearse, discuss, perform or see another play. The dramatists use this constellation to satirise the vanity of actors, to parody poetic conventions and to explore the nature of fiction, illusion and the imagination, "the stuff as dreams are made on", as Shakespeare wrote in another play.

Required texts: William Shakespeare. *A Midsummer Night's Dream*. Edited by R.A. Foakes, Cambridge UP, 2003, ISBN: 9780521532471; Tom Stoppard. *The Real Thing*. Faber & Faber, 2014, ISBN: 9780571270125. Other texts will be provided in Moodle.

Assessment/requirements: *Übung*: short paper based on a seminar session; *Seminar*: long paper based on independent research.

050 637

Feminist Rewritings of the Iliad, 4 CP

2 st. di 8.30-10

GB 6/137

Linne

In recent years, an astonishing number of female authors have published adaptations of ancient mythology. In the seminar, we will focus on a particular group of classical rewritings, i.e. feminist adaptations of Homer's *Iliad*. While the *Iliad* (c. 8th century BCE) tells the story of the siege of Troy with a focus on Achilles' wrath and the male warriors' heroic endeavours on the battlefield, feminist rewritings tend to give voice to the silenced, marginalized female characters of the epic.

After an introduction to Homer's epic, we will read Pat Barker's novel *The Silence of the Girls* (2018), which narrates the story of the war slave Briseis, as well as a selection of passages from other rewritings, including e.g. Natalie Haynes's *A Thousand Ships* (2019) and Alice Oswald's *Memorial* (2011).

Required book: Barker, Pat. *The Silence of the Girls*. Hamilton, 2018, ISBN: 978-0241983201. Other texts will be made available.

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

050 638

Contemporary British Short Stories, 4 CP

2 st. mi 12-14

GABF 04/614

Dow

Texts to be studied will be primarily drawn from Malcolm Bradbury's *The Penguin Book of Modern British Short Stories* (2011), but also supplemented by one or two writers from the Granta series *Best of Young British Novelists*, now in its 5th edition (Spring 2023).

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

050 639

The Novel in the Eighteenth Century: Richardson and Fielding, 4 CP

2 st. do 10-12

GABF 04/252

Linne

Although Ian Watt's famous hypothesis of the 18th-century "rise of the novel" (1957) has met with some criticism, it is not to be doubted that English prose fiction flourished during this period. In the seminar, we will look at two major representatives, Samuel Richardson and Henry Fielding, who took very different approaches to the genre.

We will begin with Richardson's *Pamela; Or, Virtue Rewarded* (1740), an epistolary novel about the servant maid Pamela Andrews who resists the sexual advances of her employer Mr B until he proposes marriage to her. We will then read two responses to Richardson's book by his contemporary Henry Fielding: *Shamela* (1741), a hard-hitting parody that attacks the sentimentality of *Pamela*, and *Joseph Andrews* (1742), a picaresque novel, labelled a "comic Epic-Poem in Prose" by Fielding, which narrates the adventures of Pamela's brother Joseph.

Required books:

Fielding, Henry. *Joseph Andrews and Shamela*. Edited by Judith Hawley, Penguin Classics, Penguin, 1999. ISBN: 978-0140433869; Richardson, Samuel. *Pamela; Or, Virtue Rewarded*. Edited by Peter Sabor, Penguin Classics, Penguin, 2003, ISBN: 978-0140431407.

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

050 640

Travelling and Travel Literature in the Eighteenth Century, 4 CP

2 st. mo 12-14

GABF 04/613

Klawitter

With better roads, inns and coaches, the 18th century saw travel change from an uncomfortable necessity to a pleasure. While grand tourists flocked to the centres of European history, the new love of the sublime sent Britons also to the wilds of their own island. Contemporary accounts of such travels, which were a popular form of pleasurable instruction, make also fascinating reading for us, because they open a window on 18th-century culture. In class we will discuss travel writings by Daniel Defoe, Joseph Addison, Lady Mary Wortley Montagu, Samuel Johnson, James Boswell and William Beckford. This will entail a consideration of the various forms and conditions of travelling, the types and functions of travel writing, textual strategies, shifting concerns and aesthetic values as well as the role of stereotyping in fostering a sense of cultural/national identity.

A reader will be made available via Moodle.

Assessment/requirements: *Übung*: test at the end of term; *Seminar*: 12-page research paper.

Übungen

050 633

Introduction to the Study of Poetry, 3 CP

2 st. mi 10-12

GB 6/131

Weidle

The course is intended to further students' understanding of both poetry and the process of interpretation. We will look at various aspects of poems in detail, such as mode, genre, form, theme, situation, sound stratum, diction, syntax, imagery, and context. We will go through a 'checklist' of features to be considered in the interpretive process with the aim of arriving at a flexible step-by-step guide for the analysis of poetry. Poems from different epochs will serve as our material.

The poems and the secondary texts will be made available on Moodle.

Assessment/requirements: active participation; thorough preparation of the individual poems and the secondary material; oral exam.

050 643

20th-Century Critical Theory, 3 CP

2 st. do 8.30-10

GABF 04/253

Pitetti

In the humanities, 'theory' (sometimes also referred to as 'literary,' 'cultural,' or 'critical' theory) involves asking questions about the fundamental nature of literature and other forms of cultural production and about our relationship, as producers and consumers, to these cultural traditions. Theory has always been part of the study of literature and culture, but these fields have become increasingly theoretical over the past century. Today, the term 'theory' covers a wide range of discourses, from philosophical movements (structuralism, poststructuralism, psychoanalysis, etc.), to analytical orientations (narratology, reader response theory, new historicism, etc.), to politically-inflected perspectives (feminist theory, queer theory, Marxist theory, postcolonial theory, ecocritical theory, etc.). In this class, we will explore some of these major currents in 20th-century theory. Students who take the course will become familiar with the history and practice of theory, will engage in detail with several landmark texts from the theoretical tradition, and will begin to develop more methodologically focused approaches to their own research work in the fields of literary and cultural studies.

Students interested in participating in the course will require a copy of Peter Barry's *Beginning Theory*. There are several editions available, and it doesn't matter which one you

buy, although the first edition may not include all of the chapters we will read. Please note that you will need to have a copy of the Barry text *before* the first class session.

Other readings will be provided in PDF form, but I strongly suggest that students also purchase a copy of *The Norton Anthology of Theory and Criticism* or of another theory anthology; these collections can be expensive, but they are an invaluable resource for expanding and deepening your understanding of the course materials.

Assessment/requirements: active participation, two short essays (3,000 – 4,000 words total) or oral exam (15 minutes).

Amerikanische Literatur

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

2 st. mo 14-16

HGD 20

Sedlmeier

In a seminal article, the philosopher Hans Blumenberg argues that Western literature in general is mimetic in its orientation. If we take mimesis to mean both imitation and representation, the novel, his prime example, always has a degree of referentiality to the social world, which it not only aspires to copy but also constitutes and imagines. When we want to assess mimetic realism across decades and centuries in its aesthetic manifestations and political implications, we thus have to consider the underlying concepts of reality, as Blumenberg contends.

