

ENGLISCHES SEMINAR
RUHR-UNIVERSITÄT BOCHUM

Seminarinternes
Vorlesungsverzeichnis & Modulhandbuch

B.A.-Studiengang
Anglistik/Amerikanistik

Sommersemester 2023

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Wichtige Infos für Erstsemesterstudierende

Die Einführungsveranstaltung für neu immatrikulierte Studierende findet statt

Dienstag, 04.04.2023, von 12.00-14.00 Uhr im Hörsaal HGA 10.

Sollte eine persönliche Begrüßung Pandemie-bedingt nicht möglich sein, stellen wir Ihnen ab Anfang April 2023 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 11.04.2023.

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

Auch der studentische Fachschaftsrat bietet Informationen und Beratungsangebote zum Studieneinstieg:

Instagram: @franglistik.rub;

Facebook: Fachschaftsrat Anglistik/Amerikanistik – RUB

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

Introduction to Literary Studies

English Sounds and Sound Systems

Grammar BM

Academic Skills

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

Anmeldung zu den Lehrveranstaltungen per eCampus

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

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

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

Die Anmeldungen für die **Veranstaltungen der Basismodule** und **Medieval English Literature (MEL)** können in der Zeit

vom 13.03.2023, 10.00 Uhr, bis 05.04.2023, 18.00 Uhr

vorgenommen werden.

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

vom 13.03.2023, 10.00 Uhr, bis 29.03.2023, 18.00 Uhr

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

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.

Beraterin: Hannah Jordan

E-Mail: es-auslandsaufenthalt@rub.de

B.A.-Prüfungsberechtigte im Sommersemester 2023

Prof. Dr. Sebastian Berg
Prof. Dr. Laura Bieger
Dr. Svenja Böhm
Dr. Ewan Dow
Dr. Lee Flamand
Prof. Dr. Kornelia Freitag
Dr. Marten Juskan
PD Dr. Uwe Klawitter
Dr. Lena Linne
Prof. Dr. Christiane Meerkord
Dr. Daniel McCann
Dr. Verena Minow
PD Dr. Monika Müller
Dr. Torsten Müller
Prof. Dr. Burkhard Niederhoff
Dr. Claudia Ottlinger
Prof. Dr. Anette Pankratz
Dr. Connor Pitetti
Dr. Karin Puga
Prof. Dr. Markus Ritter
Dr. Florian Sedlmeier
Dr. Robert Smith
Jun.-Prof. Dr. Heike Steinhoff
Dr. Susanne Strubel-Burgdorf
Dr. Claus-Ulrich Viol
Prof. Dr. Roland Weidle

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

Lehrveranstaltungen B.A.-Studiengang

Basismodule

Sprach- und Textproduktion

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

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

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

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

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

050 600

Grammar BM, 2 CP

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

050 601

Academic Skills, 2 CP

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

Sprachwissenschaft

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

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

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

050 603

English Sounds and Sound Systems, 2 CP

Gruppe A: 2 st. mi 10-12	GABF 04/413	Juskan
Gruppe B: 2 st. do 12-14	GABF 04/413	Meierkord
Gruppe C: 2 st. mo 12-14	GABF 04/413	Müller, T.
Gruppe D: 2 st. di 14-16	GB 03/42	Müller, T.

050 604

Introduction to English Linguistics, 3 CP

Gruppe A: 2 st. di 12-14	GABF 04/413	Juskan
Gruppe B: 2 st. mi 12-14	GABF 04/413	Juskan
Gruppe C: 2 st. mi 10-12	GABF 04/613	Kaul
Gruppe D: 2 st. mi 16-18	GABF 04/614	Kaul
Gruppe E: 2 st. di 8.30-10	GABF 04/413	Minow
Gruppe F: 2 st. do 8.30-10	GABF 04/413	Minow
Gruppe G: 2 st. mo 10-12	GABF 04/614	Strubel-Burgdorf
Gruppe H: 2 st. di 10-12	GABF 04/614	Strubel-Burgdorf
Gruppe I: 2 st. do 10-12	ID 04/445	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 12-14 (GB)	GABF 04/613	Pankratz
Gruppe B: 2 st di 12-14 (GB)	GABF 04/613	Berg
Gruppe C: 2 st. mi 12-14 (GB)	GABF 04/613	Berg
Gruppe D: 2 st. fr 10-12 (GB)	GB 1/144	Schlensag
Gruppe E: 2 st. mo 10-12 (US)	GB 03/49	Zucker
Gruppe F: 2 st. mi 10-12 (US)	GABF 04/614	Zucker
Gruppe G: 2 st. do 10-12 (US)	GABF 04/613	Steinhoff
Gruppe H: 2 st. do 14-16 (US)	GABF 04/614	Müller, M.

050 606Introduction to Literary Studies, 3 CP

Gruppe A: 2 st. mo 10-12	GABF 04/613	Pitetti
Gruppe B: 2 st. di 10-12	GB 03/49	Pitetti
Gruppe C: 2 st. do 8.30-10	GABF 04/613	Ottlinger
Gruppe D: 2 st. do 12-14	GABF 04/613	Weidle

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 90

McCann

Gruppe B: 2 st. mo 12-14

HZO 90

Wellnitz

Each MEL group will have a different overarching theme which may vary from semester to semester. Some of the themes covered so far are: "Woman Defamed, Woman Defended", "Love from the Sacred to the Profane", or "Of Men, Monsters and Marvels". Students must choose a subtopic from within the theme and set up a research project resulting in a mini essay at the end of the course. Several quizzes and a bibliography are also part of the requirements.

The lectures, seminars and virtual teaching sessions (which can be used to 'compare notes' with fellow students and/or consult on an individual or group basis with the lecturer) introduce both medieval literature as well as the more practical aspects of doing actual research: how to formulate an interesting research question, how to structure one's research, where to look for secondary information, how to present one's findings – in short the methodology behind (successful) research.

Assessment/requirements: continuous assessment (quizzes, bibliography) and mini essay.

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

Sociolinguistics, 2,5 CP

2 st. mo 12-14

HGB 10

Meierkord

This series of lectures intends to present the major research questions, methods and results of sociolinguistics, the linguistic subdiscipline which focuses on the relation between language and society. The topics will include regional and social dialectology, a review of early correlation studies, code-switching and language contact, critical sociolinguistics, and language planning. Particular attention will be paid to recent developments in the field of sociolinguistics, such as discussions of language contact in urban communities, identity construction, or approaches to language shift and change.

Please note that while podcasts of the individual lectures will be made available, this is an on-campus class.

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

Seminare

050 614

Contrastive Linguistics: English-German, 4 CP

2 st. di 8.30-10

GABF 04/252

Kaul

This course will introduce students to contrastive linguistics, a branch of linguistics that usually refers to the synchronic comparison of two languages. We will explore similarities and differences between English and German at various levels of language, such as phonology, morphology or syntax. By contrasting the two languages, students will not only gain a better understanding of each, but also discover implications for the translation from one language into another. Furthermore, we will discuss to what extent foreign language learning is influenced by structural differences between a learner's L1 and the target language.

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

050 615

The Mental Lexicon, 4 CP

2 st. fr 12-14

GABF 04/413

Kaul

In this course, we will explore the nature of the mental lexicon. Drawing on psycholinguistic experiments, we will shed light on questions such as: how are words stored in the mind? How do we learn and remember new words? How do we find the right words in communicative situations? Do bilinguals have two different mental lexicons? Moreover, we will also discuss pedagogical implications for vocabulary teaching in the foreign language classroom.

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

050 616

English in Ireland, 4 CP

2 st. do 10-12

GB 02/60

Minow

In this course, we will take a detailed look at the various varieties of English that can be encountered in the Republic of Ireland as well as in Northern Ireland. We will focus on recent research findings regarding Irish English on all levels of language. In addition, we will look at the representation of Irish English in contemporary films and television series.

Assessment/requirements: active participation in class discussions plus: *Übung*: an open-book final exam (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).

050 617

English Grammar for Linguists, 4 CP

2 st. di 12-14

GB 6/137

Müller, T.

This class is meant for students who would like to foster their knowledge of grammar in general and grammatical terminology in particular. We will build on what you have learned in Grammar BM and AM (Grammar AM is *not* a prerequisite for this class!) but approach grammar in a (slightly) more detailed way than is normally done in the language practice classes and we will focus on the grammatical system on which the English language is based.

Assessment/requirements: *Übung*: active participation, homework, final test; *Seminar*: active participation, homework, final exam.

