

# ILG – Weekend 2009

**Wann:** 15. bis 17 Mai 2009

**Wo:** In der **Epscheider Mühle** in Breckerfeld

**Wer:** **Jeder** Englischstudent darf mitfahren! Meldet euch einfach bis zum **1. Mai** an und seid dabei!

**Was:** Wie jedes Jahr werden einige Dozenten kleine, nicht allzu ernst gemeinte Workshops anbieten. Neben diesen Workshops steht bei gutem Wetter aber auch ein entspannter Grillabend auf dem Plan.

**Preis:** Wird noch bekannt gegeben und hängt von der Teilnehmeranzahl ab!

Falls ihr also Interesse habt, dann meldet euch so schnell es geht bei der Fachschaft, denn es gibt nur eine begrenzte Anzahl von Plätzen. Listen hierzu werden bald vor dem Fachschaftsraum aushängen!



Course registration for all courses (except where otherwise noted in the KVV) in the Institut für Anglistik und Amerikanistik will now take place online. For more details and updates on the course registration procedure, please consult the wiki:

[http://www.iaawiki.tu-dortmund.de/index.php?title=Course\\_Registration](http://www.iaawiki.tu-dortmund.de/index.php?title=Course_Registration).

**BML-Modul „Bildung und Wissen“ (BiWi)**

<b>154701</b>	<b>Außerschulisches vermittlungsorientiertes Praktikum (AvP): Praktikumsbegleitung</b>	
	nach Vereinbarung mit der Betreuungslehrperson	Lehrende des IAA
Diese Veranstaltung richtet sich an die Studierenden des Modellversuchs, die ihr außerschulisches vermittlungsorientiertes Praktikum im Fach Englisch machen möchten. Hierfür müssen Sie sich einen Praktikumsplatz mit Englischbezug organisieren und sich aus den Lehrpersonen des Instituts für Anglistik und Amerikanistik eine(n) Lehrende(n) aussuchen, der/die das Praktikum betreut und mit dem/der Sie dann den Ablauf des Praktikums und weitere Termine besprechen.		
<b>Anmeldung:</b>	Individuell bei ausgewählter Betreuungsperson	

<b>154703</b>	<b>Vertiefung Beratung und Vermittlung: Academic Center</b>	
	nach Vereinbarung	Piskurek
Diese Veranstaltung richtet sich an die Studierenden des Modellversuchs und ist Teil des BiWi-Moduls „Bildung und Pluralität“ (interdisziplinär). Sie kann nur von Studierenden besucht werden, die bereits die Basisqualifikation im Academic Center erlangt haben.		

	<b>Vertiefung Heterogenität</b>	
Für die Vertiefung Heterogenität können im Institut für Anglistik und Amerikanistik alle literatur- und kulturwissenschaftlichen Seminare besucht werden, die dafür im LSF ausgezeichnet sind.		

# Sprachwissenschaft

## GRUNDSTUDIUM / 1. STUDIENPHASE

<b>154101</b>	<b>Introduction to Linguistics - Kurs A (2 Ü)</b>		
	<b>Mo 10:15 – 11:45</b>	<b>R. 3.208</b>	<b>Bauernfeind</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 301</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2a	SP <sub>1,Fach</sub> : 2a	B.A. <sub>ALK</sub> :
	Gy/Ge: 2a	SP <sub>2,Fach</sub> : 2a	B.A. <sub>AS</sub> : 1, 15
	BK: 2a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000)</b>			

<b>154102</b>	<b>Introduction to Linguistics - Kurs B (2 Ü)</b>		
	<b>Do 14:15 – 15:45</b>	<b>R. 3.208</b>	<b>Jansing</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 301</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2a	SP <sub>1,Fach</sub> : 2a	B.A. <sub>ALK</sub> :
	Gy/Ge: 2a	SP <sub>2,Fach</sub> : 2a	B.A. <sub>AS</sub> : 1, 15
	BK: 2a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000)</b>			

Linguistics is the study of both language and languages - that is, the object of study can be human language in general, and an individual language like English, respectively or in conjunction. As every participant in this class will be a competent language user, our conscious or implicit knowledge of language will form a starting point, from which we will depart to the various levels of linguistic description:

- phonetics (the study of the sounds of language)
- phonology (the study of the sound system of a language)
- morphology (the formal analysis of words and word forms)
- syntax (the study of sentences and of the rules by which they are formed)
- semantics (the study of meaning - both of words and sentences).