Taking its cue from this assessment, the lecture traces notions of realism related to shifting concepts of reality. Writing a history of North American literature, culture, and criticism from the 19th century to the present, it examines texts about slavery and Civil War photography; considers examples of historical literary realism, regionalism, and naturalism including investigative journalism with specific attention to serial publishing, reading, and writing; assesses the rise of the empirical paradigm in scientific disciplines at the turn of the century; covers conditions of production such as the political investment in the documentary during the New Deal; explores notions of reality and realism in the counterculture and social liberation movements; and, to end this list, the lecture discusses a proclaimed return to the real and the emergence of neo-realism in reaction from within literary postmodernism.

Recommended preparation:

Hans Blumenberg, "The Concept of Reality and the Possibility of the Novel" (Princeton 1979); Keith Newlin, ed., *The Oxford Handbook of American Literary Realism* (Oxford 2019); William Dean Howells, *A Modern Instance* (1882).

Assessment/requirements: regular participation, final exam.

Seminare

050 647

Manifestos, 4 CP

2 st. di 10-12

GABF 04/253

Erkel

This cultural studies course invites students to delve into the world of manifestos, exploring their profound impact on shaping ideologies, sparking movements, and influencing cultural transformations. Manifestos, as written declarations of principles and intentions, have played a pivotal role in shaping the trajectory of societies, art, politics, and beyond. This course aims to unravel the power and significance of manifestos as potent tools for expression and change.

Throughout the semester, we will embark on an exploration of various manifestos from different cultural, artistic, political, and social movements, primarily in a US American context. We will be considering both self-declared 'manifestos' as well as manifestos that do not explicitly label themselves as such. We will begin our course with Karl Marx' and Friedrich Engels' communist manifesto *Das Manifest* (1848), which remains a seminal work for understanding socio-economic structures and class struggles. Our text selection also includes feminist manifestos such as "The Declaration of Sentiments" (1848), the "S.C.U.M. Manifesto" (1968), *The Dialectic of Sex: A Case for Feminist Revolution* (1970), and the "Xenofeminist Manifesto" (2018). Our selection of manifestos focusing on Black empowerment includes "The Black Panther Party Ten-Point Program" (1966), the "Black Arts Movement Manifesto" (1966), and the "Afrofuturism Manifesto" (2002). We will also read manifestos that focus on care and solidarity such as "The Refugee Manifesto" (2015) and the *Care Manifesto: The Politics of Interdependence* (2020). The syllabus and the required readings will be available on Moodle at the beginning of the term.

Assessment/requirements: 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. *Übung*: essay / term paper (max. 2,500 words) or oral exam (~20 minutes); *Seminar*: term paper (max. 4,500 words) or oral exam (~25 minutes). Further assessments will be discussed in class.

050 648Contemporary Science Fiction, 4 CP

2 st. di 14-16

GABF 04/413

Erkel

Science fiction, often abbreviated as 'sci-fi' or 'sf,' explores imaginative and futuristic concepts that are grounded in scientific and technological principles. In his important early work of sf theory, *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (1979), Darko Suvin situates sf as a literary form that is marked by two unusual devices: "cognitive estrangement" and the "novum." We will work with but move beyond this early definition to develop a more contemporary definition of sf in the 21st century.

This course takes a multimedia approach to sf as a genre, including novels, short stories, and films as primary texts. We will delve into the diverse and dynamic world of contemporary US American science fiction, exploring the genre's evolution, themes, and impact on society. We will engage with a diverse array of works that grapple with issues such as identity, technology, climate change, and social justice. Through a combination of literature, film, and critical analysis, we will examine the ways in which sf reflects and shapes cultural, social, and technological developments in the United States.

We will be reading short stories and novels by authors such as Ursula K. Le Guin, James Tiptree, Jr., Octavia Butler, N.K. Nemesin, Nnedi Okorafor, Colson Whitehead, and Rivers Solomon. Our primary texts include, for example, Whitehead's zombie apocalypse *Zone One* (2011), Solomon's Afrofuturist novella *The Deep* (2019), and Marvel's superhero film *Black Panther* (2018). The syllabus and the required readings will be available on Moodle at the beginning of the term.

Assessment/requirements: 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. *Übung*: essay / term paper (max. 2,500 words) or oral exam (~20 minutes); *Seminar*: term paper (max. 4,500 words) or oral exam (~25 minutes).

050 649American Ethnographic Writing, 4 CP

2 st. di 16-18

GABF 04/613

Flamand

This course offers students an introduction to the practice, production, and critical analysis of ethnographic writing, with a focus on US-American writers and/or US-American milieus. Ethnography describes both a research practice *and* an accompanying set of writerly genres. On the one hand, ethnography refers to the social science method of immersive participant-observation, itself highly problematized by fraught, at times imperialistic attempts to traverse in-group/out-group relations and report findings 'back' to readers. These findings are in turn drafted and mediated through the conventions of narrative nonfictional storytelling. They often report complex dramas of contact, shock, bonding, and insight through difficult efforts at translation, reflection, and interpretation.

Although most commonly associated with the disciplines of anthropology and sociology, ethnographic methods have made their way into various disciplines and fields both within and beyond the university; they are utilized by media, literary, and cultural scholars of various stripes, as well as by knowledge workers in both commercial and public contexts. Indeed, ethnographers often work in non-academic contexts such as market research, journalism, technology, consulting, education, and even entertainment.

Similarly, as a genre of non-fictional storytelling, ethnographies have proven themselves deeply promiscuous, often traversing media to appear on the large or small screens, as well as blurring the lines between the scholarly and the popular in ways which have sometimes provoked scandal. Indeed, many best-selling works of ethnography published in recent years have provoked accusations of sensationalism; such charges, however warranted, betray the degree to which the production and adjudication of ethnographic knowledge is itself unavoidably inflected by media affordance, entangled with stylistic conventions, and policed by aesthetic judgements.

Students will be expected to not only read, explicate, and discuss a variety of theoretical, secondary, and primary sources, but also undertake their own fieldwork, draft their own fieldnotes, and generate synthetic observations on the social processes they observe in writing.

Possible readings *may* include selections from authors like: Franz Boas, Margarete Mead, Nora Zeal Hurston, Jane Jacobs, Clifford Geertz, James Clifford, Elijah Anderson, David Graeber, Loic Wacquant, Alice Goffman, David Simon, and Sudhir Venkatesh.

Note: this course has a lot to offer students, but it requires a great deal of challenging reading as well as the completion of a series of observational activities and independent writing assignments. Students should take this into consideration before enrolling.

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

050 650

Detective Fiction, 4 CP

2 st. fr 8.30-10

GABF 04/413

Pitetti

This course traces the history of detective fiction in the US from its origins in Edgar Allan Poe's "tales of ratiocination," through popular and influential 20th-century forms such as the 'hardboiled' detective story, and ending with contemporary appropriations and revisions of the form. Among the themes we will focus on are the significant role stories of crime and investigation have played in theories of narrative, the enduring cultural centrality of the detective figure, the ways in which the detective genre explores both the power and the limits of rationality, and the complex and shifting gender and racial politics of the genre.