050 618

Language and Old Age, 4 CP

2 st. mi 10-12

GABF 04/252

Strubel-Burgdorf

Age is a social factor that influences how we use and understand language. So how does old age change our language use? How does bilingualism / multilingualism effect the language of older people? How do diseases or impairments such as aphasia and dementia influence language production and understanding in old age? In this seminar, we will cover these and other questions and look into how linguistics tackles these issues in scientific research papers.

Assessment/requirements: *Übung*: active participation in class or Moodle forums; summary of research article; *Seminar*: same as for the *Übung* plus a written exam at the end of the term (term paper only as an exception).

Übungen

050 620

Researching English on Screen, 3 CP

2 st. mo 10-12

GD 04/620

Minow

The study of telecinematic discourse, i.e. the language of films and television series, has received considerable scholarly attention during the last decade. In this course, we will discuss, for example, why telecinematic discourse is worth studying in the first place, what the linguistic features of this type of language are, and to what extent English on screen can be used in the teaching of English as a foreign language. This is intended to be a very hands-on course; participants are expected to compile their own corpus of telecinematic discourse and to carry out analyses in each session.

Assessment/requirements: active participation in class discussions plus a research report.

050 621

Pragmatic Disorders, 3 CP

2 st. mo 8.30-10

GABF 04/413

Strubel-Burgdorf

Some speakers find communication in social settings rather challenging and show difficulties in deciphering indirect messages from their interlocutors that others seem to have no problem understanding. In this *Übung*, we will find out about various disorders and impairments and start looking into this diverse field in clinical linguistics.

Assessment/requirements: active participation in class or Moodle forums; summary of research article.

050 622

Topics in Creole Linguistics, 3 CP

2 st. do 14-16

IC 03/447

Durgasingh

This course will explore Jamaican Creole, Trinidadian Creole, Hawaiian Creole and other English-lexified creole varieties. Often arising out of cases of extreme language contact and complex socio-historical situations in a relatively short span of time, 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 creoles (phonology and morphosyntax) and will draw from a range of data sources including corpora, music, and literature.

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

Englische Literatur bis 1700

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

Vorlesungen

050 624

English Early Modern Prose Texts, 2,5 CP

2 st. do 10-12

HGB 20

Weidle

The lecture will provide students with an overview of the main narrative genres in early modern England (1485-1660). The first sessions will sketch the cultural, historical and economic background of the period as well as the beginnings of early modern print culture. The lecture will then proceed to discuss some of the most important representatives and examples of fictional and non-fictional prose genres: religious texts (bibles, sermons, devotions), historiographic texts (chronicles, histories), scientific and philosophical texts (essays, treatises), political (pamphlets, utopias) and popular texts (broadsides), conduct books and (auto)biographies, diaries, romances, anti-romances and pastoral literature.

The lectures will be based on my *Englische Literatur der Frühen Neuzeit: Eine Einführung*, published in the series "Grundlagen der Anglistik und Amerikanistik" with Erich Schmidt Verlag (Berlin, 2013). The Powerpoint presentations will be made available on Moodle.

For the primary texts I recommend Greenblatt, Stephen et al., editors. *The Norton Anthology of English Literature*. Vol I, Norton & Company, 2012.

Assessment/requirements: test in final session.

050 636Four Tropes, 2,5 CP

2 st. do 8.30-10

HGB 20

Niederhoff

A trope is a figure of speech that deprives a word of its ordinary or literal meaning, endowing it with a new or figurative meaning instead. The lecture is about four of these tropes: metaphor, metonymy, irony and paradox. Interestingly, all four occur as small-scale and as large-scale phenomena. A metaphor, for instance, can consist in a single word, but if it is extended, it constitutes the mode of allegory or genres such as the fable or the parable. Irony, likewise, can occur as a brief statement ("Great weather!" said on a grey and rainy day), but it is also the defining features of the dramatic monologue and the device of the unreliable narrator. For each of the four tropes, the lecture will first give a definition and then analyse both small-scale and large-scale manifestations. The texts to be analysed will be taken from different literary periods; their writers will include William Shakespeare, Jonathan Swift and Oscar Wilde.

Depending on student feedback for the current semester, the lecture will be given online or on campus (with a recording being available online).

Assessment/requirements: written or oral exam (depending on student feedback for the current semester).

Seminare

050 626

Utopia, 4 CP

2 st. di 10-12

GB 03/46

Dow

This course is based around Carey's edited collection on Utopia (Faber, 1999) spanning both pre-1700 and post-1700. Some 90 different authors and extracts are presented, in English and in English translation. Authors will be considered thematically from Classical utopias through New Worlds, island kingdoms, human imperfections, revolutionary ideologies, drugs, machine worlds, eugenics, to ecotopias and feminist utopias. We will examine the enduring appeal of utopian (and dystopian) themes in literature in English from antiquity to science fiction.

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

050 627

Ben Jonson: *Bartholomew Fair*, 4 CP

2 st. di 16-18

GABF 04/413

Klawitter

Ben Jonson's satiric comedy *Bartholmew Fair* (first staged in 1614) is named after its setting, one of the most popular London markets. With its large number of characters typically engaged in intrigues to gain advantages over each other, the play offers a highly entertaining exposure of the vices and follies of Jacobean life. In class we will consider Jonson's conception of comedy and dramatic characters, explore the techniques employed in the play and discuss how the text responds to the social ills and ideological tensions of its time.

Participants should use the New Mermaids edition of the play: Ben Jonson. *Bartholmew Fair*, edited by G.R. Hibbard and Alexander Leggatt. Bloomsbury, 2007. ISBN: 978-0713674279.

Assessment/requirements: active participation and thorough preparation of the primary and secondary material; *Übung*: test; *Seminar*: term paper (max. 15 pages).

050 628

Devils and Witches in Early Modern Drama, 4 CP

2 st. fr 12-14

GABF 04/613

Mosch

For almost two centuries, from 1542 to 1736, witchcraft was a crime punishable by death under the law of England. Not only did witches cause harm to their local communities, to people, cattle, and crops. In cosmic perspective, they also chose evil over good. As demonological writers emphasised, witches entered a pact with the devil, in wilful rejection of the covenant between God and Christian believers. Witch hunts were therefore endorsed in theoretical tracts like *Daemonologie* (1597), written by the future King of England, James I (1603–1625). Some argued, however, that witches were impostors, that witches were only tricked by the devil into thinking they could perform supernatural deeds, or that belief in the power of witches betrayed a Catholic mindset: devout Protestants should know that everything happens according to the will of God.

In this class, we will analyse the representation of witchcraft in three paradigmatic plays of the Jacobean age: William Shakespeare's *Macbeth* (c. 1606), Thomas Middleton's *The Witch* (c. 1613-1616), and Thomas Dekker, John Ford, and William Rowley's *The Witch of Edmonton* (1621). As contexts for our discussion, we will also engage with the early modern debate on witchcraft as well as historical interpretations of the witchcraft phenomenon.

Required texts:

Macbeth (Arden edition, ISBN: 9781408153734, or New Cambridge, 9780521680981); *The Witch* (New Mermaids, 9780713639452); *The Witch of Edmonton* (Arden, 9781904271529, or New Mermaids, 9780713642537)

Recommended reading:

James Sharpe. *Witchcraft in Early Modern England*. 2nd ed. Routledge, 2020.

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

050 629

Passionate Pathologies: Mental Health in the Middle Ages, 4 CP

2 st. di 8.30-10

GABF 04/253

McCann

The emotions were a subject of intense interest during the Middle Ages, explored via the cultural discourses of religion, law, literature, and medicine. Understood as both bodily and psychological, the emotions were seen as the cause and cure of a number of mental health issues. Each emotional state could not simply cause health problems, but could in fact develop into complete pathological states. The more intense the feeling, and the longer it was experienced, the greater impact it had on body and mind. Yet the emotions constitute an essential facet of human existence, and play a central role in all forms of literary and artistic production. From Margery Kempe's violent tears, to Hoccleve's melancholic self-absorption, to the unsettling laughter of Chaucer, Middle English literature highlights what happens when the passions become pathologies.

This course will explore the literary and cultural impact of affect in terms of mental health in Medieval English literary texts. It will assess the recent engagement of emotion studies as a critical discipline, and then move to consider key examples of Middle English literature that investigate the dangers of emotion. Some prior knowledge of Middle English is needed. As the course will cover a range of texts, an electronic reader will be provided.