As human language is a means of communication, some non-linguistic (or extralinguistic) circumstances of language use and their influence on language will also be introduced and discussed.

Credits will be awarded on the basis of:

- a) a mid-term written exam on phonetics and phonology;
- b) an end-of-term written exam on morphology, semantics, and syntax.

Participants will have to secure a PASS in both of these.

Each class will be accompanied by a tutorial (one hour per week).

Textbook: Blake, Barry J. 2008. *All About Language*. Oxford: Oxford University Press.

<b>154103</b>	<b>English Semantics (2 PS)</b>		
	<b>Mi 12:15 – 13:45</b>	<b>R. 3.208</b>	<b>Cass</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 302</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2b	SP <sub>1,Fach</sub> : 2b	B.A. <sub>ALK</sub> :
	Gy/Ge: 2b	SP <sub>2,Fach</sub> : 2b	B.A. <sub>AS</sub> : 1d, 3a, 4b, 15c, 16c
	BK: 2b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000): A1, 2, 3</b>			

This seminar is intended for students who have already completed the "Introduction to Linguistics" and are now ready to look more closely into one branch of linguistic study – *semantics*.

My intention is to combine introductory presentations with group activities and short seminar papers to help us to come to an understanding of some of the many sides to *meaning*, and of how different approaches to semantics contribute to our comprehension of how English functions in enabling us to *mean*. We will cover key aspects of the linguistic approach to semantics, but also spend a good deal of time looking at language put to use in the world around us to achieve specific effects (e.g. in advertising, in comedy and in political discourse).

Students will be expected to undertake regular reading assignments, chiefly from the book mentioned below, which should be seen as a "set text". Assignments will also be available for presentations during the seminar; these (together with the written version to be handed in) will form the basis for assessment for students wishing to gain a credit for this course.

**Please note that this course is open only to students who have already completed the "Introduction to Linguistics" course.**

Recommended reading:

Griffiths, Patrick. 2006. *An introduction to English semantics and pragmatics*. Edinburgh: Edinburgh University Press.

<b>154104</b>	<b>Pragmatics (2 PS)</b>		
	<b>Fr 14:15 – 15:45</b>	<b>R. 0.220/EF50</b>	<b>Bücker</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 302 MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2b	SP <sub>1,Fach</sub> : 2b	B.A. <sub>ALK</sub> :
	Gy/Ge: 2b	SP <sub>2,Fach</sub> : 2b	B.A. <sub>AS</sub> : 1d, 3a, 4b, 15c, 16c
	BK: 2b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): A1, 2</b>		

Pragmatics is the discipline of linguistics that primarily deals with how we use language in everyday situations. We will see that this is quite another "ball game" than pure semantics because factors such as speaker intentions or situational contexts come into play. This means the pragmatic meaning of an utterance is often quite different from the semantic meaning. Consider for instance how we can implicitly communicate an answer to a question by changing the subject ("So how do you like my new hair cut?" – "You know, I think you should wear a hat more often. You're a hat person, anyway"). Even not giving any response at all - even though you clearly *could* have - can communicate an opinion, e.g. remaining silent in response to "I think I've become fat, don't you think?" can make the speaker think you agree with that observation, whereas in response to "I'm a very good driver, don't you think?" remaining silent might signal disagreement. In addition to that we will also see what the structure of longer conversations in everyday situations can tell us about how the participants both communicate linguistic meaning in interaction as well as how they use communication strategies to negotiate their social status relative to the other members of the exchange. Participants will be required to do a presentation, actively participate in class as well as pass a written test at the end of term. A reader will be made available by the beginning of the semester.