Students participating in the course will need copies of the texts listed below; other primary and secondary readings will be provided in PDF form. The editions given are affordable but high quality paperback copies, and these are the editions that I will use in class, but other editions of the texts are also acceptable.

Raymond Chandler, *The Big Sleep* (Penguin, ISBN: 978-0241970775)

Sarah Paretsky, *Indemnity Only* (Dell, ISBN: 978-0440210696)

Paul Auster, *City of Glass* (Penguin, ISBN: 978-0140097313)

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

050 651

Major Movements in American Poetry, 4 CP

2 st. fr 12-14

GABF 04/613

Ottlinger

Up to the middle of the 19th century American poets had not yet been able to radically break with the European poetic traditions. Against this background, we will first explore the poetic output of the so-called 'Bostonians' before proceeding to the two genuine pioneers of progress who revolutionized American poetry: Walt Whitman and Emily Dickinson. No American poet that came after them could claim to be entirely free of their impact.

Subsequently, this class will provide an extensive survey of the history and development of the American schools of poetry that followed them, such as Imagism, Objectivism, Concrete Poetry, the Beat Generation, the Confessional Poets and the Ecological Poets, to name just

a few. By focussing on in-depth analyses of exemplary texts of the main representatives, we will attempt to capture the chief principles of innovation and experimentation of the individual movements.

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 / term paper or end-of-term test.

050 652

The Gothic in US Culture, 4 CP

2 st. fr 10-12

GABF 04/614

Koberg

Since the end of the 18th century and the beginnings of a distinct American literature, the gothic has thrived in the US. This dark and brooding genre with its eerie tales, supernatural elements, and macabre themes has woven itself into the nation's cultural fabric, even though it seems to run completely counter to the official self-image of the young republic. From literary works by Charles Brockden Brown, Edgar Allen Poe, Joyce Carol Oates to contemporary filmic adaptations, we will examine the tropes of the genre as well as its cultural function. We will ask why the genre became popular in the first place and why the fascination with it persists well into the 21st century.

Texts include:

Charles Brockden Brown's *Wieland*;

Nathaniel Hawthorne's *The House of the Seven Gables*;

Edgar Allan Poe's "The Raven," "The Fall of the House of Usher," "The Tell-Tale Heart;" and Joyce Carol Oates's "Where Are You Going, Where Have You Been?"

Assessment/requirements: *Übung*: active participation, assignments, presentation; *Seminar*: all the above plus a test or term paper.

Übungen

050 643

20th-Century Critical Theory, 3 CP

2 st. do 8.30-10

GABF 04/253

Pitetti

In the humanities, 'theory' (sometimes also referred to as 'literary,' 'cultural,' or 'critical' theory) involves asking questions about the fundamental nature of literature and other forms of cultural production and about our relationship, as producers and consumers, to these cultural traditions. Theory has always been part of the study of literature and culture, but these fields have become increasingly theoretical over the past century. Today, the term 'theory' covers a wide range of discourses, from philosophical movements (structuralism, poststructuralism, psychoanalysis, etc.), to analytical orientations (narratology, reader response theory, new historicism, etc.), to politically-inflected perspectives (feminist theory, queer theory, Marxist theory, postcolonial theory, ecocritical theory, etc.). In this class, we will explore some of these major currents in 20th-century theory. Students who take the course will become familiar with the history and practice of theory, will engage in detail with several landmark texts from the theoretical tradition, and will begin to develop more methodologically focused approaches to their own research work in the fields of literary and cultural studies.

Students interested in participating in the course will require a copy of Peter Barry's *Beginning Theory*. There are several editions available, and it doesn't matter which one you buy, although the first edition may not include all of the chapters we will read. Please note that you will need to have a copy of the Barry text *before* the first class session.

Other readings will be provided in PDF form, but I strongly suggest that students also purchase a copy of *The Norton Anthology of Theory and Criticism* or of another theory anthology; these collections can be expensive, but they are an invaluable resource for expanding and deepening your understanding of the course materials.

Assessment/requirements: active participation, two short essays (3,000 – 4,000 words total) or oral exam (15 minutes).

050 655

True Crime / Non-Fiction Writing, 3 CP

2 st. do 10-12

GABF 04/255

Müller, M.

True crime has always attracted a large reading and viewing public. From the rhyme about Lizzie Borden “who took an axe and gave her mother forty whacks” over Truman Capote’s novel *In Cold Blood* (which is a fictional account of real-life murder) to the Netflix reality series *Making a Murderer*, stories of true crime and murder have continued to fascinate their audiences.

In this class, we will study a selection of True Crime (Non-Fiction) texts and movie clips, featuring ‘historical’ as well as recent true crimes. Throughout the course of the semester, we will investigate questions such as: what is the relationship of the genre of True Crime Writing to Detective Fiction? Is True Crime Non-Fiction Writing necessarily sensationalist? In what way does it reflect social concerns? Is it unethical because it exposes ‘real people’ to public scrutiny? Can True Crime Non-Fiction Writing ever be considered ‘literature’? In this course, we will focus on two long non-fiction texts – one set in the US, the other one in Ireland – that situate the crime story within larger social frameworks and ideological concerns. Please read Mikal Gilmore’s *Shot in the Heart* (1996) and/or Patrick Radden Keefe’s *Say Nothing* (2018) before the beginning of class. Additional texts will be uploaded on Moodle.

Assessment/requirements: active participation, presentation, written assignment/s (e.g. test/s, creative writing exercise, paper).

Cultural Studies (GB)

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

Modernist Culture, 2,5 CP

2 st. di 14-16

online

Pankratz

According to Virginia Woolf, "in or about December 1910 human character changed". Britain not only had a new monarch, George V, in 1910, there was also a series of strikes indicating the growing influence of the Trade Unions and the then new Labour Party. Suffragists fought for the vote for women. Last but not least, a London exhibition of works by Gauguin, Van Gogh, Cezanne, Matisse and Picasso puzzled many spectators and indicated new ways of representation. These changes did not come out of the blue. Theories by Darwin, Freud, Marx, Einstein and De Saussure undermined traditional absolutes about God, the universe, the nature of human beings and the functions of language. The atrocities of the 'Great War' were to exacerbate this spirit of scepticism and relativism. High Modernist writers try to cope with this new 'structure of feeling' by way of textual experiments which challenged conventional ways of seeing, writing and thinking. But Joyce, Woolf and Eliot are only the puzzling tips of a cool iceberg. The years between 1900 and 1930 saw mechanisation, commercialisation and urbanisation. Skyscrapers and the cinema, cars, planes and washing machines were to change a 'whole way of life'.

The lecture course aims at a survey of British culture between 1910 and 1939, balancing between high and popular modernism, jazz and Joyce, Woolf and Wimsey.