Assessment/requirements: *Übung*: 5-6 page essay; *Seminar*: 10-12 page term paper.

Übungen

050 633

Reading *Macbeth*, 3 CP

2 st. di 8.30-10

GB 6/131

Weidle

The primary aim of this *Übung* is to engage in a thorough and close reading of *Macbeth*, which we will attempt on a scene by scene basis. We will start with the first scene and work our way through the play. Proceeding in this manner we shall not only look at some of the main themes and issues negotiated in the play (early modern subjecthood, kingship, performativity, power, authority, gender etc.) but also attain a better understanding of Shakespeare's dramatic and linguistic strategies.

We will also visit the new Schauspielhaus Bochum production of *Macbeth* (premiere: 12 May 2023).

I recommend that everyone use the latest Arden Shakespeare edition of the play. The secondary material will be made available on Moodle.

Assessment/requirements: active participation; thorough preparation of the individual scenes and the secondary material; writing and compiling an outline and bibliography for a possible term paper, to be handed in by 30 September 2023.

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

Four Tropes, 2,5 CP

2 st. do 8.30-10

HGB 20

Niederhoff

A trope is a figure of speech that deprives a word of its ordinary or literal meaning, endowing it with a new or figurative meaning instead. The lecture is about four of these tropes: metaphor, metonymy, irony and paradox. Interestingly, all four occur as small-scale and as large-scale phenomena. A metaphor, for instance, can consist in a single word, but if it is extended, it constitutes the mode of allegory or genres such as the fable or the parable. Irony, likewise, can occur as a brief statement ("Great weather!" said on a grey and rainy day), but it is also the defining features of the dramatic monologue and the device of the unreliable narrator. For each of the four tropes, the lecture will first give a definition and then analyse both small-scale and large-scale manifestations. The texts to be analysed will be taken from different literary periods; their writers will include William Shakespeare, Jonathan Swift and Oscar Wilde.

Depending on student feedback for the current semester, the lecture will be given online or on campus (with a recording being available online).

Assessment/requirements: written or oral exam (depending on student feedback for the current semester).

Seminare

050 626

Utopia, 4 CP

2 st. di 10-12

GB 03/46

Dow

This course is based around Carey's edited collection on Utopia (Faber, 1999) spanning both pre-1700 and post-1700. Some ninety different authors and extracts are presented, in English and in English translation. Authors will be considered thematically from Classical utopias through New Worlds, island kingdoms, human imperfections, revolutionary ideologies, drugs, machine worlds, eugenics, to ecotopias and feminist utopias. We will examine the enduring appeal of utopian (and dystopian) themes in literature in English from antiquity to science fiction.

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

050 637

Feminist Poetry, 4 CP

2 st. do 12-14

GABF 04/252

Schürmann

"You may write me down in history / With your bitter, twisted lies, / You may trod me in the very dirt / But still, like dust, I'll rise" – Maya Angelou

In this seminar we will turn to feminist poetry with a focus on poems from the 20th and 21st centuries. Questions to be discussed include the following: how are feminist ideas expressed in poetry and in how far is poetry connected to resistance, protest and empowerment? Does feminist poetry differ from other forms of poetry in form and language? If so, how?

The aim of the class is to introduce students to a wide range of poets and poems that can be considered feminist as well as to help students improve their poetry analysis skills. Authors discussed in the seminar include Maya Angelou, Audre Lorde, Adrienne Rich, Joy Harjo, Margaret Atwood, Carol Ann Duffy, Hollie McNish and Kae Tempest amongst others.

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

050 639

Postcolonialism and the Classics, 4 CP

2 st. do 10-12

GABF 04/253

Linne

Postcolonial authors often rewrite and subvert texts from the Western literary canon so as to question their values and expose imperialist or racist ideologies. Frequently, they seize upon the canonical texts of English literature, yet they also turn to the Greek and Latin classics, such as Sophocles' *Antigone* (c. 441 BCE) or Homer's *Odyssey* (c. 800 BCE), in a process that is often described as 'writing back' to them.

In the seminar, we will familiarize ourselves with postcolonial theory, including the idea of 'writing back' against the canon and against ancient texts in particular. Questions to be asked include: how and to which purpose do recent postcolonial works write back against ancient texts? Which classical texts do they seize upon and why?

We will read Kamila Shamsie's *Home Fire* (2017), which was awarded the Women's Prize for Fiction in 2018, against the backdrop of Sophocles' *Antigone*, whose plot it transposes to 21st-century Britain. In addition, we will read excerpts from other texts, among them rewritings of Homer's *Odyssey*, such as Noble Prize winner Derek Walcott's *Omeros* (1990) and Chigozie Obioma's *An Orchestra of Minorities* (2019).

Required book: Shamsie, Kamila. *Home Fire*. Bloomsbury, 2018. (ISBN: 978-1408886793). Other texts will be made available.

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

050 640

Doubles, 4 CP

2 st. fr 10-12

GABF 04/614

Niederhoff

The subject of this seminar is a key element in 19th-century fiction: the motif of the double, or *doppelgänger*. We will analyse two novels and four short stories in which this motif plays an important part: Robert Louis Stevenson, *Dr Jekyll and Mr Hyde* (1886); Oscar Wilde, *The Picture of Dorian Gray* (1891); Edgar Allan Poe, "William Wilson" (1839); Robert Louis Stevenson, "Markheim" (1886); Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892) and Joseph Conrad, "The Secret Sharer" (1912). Time permitting, we will also look at Stevenson's essay "A Chapter on Dreams", in which he talks about the genesis of *Dr Jekyll and Mr Hyde*. The following questions will be discussed: why is the motif of the double more prominent in 19th-century literature than in 18th-century literature? How does the 'Gothic' use of the motif differ from earlier comic treatments such as Shakespeare's *Comedy of Errors*? Which parts of the personality (or of society) does the double represent? Is the double

always a symptom of a pathological division of personality or can it also be seen as an enrichment, a liberating transformation of personality?

Required texts: Wilde, Oscar. *The Picture of Dorian Gray*. Edited by Robert Mighall, Penguin Classics, 2003 (ISBN: 9780141439570). Stevenson, Robert Louis. *The Strange Case of Dr Jekyll and Mr Hyde, and Other Tales*. Edited by Roger Luckhurst, Oxford World's Classics, 2008 (ISBN: 9780199536221).

Assessment/requirements: *Übung*: written assignments throughout the semester; *Seminar*: written assignments throughout the semester plus term paper.

Übungen

050 644

Romantic Poetry, 3 CP

2 st. di 12-14

GB 6/131

Klawitter

The course offers a way into Romantic poetry by focusing on central themes (nature, creativity, love, liberty) and frequently used poetic forms (song, ballad, sonnet and ode). This means that we will engage in a close reading of mainly shorter poems by Robert Burns, William Blake, Anne Laetitia Barbauld, Mary Ann Brown, William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley and Lord Byron.

All texts will be made available through Moodle.

Assessment/requirements: active participation and thorough preparation of the discussed texts, test.

050 645

Reading the Short Story, 3 CP

2 st. di 14-16

GABF 04/613

Niederhoff

In this course, we will read one short story per week, focusing on such aspects as setting, narrator, point of view, theme, intertextuality, beginnings and endings. The goal is to assist you in practising and improving your skills in the analysis of fiction. Writers to be discussed will include R.L. Stevenson, Rudyard Kipling, E.M. Forster, Katherine Mansfield, Virginia Woolf, James Joyce, W. Somerset Maugham, Doris Lessing, William Golding and Julian Barnes. There will also be a focus on academic writing; students will have to hand in written assignments throughout the semester, instead of writing a paper after the course is over.

Required texts: the short stories will be provided in the Moodle course.

Assessment/requirements: active participation; writing assignments throughout the semester.

Amerikanische Literatur

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

Vorlesungen

050 646

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

2 st. mo 14-16

HGB 10

Bieger

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

The aim of this course is to lay the foundation for the study of North American literature and culture and to help students make informed choices of other courses in the modules "Amerikanische Literatur" and "Cultural Studies (USA)".

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

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

Seminare

050 637

Feminist Poetry, 4 CP

2 st. do 12-14

GABF 04/252

Schürmann

"You may write me down in history / With your bitter, twisted lies, / You may trod me in the very dirt / But still, like dust, I'll rise" – Maya Angelou

In this seminar we will turn to feminist poetry with a focus on poems from the 20th and 21st centuries. Questions to be discussed include the following: how are feminist ideas expressed in poetry and in how far is poetry connected to resistance, protest and empowerment? Does feminist poetry differ from other forms of poetry in form and language? If so, how?