**Please note that this course is open only to students who have already completed the "Introduction to Linguistics" course.**

<b>154105</b>	<b>Second Language Acquisition (2 PS)</b>		
	<b>Mi 10:15 – 11:45</b>	<b>R. UH 300/EF50</b>	<b>Jansing</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 302 MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2b	SP <sub>1,Fach</sub> : 2b	B.A. <sub>ALK</sub> :
	Gy/Ge: 2b	SP <sub>2,Fach</sub> : 2b	B.A. <sub>AS</sub> : 1d, 3a, 4b, 15c, 16c
	BK: 2b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): A1, 2</b>		

"Can nein - small!" - the response of a 2 1/2 year-old growing up bilingually with English and German to his mother's request to pick up his toys from the floor. While certainly not conforming to adult norms of English or German, he nevertheless makes himself understood ("I can't pick up the toys - I'm still too small). He had certainly not heard this construction before, so how did it come about? And what can this utterance tell us about language acquisition? In this seminar we will be looking at different theories of second language acquisition as well as observing individuals acquiring a second language at a relatively early age. Some of the seminar sessions will therefore be taking place in the bilingual Kindergarten in Dortmund-Kley and you should be prepared to invest some extra time to do practical studies there outside of seminar time. We will build on knowledge you have acquired in the Introduction to Linguistics. Successful completion of the Introduction to Linguistics is therefore a requirement for attending this seminar. To obtain full credit for the seminar you also have to pass a final written test.

Mainly because of the practical studies we want to do in the Kindergarten the number of participants is limited.

**Please note that this course is open only to students who have already completed the "Introduction to Linguistics" course.**

Recommended reading:

Saville-Troike, Muriel. 2006. *Introducing Second Language Acquisition*. Cambridge: CUP.

<b>154106</b>	<b>Cognitive Linguistics (2 PS)</b>		
	<b>Do 16:15 – 17:45</b>	<b>R. 3.207/EF50</b>	<b>Reinertz</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 302 MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2b	SP <sub>1,Fach</sub> : 2b	B.A. <sub>ALK</sub> :
	Gy/Ge: 2b	SP <sub>2,Fach</sub> : 2b	B.A. <sub>AS</sub> : 1d, 3a, 4b, 15c, 16c
	BK: 2b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): A1, 2, 3</b>		

The label "Cognitive Linguistics" has been given to an approach to the study of language that began in the 1970s and has become more and more fruitful since the 1980s. Most of the research has focused on semantics, but morphology and syntax also figure significantly, plus other linguistic areas like language acquisition, phonology, and historical linguistics.

There are three major hypotheses which guide the cognitive approach to language:

- language is not an autonomous cognitive faculty, but depends on and is embedded in our general cognitive faculties;
- grammar is conceptualisation, i.e. linguistic structures are closely connected to our non-linguistic concepts of the world; for instance, syntactic functions like subject and objects mirror the participants in an event that we witness.
- knowledge of language emerges from language use; in effect, this means that we are not genetically equipped with an abstract and universal grammar which only needs "input" from the language which we are exposed to as children, but that the language acquisition process is closely connected to pairings of non-linguistic situations with linguistic expressions which we encounter at an early age.

In the seminar, we will study the effects that these hypotheses have on the description and explanation of linguistic phenomena mostly from the fields of lexical semantics and grammar. Highly recommended for students of (or interested in) psychology.

Requirements for credits will be announced in the first week.

**Please note that this course is open only to students who have already completed the "Introduction to Linguistics" course.**

Textbook:

Lee, David. 2001. *Cognitive Linguistics. An Introduction*. Oxford: Oxford University Press.

Additional (mandatory) readings will be announced in class.

<b>154107</b>	<b>Phonetics and Phonology (2 PS)</b>		
	<b>Di 08:30 – 10:00</b>	<b>R. 3.208</b>	<b>Dornbusch</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 302</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2b	SP <sub>1.Fach</sub> : 2b	B.A. <sub>ALK</sub> :
	Gy/Ge: 2b	SP <sub>2.Fach</sub> : 2b	B.A. <sub>AS</sub> : 1d, 3a, 4b, 15c, 16c
BK: 2b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000): A1, 2, 3</b>			

Building on the foundations laid by the Introduction to Linguistics, we will follow some theoretical issues related to phonemes and allophones, and will further consider syllables and their structure. A much-discussed area is also the placement of stress in English words, for which we will attempt to define rules which might help us predict which syllable will receive (primary) stress. But phonology also functions above the word level; consider forms like doncha, gotcha, gonna, whassup (don't you, got you, going to, what's up). Phonology also plays an important role in differentiating varieties of English: this concerns accents (= the phonological level of varieties, as opposed to dialects, which also include syntax, morphology, lexis, and pragmatics). We will take a look at various major (and well-documented) accents of the English language, like American English, Scottish English, and others.