This will be an asynchronous online course, credited on a pass/fail basis. The weekly units will contain pre-recorded Power Point Presentations and quizzes. In addition to this, there will be weekly non-obligatory live sessions for questions, clarifications, experiments and extra information.

Assessment/requirements: passing the weekly online quizzes.

Seminare

050 640

Travelling and Travel Literature in the Eighteenth-Century, 4 CP

2 st. mo 12-14

GABF 04/613

Klawitter

With better roads, inns and coaches, the 18th century saw travel change from an uncomfortable necessity to a pleasure. While grand tourists flocked to the centres of European history, the new love of the sublime sent Britons also to the wilds of their own island. Contemporary accounts of such travels, which were a popular form of pleasurable instruction, make also fascinating reading for us, because they open a window on 18th-century culture. In class we will discuss travel writings by Daniel Defoe, Joseph Addison, Lady Mary Wortley Montagu, Samuel Johnson, James Boswell and William Beckford. This will entail a consideration of the various forms and conditions of travelling, the types and functions of travel writing, textual strategies, shifting concerns and aesthetic values as well as the role of stereotyping in fostering a sense of cultural/national identity.

A reader will be made available via Moodle.

Assessment/requirements: *Übung*: test at the end of term; *Seminar*: 12-page research paper.

050 658

Alcohol, 4 CP

2 st. di 10-12

GB 02/160

Pankratz

According to Oscar Wilde, "[a]lcohol taken in sufficient quantities may produce all the effects of drunkenness". Alcohol does much more, though: In Western culture, the legal drug lubricates and enhances social relationships; it indicates status and hegemonic structures and often is one core element of national or cultural identity. As a drinking song in William Congreve's play *The Way of the World* puts it: "To drink is a Christian diversion, / Unknown to the Turk or the Persian".

The aim of the seminar is twofold: students will get to know the position of alcohol in British culture: why did Queen Elizabeth II guzzle Dubonnet? Why does Nigel Farage like to be photographed with a pint of beer? The seminar will also discuss the legal framework and the long debates about the physical consequences of both alcohol and the effects of drunkenness.

A second concern will be the representations of drinking and drunkenness in fiction: why is Sir Toby in William Shakespeare's *Twelfth Night* funny and James Bond (who drinks quite as much if not more) heroic? What about the (stage) Irish and their counterpart the teetotal

spoilsports? By engaging with alcohol as a cultural phenomenon, participants will soberly produce all the effects of academic inquiry and – hopefully – some answers.

Texts: the students are kindly asked to buy (and read) William Shakespeare, *Twelfth Night* (any edition is fine). The rest of the texts will be provided on Moodle.

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

050 659

Rum, Reggae, Revolution? Caribbean Cultures and Societies, 4 CP

Blockseminar

GABF 04/614

Berg

05.09. & 06.09.2024, je 13.30-18 sowie

16.09., 17.09. & 18.09.2024), je 13.30-18:00

Several Caribbean islands became part of the British colonial system and empire. Others had to deal with French or Spanish colonisers. Generally, processes of colonisation were deadly violent and traumatising affairs, which, however, produced lots of subversive and creative strategies for resistance, survival and collective meaning making. In postcolonial studies, the Caribbean is often treated as an entity (whose main characterising feature is 'creolisation') while in traditional historiography, it was distinguished along the lines of the respective colonial powers. However, we will try to draw a more nuanced picture. This means that in this course we will look into a couple of historical and contemporary issues in comparative perspective. The places investigated are Jamaica, Trinidad and Tobago, and Grenada, all of them former British colonies. We will discuss the legacies of colonialism and the slavery system, anti-colonial resistance, the influence of the USA in and after the Cold War, but also more cultural topics such as music, writing, and the branding and selling of 'the Caribbean' to tourists. In short, this course is on Caribbean societies but also on the possibilities and limits of comparative studies.

Assessment/requirements: *Übung*: active participation, collective research project to be presented in class; *Seminar*: active participation, collective research project to be presented in class, research paper.

050 660

Representations of Motherhood, 4 CP

2 st. mi 10-12

GB 6/137

Böhm

Motherhood is a powerful cultural category by means of which identities of women are shaped – no matter if they are mothers or not. Motherhood is shrouded in the dominant ideologies that revolve around the narrative of 'biological determinism': every woman can, should and wants to be a mother. But, first and foremost, motherhood is a social and cultural construct, which is based on changing norms and perspectives, and which is always linked to power. In general, expectations of what the ideal mother should be like result in categorisations of women as normal or abnormal, 'good' or 'bad'. This classification starts in pregnancy: to be identified as 'good', the mother-to-be is expected to change her behaviour and habits according to authoritative expert knowledge, to attend antenatal classes, and to allow permanent medical scrutiny of her body. What is more, numerous cultural representations of motherhood create different types of mothers (working mum, stay-at-home mum, older mum, teenage mum, 'yummie' mummy, 'slummy' mummy, etc.), and thereby form both normative ideals of motherhood and more subversive notions.

In this seminar, we will look at how meanings around motherhood are constructed and explore various representations of motherhood in British culture, ranging from the Victorian idealisation of the mother to more contemporary representations of 'good' and 'bad' mothers. By exemplarily looking at a wide range of examples from advertising, TV, literature, mummy blogs and guidebooks, we will identify different types of mothers and discuss the categories alongside which these are formed, including aspects such as class, ethnicity, gender, sexuality and age.

Students should be willing to participate in an expert group, in which they conduct their own small research projects and present and discuss their findings in class.

The material will be made available via Moodle.

Assessment/requirements: *Übung*: active participation, expert group, short essay; *Seminar*: active participation, expert group, seminar paper (*wissenschaftliche Hausarbeit*).

050 661

'The Present as History': Discourses in and Perspectives from South Africa, 4 CP

2 st. do 14-16

GABF 04/253

Grabowski

From the vantage point of South Africa's troubled present – not uncommonly referred to as a failed state in a never-ending polycrisis – we will delve into the past and explore the country's complex history and (political) culture in this seminar. On our journey, we will study a variety of different theoretical frameworks and concepts (e.g., Marxism, Fanonism, Postcolonialism / Subaltern Studies, Modernization vs. Dependency and World-Systems Theory), and use them to analyze historical events and cultural phenomena within the South African context.

The seminar will subsequently provide opportunities for individual research projects like the AIDS epidemic, South Africa's relationship to the State of Israel/Palestine, the 2010 FIFA World Cup, etc.

Recommended reading for the course (PDF available online): Thompson, Leonard. *A History of South Africa*. 3rd ed., Yale Nota Bene, Yale University Press, 2001.

Assessment/requirements: active participation and thorough preparation of the course materials. *Übung*: (group) presentation or written test; *Seminar*: (group) presentation and either term paper (10 pages) or oral exam.

Übungen

050 655

True Crime / Non-Fiction Writing, 3 CP

2 st. do 10-12

GABF 04/255

Müller, M.