The aim of the class is to introduce students to a wide range of poets and poems that can be considered feminist as well as to help students improve their poetry analysis skills. Authors discussed in the seminar include Maya Angelou, Audre Lorde, Adrienne Rich, Joy Harjo, Margaret Atwood, Carol Ann Duffy, Hollie McNish and Kae Tempest amongst others.

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

050 647

The Plantation in 19th-Century American Literature, 4 CP

2 st. mo 8.30-10

GABF 04/614

Pitetti

Before the Civil War, the slaveholding society of the American South was dominated economically and culturally by 'plantations', large farming operations that produced cash crops such as cotton and tobacco. Owned by rich white 'planters' and operated by slave labor, the plantations produced much of the wealth of the British colonies and, later, of the early American republic. During and after the Civil War, the plantation also became an important theme in various forms of American literature. Descriptions of plantation life in novels, memoirs, and other kinds of texts were used by pro- and anti-slavery writers to shape American ideas about and memories of slavery and Southern society. On the one hand, those dissatisfied with the results of the Civil War looked back nostalgically at the plantations as idealized pastoral societies where white and black Americans coexisted happily, but a contrasting view came from abolitionists and escaped slaves, who aimed to expose the violence and dehumanization inherent in the plantation system.

In this class, we will read a selection of such texts from the 19th and early 20th centuries. We will explore the importance of the plantation system to American history and to American

culture, looking in particular at the different ways in which writers used the plantation as a vehicle for talking about American society and what it meant to be a member of that society. We will also examine some of the ways in which the plantation continues to feature in American literature and culture today, and the role it continues to play in American discourses of national self-definition.

Students participating in the class will need copies of the following texts. Please purchase the editions indicated below; these are 'critical editions', which contain both the primary texts and relevant secondary texts. If you purchase other editions, they will not contain all of the materials you need for class! Please do not wait until the semester begins to order the books.

- Harriet Beecher Stowe, *Uncle Tom's Cabin* (Norton, ISBN: 978-0-393-28378-5)
- Frederick Douglass, *The Narrative of the Life of Frederick Douglass* (Norton, ISBN: 978-0-393-26544-6)

Assessment/requirements: *Übung*: mini term paper (~3,000 words); *Seminar*: term paper (~4,000 words).

050 648

Mark Twain: Fiction and Nonfiction, 4 CP

2 st. di 8.30-10

GABF 04/613

Pitetti

Samuel L. Clemens, better known by his pseudonym Mark Twain, is not only one of the most famous of all American authors, but one of the funniest and most readable. A celebrity in his own time (Twain was born in 1835 and died in 1910), since his death he has become something of an American institution. Twain himself defined a 'classic' as a book "which people praise and don't read", but many of his own texts have become timeless American classics. In this seminar, we will read a number of these texts, including novels, essays, and short stories, examining both Twain's contributions to American literature and his insightful commentary on the state of American culture and society in his own time.

More than just a sparkling literary wit, Twain was a keen observer and social critic, and he used his literary work to draw attention to issues such as political corruption, imperialism, industrialization, racial strife, religious hypocrisy, and the growing inequality of American society. The social commentary of his fiction and nonfiction provides revealing insights into a significant period of American history, a period that Twain himself labelled "The Gilded Age".

Students who wish to participate in the class will need copies of the following texts. Please purchase the editions indicated below; these are 'critical editions', which contain both the primary texts and relevant secondary texts. If you purchase other editions, they will not contain all of the materials you need for class! Please do not wait until the semester begins to order the books.

- *The Adventures of Huckleberry Finn* (Norton, ISBN: 978-0-393-28815-5)
- *A Connecticut Yankee in King Arthur's Court* (Norton, ISBN: 978-0-393-28417-1)

Assessment/requirements: *Übung*: mini term paper (~3,000 words); *Seminar*: term paper (~4,000 words).

050 649

Immigration in US Literature and Culture, 4 CP

2 st. mi 10-12

GB 02/60

Sedlmeier

The conception of the US as a society of immigrants generates a tension between celebratory self-mythologization and xenophobic anxieties. This tension influences political legislation and prompts heated debates about paths to citizenship, ethnic diversity, and the labor market. It also has a rich history in American criticism, culture, and literature. Critics have used conceptual metaphors such as amalgamation, assimilation, melting pot, pluralism, or multiculturalism to account for the social dimensions of immigration. Cultural producers such as writers and directors build on these metaphors, as well as on the concept of generations, in their explorations of the aesthetic dimensions and sociopolitical consequences of immigrant discourse. Starting in the late 19th century, when legislation first restricts immigration for specific populations, the seminar leads into the present, when the birth certificate of Barack Obama gave rise to conspiracy theories and the Mexico-United States barrier is extended. While we look at some contemporary case studies, we primarily discuss academic and cultural criticism by writers such as Jacob Riis, Horace Kallen, and Robert E. Park, published in the first half of the 20th century. Our literary authors include Anzia Yezierska, Sui Sin Far, Carlos Bulosan, and Rosa Alcalá. Movies such as *The Immigrant* (1917) and *Gangs of New York* (2002) complement our inquiry.

Suggested Reading:

Heike Paul, *The Myths That Made America. An Introduction to American Studies* (Bielefeld 2014, 257–310); Reece Jones, *White Borders. The History of Race and Immigration in the United States from Chinese Exclusion to the Border Wall* (Boston 2021); Carlos Bulosan, *America Is in the Heart* (1943; Penguin Classics 2019)

Assessment/requirements: *Übung*: reading & preparation, participation in discussions, in-class groupwork, short close-reading papers; *Seminar*: reading & preparation, participation in discussions, in-class groupwork plus term paper or oral exam.

050 650

American (Social) Science Fiction, 4 CP

2 st. di 16-18

GABF 04/614

Flamand

Course start: 04.04.2023

This course pairs works of social, cultural, and political theory with influential works of speculative science fiction. Science fiction often engages in a key speculative activity which is at the same time a mode of social analysis: it attempts a critical analysis of our lived social realities and political arrangements not by trying to represent them as they are, but by imagining them as *otherwise*. Similarly, social science is often driven not only by the desire to render the social world legible, but to reform it. Such activities are therefore as often expressive of utopian desires as they are haunted by the possibility of dystopian outcomes; frequently, the two are inextricably intertwined.

While social science is widely recognized as a serious academic undertaking in its own right, it is rarely subjected to literary or cultural analysis. Nevertheless, as both a set of observational practices and the dominant representational mode through which social reality is rendered legible, social science could be understood not only as a practice and process for generating truth claims about the world, but as a distinctly literary activity through which the social world becomes available for serious contemplation, and thus open to political intervention.

Similarly, science fiction has been historically side-lined by literary and cultural critics. Frequently seen as a form of diversionary genre fiction or mass media entertainment offering little more than escapism, it has been largely neglected until only recently by scholars engaged in ostensibly more 'serious' engagements. Even so, as an activity of imagining our social world as otherwise, science fiction offers us not only cautionary tales of how the future may look if we fail to meet the urgent challenges of the present, but also holds revolutionary potential. It allows us to proliferate political imaginaries – a necessary prerequisite for any project which seeks to not only understand in the world, but to radically change it.

A note on expectations: students should arrive eager and willing to engage not only with the kinds of texts which are conventionally assigned in undergraduate literary and cultural studies courses, but also with frequently dense works of social, cultural, and political theory. Such materials may appear challenging to the uninitiated. Students will nevertheless be expected to arrive at each class session having spent ample time engaging in a deep and reflective fashion with the entirety of materials assigned. Those who are uninterested in engaging deeply with such an array of materials may want to take this into consideration before enrolling in the class.

Primary Texts TBD, but *may* include:

Jack London, *The Iron Heel*

Aldous Huxley, *Brave New World*
Ursula K. Le Guin, *The Dispossessed*
Octavia E. Butler, *Parable of the Sower*
Blade Runner (Film, 1982)
Blade Runner 2049 (Film, 2017)

Assessment/requirements: *Übung*: reading & preparation, participation in discussions, in-class groupwork, out-of-class discussions, expert groups, short reflection papers; *Seminar*: reading & preparation, participation in discussions, in-class groupwork, out-of-class discussions, expert groups, short reflection papers plus 12-page analytical paper.