The course requirements are regular and active participation, fulfilment of homework assignments, and a written final exam. Our set text (source of exercises, etc.) will be announced in the first session.

**Please note that this course is open only to students who have already completed the "Introduction to Linguistics" course.**

<b>154113</b>	<b>What are words made of? An Introduction to English Morphology (2 PS)</b>		
	<b>Fr 10:15 – 11:45</b>	<b>R. 3.205</b>	<b>Ponomareva</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 302</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2b	SP <sub>1.Fach</sub> : 2b	B.A. <sub>ALK</sub> :
	Gy/Ge: 2b	SP <sub>2.Fach</sub> : 2b	B.A. <sub>AS</sub> : 1d, 3a, 4b, 15c, 16c
BK: 2b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000): A1, 2, 3</b>			

How do we form new words, and how do we understand words we have never encountered before, without even using a dictionary? Why are some words possible, but not accepted? These are the fundamental questions we will address, building on your knowledge of morphology acquired in the Introduction to Linguistics. We will come to know the principal methods employed by the English language in forming words, as exemplified in:

- unkind, overtax, ablaze
- baker, witches, cohesive, organize
- apple-tree, racing car, screwdriver, singer-songwriter, blackboard, redcoat
- stone n., v.; dry adj., v.

The course requirements are regular and active participation plus a written end-of-term test.

**Please note that this course is open only to students who have already completed the "Introduction to Linguistics" course.**

Recommended reading:

Carstairs-McCarthy, Andrew. 2002. *An Introduction to English Morphology*. Edinburgh: Edinburgh University Press.

## HAUPTSTUDIUM / 2. STUDIENPHASE

<b>154108</b>	<b>Historical Dimensions of the English Language (2 S)</b>		
	<b>Mi 16:15 – 17:45</b>	<b>R. UH 300</b>	<b>Krause</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 701</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR:	SP <sub>1.Fach</sub> :	B.A. <sub>ALK</sub> :
	Gy/Ge: 4a	SP <sub>2.Fach</sub> :	B.A. <sub>AS</sub> : 1d, 3a, 15c, 16c
BK: 4a		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000): A 1, 2, 4, 5</b>			

154109				Historical Dimensions of the English Language (2 S)			
		Do 14:15 – 15:45	R. 3.205		Peters		
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>			Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften			
	BA LA: 701 MA LA						
	LPO 2003						
	GHR: 4a		SP <sub>1,Fach</sub> :		B.A. <sub>ALK</sub> :		
	Gy/Ge: 4a		SP <sub>2,Fach</sub> :		B.A. <sub>AS</sub> : 1d, 3a, 15c, 16c		
	BK: 4a				M.A. <sub>ALK</sub> :		
				M.A. <sub>AS</sub> :			
LA: alte LPO (1994/2000): A 1, 2, 4, 5							

The earliest English texts date back to around 700 - and their language is extremely different from the English language as we know it. And even if we consider a text from the end of the 14th century, we will find it more recognizable, but still far from easily readable. Shakespeare's works seem to offer a safe footing - but why are the sisters in Macbeth weird, and why couldn't Shakespeare find correct rhymes, at least some of the time? Then again, Shakespeare's language is markedly different from 14th century English, and even more so from the earliest texts. The explanation to all this lies in the fact that English is a language, and languages are forever subject to change, be it in pronunciation, vocabulary, or syntax. We will outline some of the major changes which have affected the English language over its long history, and which have contributed to its present shape. In the process, we will consider some basics about historical linguistics, i.e. the description and explanation of language change. This will involve the search for causes of linguistic change, which may be found inside language itself, but also in the cultural circumstances in which languages are embedded.

Credits will be given for regular attendance, submitting a series of exercises, and the end-of-term written test.

Introductory reading and textbook (recommended for purchase): van Gelderen, Elly. 2006. *A History of the English Language*. Amsterdam: Benjamins.