True crime has always attracted a large reading and viewing public. From the rhyme about Lizzie Borden “who took an axe and gave her mother forty whacks” over Truman Capote’s novel *In Cold Blood* (which is a fictional account of real-life murder) to the Netflix reality series *Making a Murderer*, stories of true crime and murder have continued to fascinate their audiences.

In this class, we will study a selection of True Crime (Non-Fiction) texts and movie clips, featuring ‘historical’ as well as recent true crimes. Throughout the course of the semester, we will investigate questions such as: what is the relationship of the genre of True Crime Writing to Detective Fiction? Is True Crime Non-Fiction Writing necessarily sensationalist? In what way does it reflect social concerns? Is it unethical because it exposes ‘real people’ to public scrutiny? Can True Crime Non-Fiction Writing ever be considered ‘literature’? In this course, we will focus on two long non-fiction texts – one set in the US, the other one in Ireland – that situate the crime story within larger social frameworks and ideological concerns. Please read Mikal Gilmore’s *Shot in the Heart* (1996) and/or Patrick Radden Keefe’s *Say Nothing* (2018) before the beginning of class. Additional texts will be uploaded on Moodle.

Assessment/requirements: active participation, presentation, written assignment/s (e.g. test/s, creative writing exercise, paper).

050 664Language, Power and Persuasion: Post-War British Political Rhetoric from a Cultural Studies Perspective, 3 CP

Blockveranstaltung

GABF 04/613

Göhrmann

19.07., 18-19:	Introduction
22.07., 14-17.45:	Post-War
23.07., 14-17.45:	Party Rhetoric
24.07., 14-17.45:	New Labour
25.07., 14-17.45:	Brexit
26.07., 14-17.45:	Post-Brexit
27.07., 14-16.45:	Final Discussion

Public oratory boasts a long and revered history in Great Britain, with numerous British orators etching their (in)famous rhetorical masterpieces into the collective memory of the nation. However, a stark imbalance exists between those trained in the art of persuasion and those who are not. While a formal education in rhetoric is commonplace for many of Britain's political and media elite, its persuasive powers are largely unknown to the majority of Britons.

Contrary to the perception of political oratory as mere 'fancy talk', its significance extends far beyond aesthetic appeal. Through political speeches, rhetors strive to shape their audiences' interpretation of events. Successful orators align their version of reality with that of their audiences, exerting a tangible influence on their social behavior and actions. Particularly in the era of mass communication and social media, the pervasive impact of the 'art of persuasion' is unmistakable. In the contemporary political climate marked by the prevalence of misinformation, a grounding in 'rhetoric' becomes indispensable, and acquiring the skill set to identify, analyze, and evaluate rhetorical acts of persuasion is paramount for fostering a functional democratic society.

In this seminar, we will embark on an investigation of the changes and continuities of rhetorical strategies found in British political speeches, spanning from the post-war period to the debates surrounding Brexit and beyond. Adopting a comprehensive approach, our methods will integrate aspects of classical rhetoric with concepts from British cultural studies and insights offered by British rhetoric studies. This inclusive outlook allows us to consider the cultural dimension of rhetoric, shedding light on the broader ideological impact of the art of persuasion.

Assessment/requirements: group presentation and written elaboration.

050 665

British Cultural Studies: Theory and Practice, 3 CP

2 st. fr 10-12

GABF 04/253

Schlensag

“Well, it may be all right in practice, but it will never work in theory.” Warren Buffett on how the academic community regards his investment approach.

Theory is never absent. Antonio Gramsci made the famous claim that everyone of us is as a matter of fact a ‘philosopher’ using his or her interpretative skills to make sense out of the world and thereby position the self in it. Since any interpretation must be based on the given theoretical horizon of the individual, there should be no question about the importance of theory. The real question to ask is: how consciously are we able to apply those theoretical frameworks in which we conceptualise and revise our lives constantly?

This class is aimed at students who have already worked with cultural theories, but yet feel that the broad variety of approaches used in analyses are still somewhat bewildering. Even though the basic principles of cultural theories have been grasped, students may feel the wish to unravel certain positions about the use and value of working within a particular framework.

This class offers students an opportunity to study complex theoretical texts and apply their own findings to concrete case studies. Topics to be discussed include: postmodernism, Marxism and post-Marxism; psychoanalysis, feminism and post-colonialism.

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 IV: Realism, 2,5 CP

2 st. mo 14-16

HGD 20

Sedlmeier

In a seminal article, the philosopher Hans Blumenberg argues that Western literature in general is mimetic in its orientation. If we take mimesis to mean both imitation and representation, the novel, his prime example, always has a degree of referentiality to the social world, which it not only aspires to copy but also constitutes and imagines. When we want to assess mimetic realism across decades and centuries in its aesthetic manifestations and political implications, we thus have to consider the underlying concepts of reality, as Blumenberg contends.

Taking its cue from this assessment, the lecture traces notions of realism related to shifting concepts of reality. Writing a history of North American literature, culture, and criticism from the 19th century to the present, it examines texts about slavery and Civil War photography; considers examples of historical literary realism, regionalism, and naturalism including investigative journalism with specific attention to serial publishing, reading, and writing; assesses the rise of the empirical paradigm in scientific disciplines at the turn of the century; covers conditions of production such as the political investment in the documentary during the New Deal; explores notions of reality and realism in the counterculture and social liberation movements; and, to end this list, the lecture discusses a proclaimed return to the real and the emergence of neo-realism in reaction from within literary postmodernism.

Recommended preparation:

Hans Blumenberg, "The Concept of Reality and the Possibility of the Novel" (Princeton 1979); Keith Newlin, ed., *The Oxford Handbook of American Literary Realism* (Oxford 2019); William Dean Howells, *A Modern Instance* (1882).

Assessment/requirements: regular participation, final exam.

Seminare

050 649

American Ethnographic Writing, 4 CP

2 st. di 16-18

GABF 04/613

Flamand

This course offers students an introduction to the practice, production, and critical analysis of ethnographic writing, with a focus on US-American writers and/or US-American milieus. Ethnography describes both a research practice *and* an accompanying set of writerly genres. On the one hand, ethnography refers to the social science method of immersive participant-observation, itself highly problematized by fraught, at times imperialistic attempts to traverse in-group/out-group relations and report findings 'back' to readers. These findings are in turn drafted and mediated through the conventions of narrative nonfictional storytelling. They often report complex dramas of contact, shock, bonding, and insight through difficult efforts at translation, reflection, and interpretation.

Although most commonly associated with the disciplines of anthropology and sociology, ethnographic methods have made their way into various disciplines and fields both within and beyond the university; they are utilized by media, literary, and cultural scholars of various stripes, as well as by knowledge workers in both commercial and public contexts. Indeed, ethnographers often work in non-academic contexts such as market research, journalism, technology, consulting, education, and even entertainment.