050 651

Women's Writing in the 19th and 20th Century, 4 CP

2 st. di 14-16

GABF 04/252

Erkel

While women writers have been traditionally excluded from literary canons, in the last 50 years scholars have started rediscovering women's writings. This class deals with texts written by and about women in the US between the Civil War era and 1945 and it is thus connected to very different literary movements such as sentimentalism, transcendentalism, modernism, as well as the Harlem Renaissance. The texts we will be reading and analyzing include novels, short stories as well as poems and we will be focusing on issues pertaining to gender and gender roles, relationships, the family and women's role(s) and their place in society.

We will begin with texts written shortly before and in the aftermath of the US-American Civil War (1861-1865) that deal with slavery and lynching such as an excerpt from Harriet Beecher Stowe's abolitionist novel *Uncle Tom's Cabin* (1852), an excerpt from Harriet Jacobs's autobiographical slave narrative *Incidents in the Life of a Slave Girl* (1861), and an excerpt from Ida B. Wells's *Southern Horrors: Lynch Law in All Its Phases* (1892). We will continue with Louisa May Alcott's novel *Little Women* (1868), poems by Emily Dickinson and short stories by Kate Chopin. We will discuss Charlotte Perkins Gilman's short story "The Yellow Wallpaper" (1892), her feminist utopia *Herland* (1915) and an excerpt from Eveleen Laura Mason's feminist utopia *Hiero-Salem: A Vision of Peace* (1889). Our discussions will include poetry by modernist writers such as Hilda Doolittle (H.D.) and Marianne Moore. We will also discuss the contributions of influential women writers of the Harlem Renaissance such as Zora Neale Hurston's novel *Their Eyes Were Watching God* (1937).

The syllabus and the required readings will be available on Moodle at the beginning of the term. You need to purchase (and read!) Louisa May Alcott's novel *Little Women* and Zora Neale Hurston's novel *Their Eyes Were Watching God*.

Assessment/requirements: expert work will be assigned during the first week of class. Your moderation (as part of a group of 3 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 questions for your classmates 3 days before class, c) moderate and stimulate the class discussion to make the class as engaging and interactive as possible, d) upload a thesis paper ("Handout") one week after your moderation. Further assessments will be discussed in class. *Übung*: paper of ~ 3000 words; *Seminar*: term paper (*Hausarbeit*) of ~ 4000 words.

Übungen

050 655

Stories of the American South, 3 CP

2 st. do 10-12

GB 6/131

Müller, M.

This class will provide a survey of stories/narratives from the US South from the 20th century to the present time. We will define the characteristics of the Southern experience by tracing it from its historical beginnings in slavery over the heyday of Southern fiction writing during the "Southern Renaissance" to the present day, and we will also speculate on why the South as it is represented in written and filmic and musical stories is so obsessed with violence, religion, and the past. Please obtain your own copies of William Faulkner's "The Bear" (from *Go Down, Moses*) and Daniel Woodrell's *Winter's Bone* (and read them before the class starts). Additional shorter works will be made available at the beginning of class on Moodle.

Assessment/requirements: active participation, presentation, final test.

050 656

Reality Is No Obstacle: A Survey of US Protest Poetry, 3 CP

2 st. mi 12-14

GABF 04/614

Machtenberg

Protest movements are a driving force in the development of human societies. In US culture, too, various forms of protest have significantly (re)shaped the public sphere and socio-political landscape throughout history. Next to vast in-person demonstrations, poetry in its written form has and continues to function as a medium to voice dissent and create new visions for the future.

In this class, we will trace some of the different forms and causes of protest poetry throughout US history. Tracing the development of form and content throughout the centuries, students will gain a deeper understanding of the literary countercurrents (re)shaping US literature and culture.

Beginning with 18th-century calls for revolution to overthrow British rule over the colonies, we will examine how attitudes of protest shift in abolitionist and suffragist poetry. Moving on to the mid-20th-century, we will look at the ways in which the counterculture rebels against national notions of conformity. Selected poems from the second wave women's, civil rights, and gay liberation movements will allow us to examine the ways in which diverse voices of resistance call for an end of oppression on various fronts. The seminar concludes with a look at 21st-century protest poetry to examine the ways in which poetry today functions as a medium to articulate alternative ways of life in opposition to the status quo.

Throughout the semester, students will familiarize themselves with US protest poetry over the ages and gain insights in the socio-cultural struggles shaping US culture. By reading, discussing, and closely analyzing selected poems, students will advance their reading and analytical skills with a special focus on poetry as a powerful literary genre. With the aid of the course requirements, students will enhance their independent thinking as well as academic skills.

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

Cultural Studies (GB)

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

Vorlesungen

050 657

Eighteenth-Century Culture, 2,5 CP

2 st. di 14-16

HGB 20

Pankratz

In the 18th century, Britain went through a time of relative stability: most of the monarchs were called George and the political system ran more or less smoothly along party lines. Due to a series of successful wars, the country rose to a major European and world power. Britannia 'ruled the waves' and dominated overseas trade. Architecture and literature supported Augustan splendour, symmetry and stability. At the end of the century, this stability was undermined: the take-off of the Industrial Revolution changed the lives of the people, and the Revolutions in North America and France challenged traditional ideas about politics and power. Neo-classicist symmetry was superseded by Gothic irregularity, the sublime and Romantic irrationality.

The lecture course aims at having a critical look at 18th-century Britain and the grand narrative of Augustan stability. By dealing with political and religious developments, literature, music and fashion – not to mention beef and gin – it intends to present the students with a multifaceted survey of 18th-century culture.

This will be an asynchronous online course, credited on a pass/fail basis. The units will contain pre-recorded PowerPoint presentations and quizzes that will be released weekly. There will be bi-weekly non-obligatory Zoom meetings for questions, clarifications and discussions.

Assessment/requirements: passing the weekly online quizzes.

Seminare

050 658

Cannibalism, 4 CP

2 st. mo 12-14

IA 03/466

Christinidis

Cannibalism has long fascinated and disgusted writers, artists, and philosophers; in the present, it persists as a common trope in thrillers and horror films – evidence that this fascination shows no signs of abating yet. Anthropophagy has variously been represented as a menace posed by strange and uncivilised (often colonised) others, as an expression of attachment or passion taking to unhealthy extremes and culminating in engulfment by those closest to us, or as a potential threat lurking within each of us, a capacity for corruption and self-destructive addiction. Its depiction may serve as a mechanism of demarcating a supposedly 'savage' other from a more 'civilised' in-group or as a satirical mirror held up to exploitative or objectifying practices, including colonialism, capitalism, and the patriarchy. In this seminar, we will look at a wide range of representations of cannibalism through a variety of genres and media, from Jonathan Swift's "A Modest Proposal" (1729) to Tim Burton's *Sweeney Todd* (2007) and beyond.

Assessment/requirements: *Übung*: regular reading/watching of assigned material, active participation and end-of-term test; *Seminar*: regular reading/watching of assigned material, active participation, end-of-term test and seminar paper (*wissenschaftliche Hausarbeit*).

050 659

Detectives, 4 CP

2 st. mo 14-16

GABF 04/613

Pankratz

Detectives are a great invention: they bring order into chaos, catch murderers and criminals and mark the victory of justice. It is not a coincidence that Britain's most famous detective, Sherlock Holmes, first appeared in the late 19th century, a time of anxieties about class, gender, ethnicity and national identity. Arthur Conan Doyle's short stories and novels negotiate these anxieties and bring them to a happy ending. This pattern has evolved over time. In the Golden Age of detective fiction, the genius gentleman detective comes in all shapes, creeds, nationalities and genders: from Catholic priest Father Brown, to Hercule Poirot and Miss Marple. The amateur gradually becomes a professional, such as Inspector Morse or Inspector Lynley.

The seminar will analyse detective fiction from a Cultural Studies perspective: which anxieties do the texts deal with? How do the stories tie in with negotiations of class, gender, ethnicity and national identity? How do detectives make sense of the world? And what does

this mean? Students will get to know the history of detective fiction from Sherlock Holmes to *Enola Holmes*. They will use theoretical texts from the Introduction to Cultural Studies for the interpretation of a broad range of texts and thereby practise and further their analytical academic skills.

At the time of writing, the seminar is planned as live and in-class with e-learning support.