154110				Language and Society (2 HS)			
		Di 14:15 – 15:45	R. 3.208		Peters		
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>			Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften			
	BA LA BfP: 503, 702, 703, BvP: 503; BrP: 503 MA LA 1201, 1202, 1203						
	LPO 2003						
	GHR: 5a		SP <sub>1,Fach</sub> : 5a		B.A. <sub>ALK</sub> :		
	Gy/Ge: 8a, b		SP <sub>2,Fach</sub> : 4b		B.A. <sub>AS</sub> : 8, 9		
	BK: 8a, b				M.A. <sub>ALK</sub> :		
				M.A. <sub>AS</sub> : 11, 12, 13			
LA: alte LPO (1994/2000): A1, 2, 3, 4, 5							

Since the 1960s, the study of language in its social context has moved into the centre of linguistic research. The aims were not only to describe the socially motivated differences in speech (pronunciation, grammar, vocabulary), but also to identify the social factors influencing such variation. Related to this are questions like:

- judgements on social dialects;
- the interrelations of social structure, social psychology, and language;
- political and cultural consequences of variation in language.

Our topics for discussion will come from the rather wide scope described by these questions. This means that we will introduce influential models for the description and analysis of sociolinguistic variation, and discuss these in their application to varieties of English (geographical, social, gender-related).

Recommended reading:

Meyerhoff, Miriam. 2006. *Introducing Sociolinguistics*. London: Routledge.

154111				English as a World Language (2 HS)			
		Do 10:15 – 11:45	R. 3.208		Peters		
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>			Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften			
	BA LA BfP: 503, 702, 703 BvP: 503; BrP: 503 MA LA 1201, 1202, 1203						
	LPO 2003						
	GHR: 5a		SP <sub>1,Fach</sub> : 5a		B.A. <sub>ALK</sub> :		
	Gy/Ge: 8a, b		SP <sub>2,Fach</sub> : 4b		B.A. <sub>AS</sub> : 8, 9		
	BK: 8a, b				M.A. <sub>ALK</sub> :		
				M.A. <sub>AS</sub> : 11, 12, 13			
LA: alte LPO (1994/2000): A1, 2, 3, 4, 5							

A 16th century scholar wrote that while the English language was restricted to an insular existence, there might still be a great future ahead, as there had been for Greek and Latin. He could not have foreseen to what an extent his vision was to become reality! Today, English is employed as a first or second language in every continent, mostly as a result of the British efforts to acquire colonies in every corner of the world.

Today, a number of major varieties of English can be distinguished:

- "British English", which, however, is not as homogeneous as the term may suggest;
- American English, which is not exactly homogeneous. either;
- Australian English;
- English in Africa;
- Varieties of English in Asia, notably in India.

Especially in the former African and Asian colonies, interesting sociolinguistic aspects are connected to the use of the English language, e.g. whether its status as an official language is to continue, or whether another, indigenous language can take its place.

German EFL teachers are highly likely to encounter various forms of English when their students return from exchanges in far-off places, bringing back "their own English", which may not quite sound like what their teacher taught them. Accordingly, some knowledge of the essential features of world-wide varieties of English might come in handy.

The class will deal with some of the major varieties, first laying a foundation by describing their phonological, lexical and syntactic peculiarities. A look at their origins and development will also be necessary. Sociolinguistic topics will also be discussed extensively. For these purposes, texts and a range of audiovisual materials will be used.

Introductory reading:

Laurie Bauer. 2003. *An Introduction to International Varieties of English*. Edinburgh: Edinburgh University Press.

Mesthrie, Rajend & Rakesh M. Bhatt. 2008. *World Englishes. The Study of New Linguistic Varieties*. Cambridge: Cambridge University Press.

154112	Second Language Acquisition (2 HS)			
	Di 10:15 – 11:45	R. 3.206	Jansing	
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften	
	BA LA BfP: 503, 702, 703 BvP: 503; BrP: 503 MA LA 1201, 1202, 1203			
	LPO 2003			
	GHR: 5a	SP <sub>1,Fach</sub> : 5a		B.A. <sub>ALK</sub> :
	Gy/Ge: 8a, b	SP <sub>2,Fach</sub> : 4b		B.A. <sub>AS</sub> : 8, 9
	BK: 8°, b			M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> : 11, 12, 13	
	LA: alte LPO (1994/2000) A1, 2, 3			

This course will explore the relationship between second language acquisition (SLA) and linguistic theory. We will discuss some of the fundamental theoretical issues that inform current research in SLA from a variety of linguistic perspectives. A special focus will be on the comparison of generative and cognitive models. Further topics will include commonly used research methodologies and data collection techniques.