Similarly, as a genre of non-fictional storytelling, ethnographies have proven themselves deeply promiscuous, often traversing media to appear on the large or small screens, as well as blurring the lines between the scholarly and the popular in ways which have sometimes provoked scandal. Indeed, many best-selling works of ethnography published in recent years have provoked accusations of sensationalism; such charges, however warranted, betray the degree to which the production and adjudication of ethnographic knowledge is itself unavoidably inflected by media affordance, entangled with stylistic conventions, and policed by aesthetic judgements.

Students will be expected to not only read, explicate, and discuss a variety of theoretical, secondary, and primary sources, but also undertake their own fieldwork, draft their own fieldnotes, and generate synthetic observations on the social processes they observe in writing.

Possible readings *may* include selections from authors like: Franz Boas, Margaret Mead, Nora Zeal Hurston, Jane Jacobs, Clifford Geertz, James Clifford, Elijah Anderson, David Graeber, Loic Wacquant, Alice Goffman, David Simon, and Sudhir Venkatesh.

Note: this course has a lot to offer students, but it requires a great deal of challenging reading as well as the completion of a series of observational activities and independent writing assignments. Students should take this into consideration before enrolling.

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

050 652

The Gothic in US Culture, 4 CP

2 st. fr 10-12

GABF 04/614

Koberg

Since the end of the 18th century and the beginnings of a distinct American literature, the gothic has thrived in the US. This dark and brooding genre with its eerie tales, supernatural elements, and macabre themes has woven itself into the nation's cultural fabric, even though it seems to run completely counter to the official self-image of the young republic. From literary works by Charles Brockden Brown, Edgar Allan Poe, Joyce Carol Oates to contemporary filmic adaptations, we will examine the tropes of the genre as well as its cultural function. We will ask why the genre became popular in the first place and why the fascination with it persists well into the 21st century.

Texts include:

Charles Brockden Brown's *Wieland*;

Nathaniel Hawthorne's *The House of the Seven Gables*;

Edgar Allan Poe's "The Raven," "The Fall of the House of Usher," "The Tell-Tale Heart;" and Joyce Carol Oates's "Where Are You Going, Where Have You Been?"

Assessment/requirements: *Übung*: active participation, assignments, presentation; *Seminar*: all the above plus a test or term paper.

050 667

"The Worst Day": 9/11 in Critical and Popular Discourse, 4 CP

2 st. di 14-16

GABF 04/613

Zucker

Without a doubt, the terrorist attacks of September 11, 2001, which brought down the World Trade Center in New York City and killed nearly 3,000 people, constitute the watershed event of the early 21st century. Despite the fact that several decades have passed, its political and cultural aftermath persists to such an extent that '9/11' has become a byword for any massive act of violence after which, as a popular turn of phrase went, 'nothing will be the same anymore'. Most recently, many journalists and political observers have described the October 7 Hamas attack on Israel as "Israel's 9/11" (e.g. Erdan; Beverunge; et al.).

Even without drawing parallels between such distinct events, the legacy of 9/11 can be felt even today, as we will examine in this class by studying various cultural artifacts that responded to the attacks (news reporting, films, novels, pop music, etc.). Our goal is to map representations of 9/11 and the cultural discourse they form about the place of the US in a globalized (for better or worse) world as well as to gain insight into the general processes communities, go through to cope with (national) trauma.

Relevant materials will be made available on Moodle.

Assessment/requirements: *Übung*: thorough preparation of classes and active participation in class discussion; mandatory final test; *Seminar*: cf. *Übung* and full written exam or 12-15 page term paper.

050 668

American Film Musicals, 4 CP

2 st. mo 16-18

GABF 04/613

Sedlmeier

In his influential introduction to the genres of Hollywood, Thomas Schatz writes that the film musical “is among our culture's most widely loved yet least understood or appreciated popular forms.” This may still hold more than four decades later. In scholarship that is concerned with the question of what constitutes American culture and national mythology, the Western or various subgenres of crime movies figure more prominently, not least because they project a violent country. Like these genres, the musical keeps coming back in cycles and may provide us with different conceptions of the US, while touching upon similar themes. Whereas *West Side Story* (1961/2021) treats immigration, *Porgy and Bess* (1959) and *Hamilton* (2020) stage versions of African American history.

In terms of film history, it is interesting to note that the musical appears at pivotal moments of technological change: *The Jazz Singer* (1927), the first ‘talking picture,’ is a musical; *Singin’ in the Rain* (1952) reflects on the transition from silent to sound film, but it also celebrates the color movie that becomes predominant in the 1950s; and *La La Land* (2016) makes extensive use of digital coloring. More than anything else, though, film musicals, while generally considered light entertainment, are formally quite complex texts. Conventionally, they transfer Broadway productions from stage to screen. At the same time, their use of both intradiegetic music and dance scenes often creates instances of self-reflexivity that point to sophisticated conceptions of performance. On these grounds, the seminar aims for both an appreciation and a better understanding of this seminal Hollywood genre.

Recommended preparation:

Thomas Schatz, *Hollywood Genres. Formulas, Filmmaking, and the Studio System* (Boston 1981, 186-220); Rick Altman, *The American Film Musical* (Bloomington 1989); *Singin' in the Rain* (1952, dir. Gene Kelly and Stanley Donen).

Assessment/requirements: active participation and discussion group plus: *Übung*: two close readings (à 1,500 words); *Seminar*: term paper (4,500 words).

050 669

'It's Simple – Just Go Run': Running (Narratives) in the United States, 4 CP

2 st. mi 8-10

GABF 04/614

Laemmerhirt

Running in American culture extends beyond a simple physical activity and has increasingly become a means of individual and collective expression. Its impact resonates in health, community building, cultural representation as well as political and social movements.

This seminar will discuss the multifaceted theme of running narratives within the context of American culture. Grounded in interdisciplinary perspectives, we will discuss the role of running in different texts and in how far running is an intricate part of the American social and cultural landscapes. The course will draw on a diverse range of materials, including literature, film, advertisements, and social media. We will explore narratives that span across various communities from Native American running traditions to the meaning of the marathon in contemporary urban settings. Key areas of discussion include the intersections of running with issues of race, gender, and class, scrutinizing how running narratives contribute to the construction and negotiation of individual and collective identities. In addition, this seminar critically assesses the role of this sport in shaping notions of freedom, resistance, and empowerment, taken its significance in both historical and contemporary contexts into consideration.

Please purchase and start reading:

Jurek, Scott. *North: Finding My Way While Running the Appalachian Trail* (2018)

Assessment/requirements: *Übung*: two short essays and an additional small assignment; *Seminar*: one short essay, an additional small assignment, and a shorter term paper (eight pages).

050 670

The Making of the Free World, 4 CP

Blockveranstaltung

GABF 04/613

Hosseini

Vorbesprechung: 18.04.2024, 17h via Zoom

Kurstermine: 26.04., 14-18; 27.04., 10-18, 28.04. 10-17

In March 1947, a year and a half after the US detonated two atomic bombs over Hiroshima and Nagasaki, President Harry S. Truman delivered a famous address to Congress, where he urged the nations of the world to choose between what he called two "alternative ways of life": freedom or totalitarianism. As the phrase "ways of life" suggests, the Cold War was not only a geopolitical race but also a battle of ideas.