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

050 660

(Remembering) 2-Tone Britain, 4 CP

2 st. di 10-12

GABF 04/253

Viol

In this class, we'll go back to the late 1970s, early 1980s in the UK to engage with the ska music revival that took place at the time, asking how the specific form and content of, as well as practices related to that music interacted with the dominant social and cultural phenomena of the period. We will also reflect on how such going back and remembering the music culture is a significant part of contemporary pop cultural memory, asking what parts of the past are picked and (re)constructed today, how and for what purposes.

At a time of Thatcherism's dismantling of the British post-war consensus and welfare state, massive unemployment, urban deprivation, and fraught relations between the police and working-class and non-white youths, so-called mixed race bands were developing a distinct musical style on the basis of Jamaican reggae and ska by adding elements of punk, rock, and new wave. Lyrics were often politically and socially conscious, videos and performances were highly energetic, self-consciously cheeky, and off the wall. Primarily associated with the Midlands city of Coventry and the 2-Tone record label, the music became part of a national musical subculture and another international British pop export. Yet it also struggled to contain tensions between racist and antiracist tendencies, ambivalent gender politics, and issues of cultural appropriation and validation.

Bands and texts to be discussed include The Specials, The Selecter, The Bodysnatchers, Madness, Shane Meadows's *This Is England*, Pauline Black's *Black by Design*, and Channel 4's *2-Tone Britain* documentary.

Assessment/requirements: *Übung*: active participation and five-page essay; *Seminar*: active participation and 12-page term paper.

050 661

The British and Irish Pop Music Film, 4 CP

2 st. fr 14-16

GB 6/137

Viol

According to cultural critic Greil Marcus, pop music is nothing if not an argument anyone can join. Music journalists have been passing judgement on this song or that genre, sociologists and cultural studies experts have criticised some styles and practices as commodified forms produced for a mass market, while lauding others for the empowerment and social creativity they may afford listeners, fans, and whole subcultures. We all seem to have our likes and dislikes, our early tastes and guilty pleasures, songs and performers that are more or less important for our sense of self, of who we may have been or would like to become.

In this course, we will find out about popular cinema's contribution to the argument. How is popular music constructed in some of the best-known music films from Britain and Ireland? What are the films' positions in the debate on the uses and abuses of pop music, do they share patterns of evaluation? After introducing ourselves to some prominent sociological theorisations of the musical form (Theodor Adorno and mass culture criticism, Simon Frith and identity theory, Dick Hebdige and subculture theory), we will attempt to gauge whether and how the films take up, refute or add to any of these theories. We will also be interested in the formal aspects of reworking pop music theory and practice: do the films share patterns of mise en scène and narrativization?

Films to be discussed will include *Quadrophenia* (1979), *The Commitments* (1991), *Once* (2006), *This Is England* (2006), *Sing Street* (2016), *Yesterday* (2019), *Blinded by the Light* (2019).

Assessment/requirements: *Übung*: active participation and podcast or poster; *Seminar*: active participation and 12-page term paper.

Übungen

050 664

"They Died for Us": Constructing Martyrs and Legacies in the 1916 Easter Rising, 3 CP

2 st. di 12-14

IAFO 02/452

Unterberg

The 1916 Easter Rising is regarded as a pivotal moment in the pursuit of Irish independence, but it was far from the first attempt at rebellion against British rule. At that point, several uprisings had already been swiftly and brutally repressed. After the capture and execution of the rebel leaders, the 1916 Rising seemed destined to end in another failure with nothing to show for it but a few new names added to the canon of Irish martyrs. However, surprisingly, this uprising eventually led to (partial) success.

In this class, we will explore the ways in which narratives surrounding martyrdom and sacrifice for the greater good contributed to rallying support behind a seemingly doomed cause. We will take a closer look at the key figures of the insurrection and how the mantra "they died for us" was skillfully instrumentalised leading up to, throughout as well as in the aftermath of the Rising.

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

050 665

What (If Anything) Is Wrong with Capitalism? Critiques, Futures, Alternatives, 3 CP

2 st. do 12-14

IAFO 03/466

Kurunczi

Capitalism has been touted as the world's best and only feasible economic system. Its grasp on our culture, politics, and – crucially – imagination stretches way beyond the merely economic, though. In fact, capitalism has become an exceedingly ubiquitous cipher for our society as such, *the* dominant and hegemonic system. It is, as British cultural theorist Mark Fisher famously asserted, "easier to imagine the end of the world than the end of capitalism".

This diagnosis might seem obvious; what is arguably less obvious is the question whether this is necessarily a problem. What does a normative assessment of contemporary capitalism look like? In other words, are the problems we witness emerging prominently both globally as well as in British society (for instance, increasing inequality, social and labour precarity, ecological destruction, the ubiquity of consumerism and commodities) caused by capitalist modes of production and a capitalist structure of society? Is capitalism unremittingly hostile to equality, democracy, justice, and (social) security? Or is there merit to the view that, while – yes, indeed – we should concede that capitalism is not perfect, it is

still the best system we have at our disposal, and that actually oppression and inequality can be eradicated while capitalism remains unperturbed as the dominant mode of production?

In exploring these questions, this course aims at introducing students to the variety of critiques of capitalism spearheaded by the Marxist, Socialist – in short: (radical) leftist – tradition. The aim is to map some of contemporary capitalism's most pertinent features in their ideological and political dimension. In doing so, we will not only provide an introduction to a materialist critique of capitalism, but throw into sharper relief the relations between capitalist modes of exploitation and oppression, and other modes of social subjugation, such as racialisation, (post)colonial and imperialist forms of domination, the emerging far right and fascist tendencies as well as patriarchal structures, or (trans)misogyny. We will also (briefly) shine a spotlight on some of the possible alternatives to capitalist modes of organising society, and examine ideas of revolutionary reforms that claim to go beyond capitalism.

Assessment/requirements: presenting a group research project (please note: the meeting in which these presentations will be given, will take place in the lecture-free period after the summer term; a suitable date will be determined in the first session).

Cultural Studies (US)

Workload/ Credits 285 Std. / 9,5 CP	Semester: 3.-6.	Häufigkeit des Angebots: jedes Semester	Dauer: 1-2 Semester
Lehrveranstaltungsart: Vorlesung + Übung + Seminar	Kontaktzeit: 2 SWS + 2 SWS + 2 SWS	Selbststudium: ca. 201 Std.	Geplante Gruppengröße: VL 80-300 Ü 15-25 S 20-40
Teilnahmevoraussetzungen: Englisch-Schulkenntnisse (Abitur oder Äquivalent). Ferner ist der erfolgreiche Abschluss der Veranstaltung „Introduction to Cultural Studies“ und des Basismoduls „Sprach- und Textproduktion“ Voraussetzung für die Teilnahme am Modul.			
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, Civil War to Cold War, 2,5 CP

2 st. mo 14-16

HGB 10

Bieger

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

The aim of this course is to lay the foundation for the study of North American literature and culture and to help students make informed choices of other courses in the modules "Amerikanische Literatur" and "Cultural Studies (USA)".

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

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

Seminare

050 649

Immigration in US Literature and Culture, 4 CP

2 st. mi 10-12

GB 02/60

Sedlmeier

The conception of the US as a society of immigrants generates a tension between celebratory self-mythologization and xenophobic anxieties. This tension influences political legislation and prompts heated debates about paths to citizenship, ethnic diversity, and the labor market. It also has a rich history in American criticism, culture, and literature. Critics have used conceptual metaphors such as amalgamation, assimilation, melting pot, pluralism, or multiculturalism to account for the social dimensions of immigration. Cultural producers such as writers and directors build on these metaphors, as well as on the concept of generations, in their explorations of the aesthetic dimensions and sociopolitical consequences of immigrant discourse. Starting in the late 19th century, when legislation first restricts immigration for specific populations, the seminar leads into the present, when the birth certificate of Barack Obama gave rise to conspiracy theories and the Mexico-United States barrier is extended. While we look at some contemporary case studies, we primarily discuss academic and cultural criticism by writers such as Jacob Riis, Horace Kallen, and Robert E. Park, published in the first half of the 20th century. Our literary authors include Anzia Yezierska, Sui Sin Far, Carlos Bulosan, and Rosa Alcalá. Movies such as *The Immigrant* (1917) and *Gangs of New York* (2002) complement our inquiry.

Suggested Reading:

Heike Paul, *The Myths That Made America. An Introduction to American Studies* (Bielefeld 2014, 257–310); Reece Jones, *White Borders. The History of Race and Immigration in the United States from Chinese Exclusion to the Border Wall* (Boston 2021); Carlos Bulosan, *America Is in the Heart* (1943; Penguin Classics 2019)

Assessment/requirements: *Übung*: reading & preparation, participation in discussions, in-class groupwork, short close-reading papers; *Seminar*: reading & preparation, participation in discussions, in-class groupwork plus term paper or oral exam.