The requirements for credits will be announced in our first meeting. The seminar will be supported by an EWS-Workspace (<http://ews.tu-dortmund.de>) for which you should register if you get a place in this seminar. If you have any questions concerning content or organization of the seminar, don't hesitate to contact me at "barbara.jansing@udo.edu".

Reading materials for this course will be made available through the EWS-Workspace.

154114	Current Topics in English Linguistics (2 K)			
	Blockseminar		Peters	
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften	
	BA LA BfP: 503, 702, 703 BvP: 503; BrP: 503 MA LA 1201, 1202, 1203			
	LPO 2003			
	GHR: 5a	SP <sub>1,Fach</sub> : 5a		B.A. <sub>ALK</sub> :
	Gy/Ge: 8a, b	SP <sub>2,Fach</sub> : 4b		B.A. <sub>AS</sub> : 8, 9
	BK: 8a, b			M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> : 11, 12, 13	
	LA: alte LPO (1994/2000): A1, 2, 3, 4, 5			

This class is open to students who have completed a Linguistics Hauptseminar with good success, and who have discovered that their interest in the study of language goes beyond the requirements of the *Studienordnung*.

As our central topic, I would like to propose a discussion of the history of individual English words and/or word fields, which will include theoretical aspects, but will mainly focus on case studies.

Our first – and preliminary – meeting is scheduled for Monday, 20 April, 12.00, room 3.216. All organisational matters will be discussed then.

## MASTERSTUDIENGÄNGE LEHRAMT

154111	English as a World Language (2 HS)			
	Do 10:15 – 11:45	3.208	Peters	
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften	
	BA LA BfP: 503, 702, 703 BvP: 503; BrP: 503 MA LA 1201, 1202, 1203			
	LPO 2003			
	GHR: 5a	SP <sub>1,Fach</sub> : 5a		B.A. <sub>ALK</sub> :
	Gy/Ge: 8a, b	SP <sub>2,Fach</sub> : 4b		B.A. <sub>AS</sub> : 8, 9
	BK: 8a, b			M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> : 11, 12, 13	
	LA: alte LPO (1994/2000): A1, 2, 3, 4, 5			

A 16th century scholar wrote that while the English language was restricted to an insular existence, there might still be a great future ahead, as there had been for Greek and Latin. He could not have foreseen to what an extent his vision was to become reality! Today, English is employed as a first or second language in every continent, mostly as a result of the British efforts to acquire colonies in every corner of the world.

Today, a number of major varieties of English can be distinguished:

- "British English", which, however, is not as homogeneous as the term may suggest:
- American English, which is not exactly homogeneous. either;
- Australian English;
- English in Africa;
- Varieties of English in Asia, notably in India.

Especially in the former African and Asian colonies, interesting sociolinguistic aspects are connected to the use of the English language, e.g. whether its status as an official language is to continue, or whether another, indigenous language can take its place.

German EFL teachers are highly likely to encounter various forms of English when their students return from exchanges in far-off places, bringing back "their own English", which may not quite sound like what their teacher taught them. Accordingly, some knowledge of the essential features of world-wide varieties of English might come in handy.

The class will deal with some of the major varieties, first laying a foundation by describing their phonological, lexical and syntactic peculiarities. A look at their origins and development will also be necessary. Sociolinguistic topics will also be discussed extensively. For these purposes, texts and a range of audiovisual materials will be used.

Introductory reading:

Laurie Bauer. 2003. *An Introduction to International Varieties of English*. Edinburgh: Edinburgh University Press.

Mesthrie, Rajend & Rakesh M. Bhatt. 2008. *World Englishes. The Study of New Linguistic Varieties*. Cambridge: Cambridge University Press.