This course explores the intellectual landscapes of the early Cold War (ca. 1945-1960) in the US and beyond, delving into the profound ideological shifts and cultural transformations that marked this era. Specifically, we will focus on how Western mid-20th-century intellectuals conceptualized totalitarianism and promoted an anti-utopian, pessimistic attitude toward politics. We will primarily read various political and philosophical texts but also examine excerpts from novels, movies, paintings, and discuss topics such as consumer culture, McCarthyism, abstract expressionism, and racial desegregation.

The seminar is taught in an intensive three-day workshop format and requires active participation. Keep in mind that you are expected to cover most of the readings *before* the seminar. A course reader will be available on Moodle at the beginning of the semester.

Expert groups will be assigned during our short preliminary meeting (via Zoom) on April 18, 2024, at 5 pm (CET). You will receive a link via email a few days before the session. Attending this meeting is mandatory and crucial for the group work assignment. You are expected to prepare your presentation in collaboration with your group during the week before the seminar.

Assessment/requirements: *Übung*: expert group presentation and response paper; *Seminar*: expert group presentation, response paper, and research paper.

Übungen

050 655

True Crime / Non-Fiction Writing, 3 CP

2 st. do 10-12

GABF 04/255

Müller, M.

True crime has always attracted a large reading and viewing public. From the rhyme about Lizzie Borden “who took an axe and gave her mother forty whacks” over Truman Capote’s novel *In Cold Blood* (which is a fictional account of real-life murder) to the Netflix reality series *Making a Murderer*, stories of true crime and murder have continued to fascinate their audiences.

In this class, we will study a selection of True Crime (Non-Fiction) texts and movie clips, featuring ‘historical’ as well as recent true crimes. Throughout the course of the semester, we will investigate questions such as: what is the relationship of the genre of True Crime Writing to Detective Fiction? Is True Crime Non-Fiction Writing necessarily sensationalist? In what way does it reflect social concerns? Is it unethical because it exposes ‘real people’ to public scrutiny? Can True Crime Non-Fiction Writing ever be considered ‘literature’? In this course, we will focus on two long non-fiction texts – one set in the US, the other one in Ireland – that situate the crime story within larger social frameworks and ideological concerns. Please read Mikal Gilmore’s *Shot in the Heart* (1996) and/or Patrick Radden Keefe’s *Say Nothing* (2018) before the beginning of class. Additional texts will be uploaded on Moodle.

Assessment/requirements: active participation, presentation, written assignment/s (e.g. test/s, creative writing exercise, paper).

050 672

Music and Lyrics, 3 CP

2 st. mi 14-16

GABF 04/413

Zucker

Popular music can be as salient a cultural artifact as any piece of literature, filmmaking or advertising. Yet its poetic form and interplay between several forms of representation – there are after all not just lyrics, but also music, as well as the occasional visual aid in the form of album packaging or a music video – make it a challenging medium to investigate to its full potential.

This tutorial thus aims at developing strategies of analyzing popular music within the field of Cultural Studies. How can pop be made useful to the study of culture? What does the history of pop genres tell us about their cultural impact? How does music tell stories and either perpetuate or challenge myths and ideology? How political is pop music?

Each week, we will focus on one culturally relevant album, which we will analyze in depth using any applicable theoretical framework. You will be asked to develop salient theses and argue them in a compelling manner. Relevant materials will be made available on Moodle.

Assessment/requirements: thorough preparation of classes and active participation in class discussion; mid-term thesis writing assignment; short analytical essay as final exam.

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 Wirtschaftsendglish, 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

Strategies of Conflict Management, 4 CP

2 st. mo 8-10

GABF 04/613

Bachem

The modern business world regularly provides excellent examples of critical and goal-driven scenarios – often resulting in conflict situations. Common perceptions of business being all about profit generation and maximisation as well as the need to measure individual performance and economic success are reflected in highly competitive and conflictive situations. Thus, to achieve planned and expected business objectives, communication and negotiation tools and skills are required for any kind of professional encounter. Since such encounters often result in a stalemate or, even worse, in continued and frequently escalating conflicts between the parties involved, specific tools are needed to resolve such disputes successfully. In fact, similar conflict potential can be found in the educational environment, too. Therefore, this seminar is designed to offer a toolbox of approaches and strategies that enable parties involved in disputes to professionally handle critical and crucial situations.

Course materials will be provided in a digital format.

Assessment/requirements: term paper / final written exam.

050 686

From Globalisation 1.0 to Globalisation 4.0 in Business, 4 CP

2 st. do 8-10

GABF 04/252

Bachem

In this seminar students will learn that globalisation is by no means only a buzzword used or abused excessively in the world of business and social interaction. In essence, globalisation does not only reflect a particular frame of mind but also a complex network of commercial, financial and political practices across national borders. The literature defines globalisation as being characterized by clearly distinct stages, culminating in the current stage also known as Globalisation 4.0. In order to better understand the complexity of this development, light has to be shed on the needs of international marketing and management as well as on new forms of employment relations set against the background of emerging markets and national cultures.

However, nations more and more start to realise the negative impacts of a pseudo-global economy. Concepts like 'semi-globalisation' or even 'deglobalisation' have emerged and gained momentum. The incredible speed of technological progress – especially in the field of

AI – forces the professional world to rethink traditional strategic approaches to survive and remain competitive in a world of significant digital transformation.

Text material and video material will provide the basis of the weekly seminar units. Course materials will be provided in a digital format.

Assessment/requirements: final written exam / term paper.

050 687

Varieties of ESP, 4 CP

2 st. mo 10-12

GABF 04/253

Smith

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

Assessment/requirements: the requirements for receiving the CPs will be discussed in detail during the first session.

050 688

Medical English, 4 CP

2 st. di 10-12

GABF 04/252

Smith

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

Materials will be supplied.

Assessment/requirements: 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	GABF 04/252	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	GABF 04/614	Smith
Gruppe D: 2 st. mi 10-12	GABF 04/252	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 02/160	Bachem
Gruppe B: 2 st. di 10-12	GABF 04/255	Bachem
Gruppe C: 2 st. do 12-14	GABF 04/613	Bachem
Gruppe D: 2 st. di 12-14	GABF 04/252	Smith

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 12-14	GABF 04/252	Smith
----------------	-------------	-------

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

Recommended reading:

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

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

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

GABF 04/257

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.

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 B: 2 st. di 14-16

GB 6/137

Müller, T.

This class attempts to help you improve your academic writing skills. We will be looking at the various components that make up a term paper and analyse the type of language that is typically employed. The spoken language component of the class aims at honing your presentation skills.

Assessment/requirements: active participation, written assignment, oral presentation.