050 650

American (Social) Science Fiction, 4 CP

2 st. di 16-18

GABF 04/614

Flamand

Course start: 04.04.2023

This course pairs works of social, cultural, and political theory with influential works of speculative science fiction. Science fiction often engages in a key speculative activity which is at the same time a mode of social analysis: it attempts a critical analysis of our lived social realities and political arrangements not by trying to represent them as they are, but by imagining them as *otherwise*. Similarly, social science is often driven not only by the desire to render the social world legible, but to reform it. Such activities are therefore as often expressive of utopian desires as they are haunted by the possibility of dystopian outcomes; frequently, the two are inextricably intertwined.

While social science is widely recognized as a serious academic undertaking in its own right, it is rarely subjected to literary or cultural analysis. Nevertheless, as both a set of observational practices and the dominant representational mode through which social reality is rendered legible, social science could be understood not only as a practice and process for generating truth claims about the world, but as a distinctly literary activity through which the social world becomes available for serious contemplation, and thus open to political intervention.

Similarly, science fiction has been historically side-lined by literary and cultural critics. Frequently seen as a form of diversionary genre fiction or mass media entertainment offering little more than escapism, it has been largely neglected until only recently by scholars engaged in ostensibly more 'serious' engagements. Even so, as an activity of imagining our social world as otherwise, science fiction offers us not only cautionary tales of how the future may look if we fail to meet the urgent challenges of the present, but also holds revolutionary potential. It allows us to proliferate political imaginaries – a necessary prerequisite for any project which seeks to not only understand in the world, but to radically change it.

A note on expectations: students should arrive eager and willing to engage not only with the kinds of texts which are conventionally assigned in undergraduate literary and cultural studies courses, but also with frequently dense works of social, cultural, and political theory. Such materials may appear challenging to the uninitiated. Students will nevertheless be expected to arrive at each class session having spent ample time engaging in a deep and reflective fashion with the entirety of materials assigned. Those who are uninterested in engaging deeply with such an array of materials may want to take this into consideration before enrolling in the class.

Primary Texts TBD, but *may* include:

Jack London, *The Iron Heel*

Aldous Huxley, *Brave New World*
Ursula K. Le Guin, *The Dispossessed*
Octavia E. Butler, *Parable of the Sower*
Blade Runner (Film, 1982)
Blade Runner 2049 (Film, 2017)

Assessment/requirements: *Übung*: reading & preparation, participation in discussions, in-class groupwork, out-of-class discussions, expert groups, short reflection papers; *Seminar*: reading & preparation, participation in discussions, in-class groupwork, out-of-class discussions, expert groups, short reflection papers plus 12-page analytical paper.

050 667

The Apocalypse in American Culture, 4 CP

2 st. di 14-16

GABF 04/413

Zucker

Remember how the world ended in 2012 (at the much-ballyhooed end point of the Mayan calendar)? No? Well, that's because it didn't, but scenarios of the apocalypse were as ubiquitous back then as they had ever been. And also today, in light of the ongoing climate crisis, a war in Europe, and renewed nuclear anxieties, apocalyptic narratives and motifs can be seen often in popular discourse.

While products of popular culture, particularly the mainstream Hollywood film, mine biblical sources as well as secular imaginations of the end of the world for their potential spectacle, the apocalypse is also a mainstay in e.g. the creeds of several religious communities and the rhetoric of politics, indicating that, especially in the US, there is a widespread cultural affinity to prophecy and doomsday scenarios that exceeds the mere pleasure of watching things get destroyed.

In this class, we will ask how this culture of precariousness is constructed and how it is situated in a field of tension between faith, fear, and other constituent factors. In examining the history and cultural functions of the concept of 'the apocalypse' as well as its appropriation in different media, we will thus analyze a broad variety of texts ranging from the Book of Revelation to contemporary Hollywood cinema.

Relevant reading materials will be made available in a Moodle class.

Assessment/requirements: *Übung*: active participation and short written test; *Seminar*: the above plus full exam or 12-15-page term paper.

050 668

American Work Cultures and Labor Politics, 4 CP

2 st. mi 14-16

GABF 04/613

Flamand

Course start: 05.04.2023

We all labor in a variety of ways, often without fully realizing it. And although we often complain about work, we rarely study it. Some forms of work are remunerated, organized, and recognized; some are unpaid, spontaneous, and go largely unacknowledged. Work is not only necessary for meeting our individual needs and maintaining our collective comforts; it is also the way in which we structure our daily lives and, in doing so, reproduce the social order. It is precisely for this reason that work is a deeply political practice.

This course investigates the cultural and political histories of work regimes and labor conditions in United States history from the middle of the 19th century to our present day. Along the way, it asks a variety of questions: who works for whom, in what capacity, and why? For what kinds of work do we demand payment, and what kinds do we perform without even thinking about it? What kinds of work are valued or even aggrandized, and what kinds of work are devalued and ignored? How has the nature and meaning of work changed over the years? What determines the conditions under which we work, and how can we change those conditions? What might happen if we all just woke up one day and suddenly refused to work?

We will investigate these questions and many more through a reading of primary and secondary texts across a variety of disciplines and media. These include histories of labor, practices of political organizing, management theory, literature, and films. We will also, at times, stray far afield of the commonly imagined or geo-politically prescribed borders of the USA to consider the role 'America', in its various permutations, plays in helping to structure worldwide practices of work and patterns of labor in an era characterized by increasingly dense networks of globalization.

A brief note on expectations: students should arrive eager and willing to engage with texts which stray far afield of those conventionally assigned in undergraduate literary and cultural studies courses. Primary texts may be fictional, non-fictional, or even technical; secondary texts may include works of social history, political theory, sociology, and economics. As such, they may appear challenging to the uninitiated. Students will nevertheless be expected to arrive at each class session having spent ample time engaging in a deep and reflective fashion with the entirety of materials assigned. Those who are uninterested in engaging deeply with such a diverse array of materials may want to take this into consideration before enrolling in the class.

Texts TBD.

Assessment/requirements: *Übung*: reading & preparation, participation in discussions, in-class groupwork, out-of-class discussions, expert groups, short reflection papers; *Seminar*: reading & preparation, participation in discussions, in-class groupwork, out-of-class discussions, expert groups, short reflection papers plus 12-page research paper.

050 669

Because It's the Dream of a Lifetime: Sports in American Culture, 4 CP

2 st. mi 8.30-10

GABF 04/614

Laemmerhirt

Mega sporting events such as the annual Superbowl as well as the myth surrounding the Ironman Hawaii alongside many popular sports narratives in forms of novel, autobiographies, and documentaries suggest that sports is a crucial aspect of American culture. In fact, sports events often reflect community values, and athletes are considered the ideal embodiments of characteristics such as determination, endurance, persistence, and the willingness to work hard for your dreams. At closer scrutiny, the athletic arena offers the opportunity to discuss sensitive issues of racism, sexism, as well as classism.

In this course, we will look at different aspects of sports in American culture by analyzing different texts (autobiographies, novels, poems, movies, and photographs) that focus on different sports. We will determine how these texts use narratives such as Rags-to-Riches and the American Dream to create a certain image of the athletes and how these images impact mass media and the economy.

Please purchase and start reading: Lopez Lomng. *Running for My Life*.

Please be prepared to pick an additional autobiography of a US athlete that you will have to read and work with on your own. Suggestions will be made in the first session, but you can already start thinking about a sport that you are particularly interested in or an athlete that you like. Please take more uncommon sports into consideration as well. Additional texts will be provided via Moodle.

Assessment/requirements: *Übung*: two short essays and a short critical feedback on the book you have picked; *Seminar*: one short essay and a term paper on the book you picked.

Übungen

050 655

Stories of the American South, 3 CP

2 st. do 10-12

GB 6/131

Müller, M.

This class will provide a survey of stories/narratives from the US South from the 20th century to the present time. We will define the characteristics of the Southern experience by tracing it from its historical beginnings in slavery over the heyday of Southern fiction writing during the "Southern Renaissance" to the present day, and we will also speculate on why the South as it is represented in written and filmic and musical stories is so obsessed with violence, religion, and the past. Please obtain your own copies of William Faulkner's "The Bear" (from *Go Down, Moses*) and Daniel Woodrell's *Winter's Bone* (and read them before the class starts). Additional shorter works will be made available at the beginning of class on Moodle.