Gruppe C: 2 st. mo 8.30-10

GABF 04/614

Pitetti

Gruppe D: 2 st. di 10-12

GABF 04/257

Pitetti

This course builds on Academic Skills and aims to help students improve their ability to compose works of formal scholarly writing in English. Our overall focus will be on structuring and framing academic arguments, and on producing the basic 'building blocks' of a scholarly research paper (such as thesis statements, literature reviews, critical summaries of secondary sources, and analyses of primary sources). Writing, like riding a bike, is something that can only be learned through practice, and students who participate in the class will

practice the skills and strategies of academic composition by writing a short research paper (a 'mini term paper') on an American literary studies topic. This is a practical and 'hands on' course, and we will spend much of our time reading and workshopping each other's drafts.

Assessment/requirements: active participation, final research paper (2,000 – 3,000 words).

050 696

Grammar AM, 3 CP

Gruppe A: 2 st. mo 10-12

GB 6/131

Minow

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

Assessment/requirements: active participation, homework and a final exam.

Gruppe B: 2 st. do 8.30-10

GB 6/137

Ottlinger

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

All the materials will be provided on Moodle.

Assessment/requirements: thorough preparation, active class participation, diagnostic test in the first session, end-of-term test.

050 697

Translation AM, 3 CP

Gruppe A: 2 st. di 16-18

GB 6/137

Berg

We will translate intermediate-level texts from the fields of everyday life, culture, history, social science and literature from German into English. The idea is to practise, to exchange ideas, to learn from each other, and especially to develop capacity for dealing with recurring grammatical and terminological problems.

Texts will be made available on Moodle.

Assessment/requirements: active participation (including short translations at home in preparation of the individual sessions), two written tests.

Gruppe B: 2 st. fr 8.30-10

GABF 04/613

Ottlinger

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

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

GABF 04/252

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

GABF 04/614

Smith

Gruppe D: 2 st. mi 10-12

GABF 04/252

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 02/160	Bachem
Gruppe B: 2 st. di 10-12	GABF 04/255	Bachem
Gruppe C: 2 st. do 12-14	GABF 04/613	Bachem
Gruppe D: 2 st. di 12-14	GABF 04/252	Smith

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 12-14	GABF 04/252	Smith
----------------	-------------	-------

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

Recommended reading:

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

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

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

GABF 04/257

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.

Weitere Modulungebundene Veranstaltungen

050 303

Studentische Ringvorlesung: Hermaion, 3 CP

2 st. mo 12-14

HGB 40

Im Sommersemester 2024 findet die interdisziplinäre studentische Ringvorlesung HERMAION im siebten Durchlauf an der philologischen Fakultät der RUB statt. In wöchentlichem Abstand präsentieren Studierende verschiedener an der Fakultät ansässiger Fächer ihren Kommiliton*innen ihre herausragenden akademischen Arbeiten. Über die inhaltliche Darstellung der Arbeiten hinaus gewähren sie dabei einen Einblick in studentische Forschung, indem sie ihre Arbeitsprozesse transparent machen. In vier thematischen Blöcken gewährt die Vorlesung einen spannenden Einblick in das breite Spektrum der studentischen Forschung an der Fakultät.

Weitere Informationen unter:

<https://hermaion.blogs.ruhr-uni-bochum.de/die-lehrveranstaltung/>.

Assessment/requirements: regelmäßige Bearbeitung von kurzen sitzungsvorbereitenden Aufgaben (SVA) sowie 1 Essay à 4-5 Seiten zu einem der Themenblöcke.

Summer School 2024

Alle Informationen: <https://www.es.ruhr-uni-bochum.de/es/news/akt00069.html.de>

Anmeldungen über: marten.juskan@rub.de

Seminar/Übung: Englische Literatur vor 1700 oder Linguistik

050 619

Framing Chaucer: *The Canterbury Tales* in Context, 4 CP

Majewski

This seminar invites students to dive into Geoffrey Chaucer's (c. 1342/1343-1400) literary and linguistic world. By working with selected passages from *The Canterbury Tales*, students will be familiarised with central characteristics of Middle English. For example, Chaucer is known today as the 'father of the English language' because he enriched the vocabulary by words that are in frequent use today, for example, *femininity* (*Man of Law's Tale*, II, 360) or *vacation* (in the sense of 'relief from work'; *Wife of Bath's Prologue*, III, 683). The time *The Canterbury Tales* was written is furthermore the time when the English language (had) experienced drastic changes in pronunciation, inflection, and morphology. Besides linguistic topics, students will also get to know different literary genres and discuss topics such as courtly love, the role of women, speaking animals, or comedy. Overall, the participants will have the unique opportunity to tread the paths of Chaucer and his pilgrims (who started out at Southwark, London, to visit the shrine of Thomas Becket in Canterbury), to visit places that shaped Chaucer's life in 14th-century England and thus to picture the author and his work in context.

Note: No previous knowledge of Middle English is required. However, participants will read excerpts from *The Canterbury Tales* in the original. So, they should be prepared and willing to engage with the Middle English text.

Selected *Canterbury Tales* must be read *before* the start of the summer school.

Relevant text passages and secondary literature will be made available on Moodle. The standard edition of *The Canterbury Tales*, which is the one that will be used in the seminar, is: Benson, Larry D., ed. 2008. *The Riverside Chaucer*. 3rd edition. Oxford: Oxford University Press.

Assessment: *Übung*: active participation in class; short presentation; *Seminar*: active participation in class, short presentation and term paper (max. 20 pages).

Seminar/Übung: Englische Literatur nach 1700

050 641

Graham Swift: *Last Orders*, 4 CP

Klawitter

Graham Swift's Booker Prize winning novel *Last Orders* (1996) centres on a group of family members and one-time close acquaintances who drive from Bermondsey (London) to Margate in Kent to fulfil Jack Dodds's last wish to have his ashes scattered in the North Sea. As they travel from place to place (Old Kent Road, New Cross, Blackheath, Dartford, Gravesend, Rochester, Chatham Naval Memorial and Canterbury Cathedral), each one recalls memories of the past. The interlocking confessional first-person narratives reveal closeness but also unresolved tensions, even betrayal. Overall, they produce a poignant sense of how the past has a hold over the present.

In our discussions of this superbly written novel, we will explore several aspects that are central concerns in postmodernist fiction, namely memory and commemoration, identity and the multiplication of history. We will also consider the importance of rites and how the ritual journey of the novel is indebted to William Faulkner's masterpiece *As I Lay Dying*. With respect to the Kentish setting, we will talk about the myth of the English countryside and the historical significance of the mentioned places.

Participants should acquire a paperback edition of the text.

Assessment/requirements: *Übung*: in class-writing assignment, *Seminar*: 12-page research paper.

Übung Fremdsprachenausbildung

050 695

Communication AM (Gruppe A), 3 CP

Juskan

After a brief general discussion of relevant factors in human communication you will get to practise and hone your linguistic skills in concrete scenarios. Communicative tasks include – for example – abstracts, emails, and covering letters, in each case with a special focus on the requirements of communicating successfully in (an academic) context. A significant part of the class will be based on discussion of anonymous writing samples handed in by students.

Assessment/requirements: active participation, several written assignments.