Assessment/requirements: active participation, presentation, final test.

050 673

Introduction to Film Analysis, 3 CP

2 st. mi 14-16

GABF 04/413

Zucker

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

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

Relevant materials will be made available on Moodle.

Assessment/requirements: active participation; quiz exam and short written scene analysis.

Fachsprachen

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

Seminare

050 685

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, in order 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 or final written exam.

050 686

From Globalisation 1.0 to Globalisation 4.0 in Business, 4 CP

2 st. do 8-10

GABF 04/614

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 characterised 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 Covid-19 pandemic has forced the business world into temporary lockdowns and has resulted in massively disrupted supply chains.

Text 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 or 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 (podcasts, videos, written assignments and the like) will be discussed in detail during the first session.

050 688

The Language of 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 04/614	Bachem
Gruppe B: 2 st. di 12-14	GABF 04/614	Bachem

This course will deal with central topics in business such as brands and branding, aspects of change, organisational structures, marketing as well as the financial dimension of business. Apart from text material, we will also make use of most recent audio/video materials in order to relate course topics to current developments in the global business environment. Students are expected to actively participate in our weekly discussions on the respective business topics.

Course materials will be provided in a digital format.

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

Gruppe C: 2 st. mo 12-14	GB 6/137	Smith
Gruppe D: 2 st. mi 10-12	GB 03/49	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 03/46	Bachem
Gruppe B: 2 st. di 10-12	GABF 04/613	Bachem
Gruppe C: 2 st. do 12-14	GA 04/149	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	GB 6/131	Smith
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The course will look in detail at a variety of legal texts – and hence legal concepts – from both a legal theory and a legal practice perspective. While the legal theory part will cover basic notions and schools of jurisprudence that should permit the analysis of legal systems and their evolution over large stretches of space and long periods of time, the model chosen for understanding the language of the common law system will be the legal system of England and Wales. By breaking down the system into its (historical) components the language and terminology of (and hence the ideas behind) this intricate system will be brought to light. By the same token the language of the common law system will be used to elucidate the inner workings of the model. As a result students should subsequently be in a better position to consider and appreciate legal English texts with the eye of a linguist, a lawyer and a (moral) philosopher.

Recommended reading:

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

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

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

GB 03/46

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 A: 2 st. do 12-14

GB 6/131

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. Both written and spoken language will be covered, in each case with a special focus on the requirements of communicating successfully in an academic context. Communicative tasks include abstracts, emails, presenting, and providing feedback. A significant part of the class is based on discussion of anonymous writing samples handed in by students.

Assessment/requirements: active participation, several written assignments, presentation.

Gruppe B: 2 st. mo 14-16

GB 6/131

Minow

This course aims to improve your written and spoken communication skills through a variety of exercises and tasks. While we will focus to some extent on different forms of communication in an academic setting, we will also devote quite a bit of time to communication in other areas of every-day life. In addition, there will be ample opportunity to use English in a more creative way, for example in script- and prose-writing tasks.

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

Gruppe C: 2 st. do 8.30-10

GB 6/137

Pitetti

Gruppe D: 2 st. fr 8.30-10

GABF 04/413

Pitetti

The aim of this course is to help students improve their composition skills in English, with a specific focus on strategies for structuring research materials and developing arguments in a work of formal scholarly writing such as a term paper or BA thesis. The course builds on the introduction to literary writing provided by Academic Skills.

To foster awareness of how academic texts are built, we will identify and analyze strategies of formal argumentation and compositional structure in published works of scholarship. Our focus, however, will be on practical exercises that ask students to practice composing some of the basic 'building blocks' of a formal research paper. We will also dedicate quite a bit of class time to workshopping student drafts and to developing strategies for revision and improvement. Areas of focus will include composing and revising thesis statements, literature reviews, critical summaries of secondary sources, and analyses of primary sources.

Assessment/requirements: active participation, four short written assignments.

050 696

Grammar AM, 3 CP

Gruppe A: 2 st. di 10-12

GB 1/144

Minow

Gruppe B: 2 st. mo 14-16

GABF 04/614

Müller, T.

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

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

050 697

Translation AM, 3 CP

Gruppe A: 2 st. fr 8.30-10

GABF 04/613

Ottlinger

Gruppe B: 2 st. fr 12-14

GABF 04/614

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.

Gruppe C: 2 st. do 12-14

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 of the course 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.

050 690

Business English I, 3 CP

Gruppe A: 2 st. di 8-10

GABF 04/614

Bachem

Gruppe B: 2 st. di 12-14

GABF 04/614

Bachem

This course will deal with central topics in business such as brands and branding, aspects of change, organisational structures, marketing as well as the financial dimension of business. Apart from text material, we will also make use of most recent audio/video materials in order to relate course topics to current developments in the global business environment. Students are expected to actively participate in our weekly discussions on the respective business topics.

Course materials will be provided in a digital format.

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

Gruppe C: 2 st. mo 12-14

GB 6/137

Smith

Gruppe D: 2 st. mi 10-12

GB 03/49

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 03/46	Bachem
Gruppe B: 2 st. di 10-12	GABF 04/613	Bachem
Gruppe C: 2 st. do 12-14	GA 04/149	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	GB 6/131	Smith
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The course will look in detail at a variety of legal texts – and hence legal concepts – from both a legal theory and a legal practice perspective. While the legal theory part will cover basic notions and schools of jurisprudence that should permit the analysis of legal systems and their evolution over large stretches of space and long periods of time, the model chosen for understanding the language of the common law system will be the legal system of England and Wales. By breaking down the system into its (historical) components the language and terminology of (and hence the ideas behind) this intricate system will be brought to light. By the same token the language of the common law system will be used to elucidate the inner workings of the model. As a result students should subsequently be in a better position to consider and appreciate legal English texts with the eye of a linguist, a lawyer and a (moral) philosopher.

Recommended reading:

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

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

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

GB 03/46

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.

Summer School

050 613

Standard English Past and Present, 4 CP

Linguistik

Seminar/Übung

Juskan

Starting from the question of what *standard(isation)* actually means for linguists, this class will have a detailed look at what has come to be known as standard British English. We will discuss the traditional account of how and why a common language variety emerged in the 14th and 15th century, and see in what ways this account has been challenged in more recent years. Standardisation processes will be illustrated with examples from different levels of linguistic structure (lexicon, morphology, syntax), but the main focus is going to be on the standard accent of England. Students will learn about its origins in and development since the 19th century, and the study of modern RP will show them that a lot of what English Sounds and Sound Systems taught them about standard British pronunciation is considerably outdated.

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

050 638

Life Writing: Narratives of Refugee Experience, 4 CP

Englische Literatur nach 1700

Seminar/Übung

Dow

Cultural Studies GB

This course is designed around the individual narratives of the refugee experience. Drawing on styles of 'Life Writing' in English in Literary Studies and in the Social Sciences, course participants will also examine the real-life stories of refugees, such as those found in the re-working of the Canterbury Tales "Refugee Tales" (eds. Herd and Pincas, Comma Press 2016) involving modern-day reports and pilgrimages across Kent and beyond.

Assessment/requirements: *Übung*: a presentation & (extensive) writing, including: blog postings, a discussion board; *Seminar*: the above plus a final, longer reflexive account.

050 662Universities, 4 CP

Cultural Studies GB

Seminar/Übung

Berg

Oxbridge, Red Brick, Plate Glass, Class of 1992, Russell Group... these terms refer to various generations and status groups of British universities with very different amounts of economic, social, and cultural capital. Taking advantage from staying on the campus of such a university, in this course we will investigate the history of higher education in the UK. We will start by discussing the enlightenment idea of the university as detached space for scholarly investigation and learning and how this idea was realised in different ways at different times: founded in 1965, Kent can serve as a recent example. We will try to analyse what it meant to be a student and a lecturer and look into the contradictory role universities have usually played in society: on the one hand, they educated and reproduced Britain's political and economic elites, on the other, they acted as intellectual reservoirs of criticism and sometimes even resistance. Finally, we will investigate the journey of British universities from being socially highly selective 'ivory towers' to mass institutions and businesses ever more engaged in the promotional and marketing operations of 21st-century academic capitalism. In the tradition of British Cultural Studies, this course will give you the chance to combine historical and theoretical approaches with hands-on observation.

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