154112	Second Language Acquisition (2 HS)			
	Di 10:15 – 11:45	R. 3.206	Jansing	
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften	
	BA LA BfP: 503, 702, 703 BvP: 503; BrP: 503 MA LA 1201, 1202, 1203			
	LPO 2003			
	GHR: 5a	SP <sub>1.Fach</sub> : 5a		B.A. <sub>ALK</sub> :
	Gy/Ge: 8a, b	SP <sub>2.Fach</sub> : 4b		B.A. <sub>AS</sub> : 8, 9
	BK: 8°, b			M.A. <sub>ALK</sub> :
	LA: alte LPO (1994/2000) A1, 2, 3			M.A. <sub>AS</sub> : 11, 12, 13

This course will explore the relationship between second language acquisition (SLA) and linguistic theory. We will discuss some of the fundamental theoretical issues that inform current research in SLA from a variety of linguistic perspectives. A special focus will be on the comparison of generative and cognitive models. Further topics will include commonly used research methodologies and data collection techniques.

The requirements for credits will be announced in our first meeting. The seminar will be supported by an EWS-Workspace (<http://ews.tu-dortmund.de>) for which you should register if you get a place in this seminar. If you have any questions concerning content or organization of the seminar, don't hesitate to contact me at "barbara.jansing@udo.edu".

Reading materials for this course will be made available through the EWS-Workspace.

154318	Suitable learning-environments for students in the Sekundarstufe II (2 HS)			
	Mo 16:00 – 17:30	R. 0.220	Bücker	
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften	
	BA LA 601 MA LA 1101, 1102, 1203			
	LPO 2003			
	GHR: -	SP <sub>1.Fach</sub> : --		B.A. <sub>ALK</sub> :
	Gy/Ge: 5a,5b	SP <sub>2.Fach</sub> : --		B.A. <sub>AS</sub> :
	BK: 5a,5b			M.A. <sub>ALK</sub> :
	LA: alte LPO (1994/2000) C 1 – 4			M.A. <sub>AS</sub> :

The ability to work with heterogeneous and diverse groups is no longer a specialty; in fact, especially starting with the 11<sup>th</sup> grade, teachers work with students with different levels of language competence on a daily basis as new classes are put together and students enroll in different schools. This seminar deals with students that no longer focus on acquiring language skills ("Spracherwerbsphase"), but rather on the production of language ("Sprachproduktionsphase"). The topics of the seminar will revolve around the following issues:

- dealing with heterogeneous groups in the English classroom
- current theories in linguistics concerning the structure of *grammar* and its corollaries for teaching English as a second language
- the transition phase from the *Spracherwerbsphase* to the *Sprachproduktionsphase*
- the implementation of diagnostic tools to assess language competence
- drafting of lesson plans and working with *Richtlinien* and *Lehrpläne*

Depending on the number of participants, it may be possible for students to sit in on (and also teach) English lessons at the Elisabeth-Lüders-Berufskolleg in Hamm.

This course is especially designed for students of *Berufskolleg* and *Gymnasium/Gesamtschule*.

This seminar will also offer a number of places for M.A. students intending to do their *English Language and Linguistics Project* (module 12, 1203).

## Sprachpraxis

### 1. STUDIENPHASE

The programme of courses offered as part of the *Sprachpraxis* module consists of *Integrated Foundation Courses* (IFCs) and *Written and Oral Communication Courses* (WOCs). You should attend one of each type of course, starting with an IFC (4SWS) and subsequently moving on to a WOC (2SWS). These course types are described in greater detail below.

#### Integrated Foundation Courses (IFC)

The aim of these courses is to provide systematic and interconnected language training. Hence, all IFCs will contain elements of pronunciation training, grammar practice, mistakes recognition, listening and reading comprehension, and some discussions. Please note that IFCs are 4-hour courses; groups will not be split and a maximum of 30 students will be able to attend each course. Once you join an IFC, you will be required to attend both parts regularly.



<b>154401</b>	<b>IFC I (4 Ü)</b>		
	Di 16:15 – 17:45 Mi 16:15 – 17:45	R. 3.206 R. 3.205	Jones
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 401 MA LA		
	LPO 2003		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c	B.A. <sub>AS</sub> :
	BK: 3a		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
	<b>LA: alte LPO (1994/2000):</b>		

<b>154402</b>	<b>IFC II (4 Ü)</b>		
	Mo 16:15 – 17:45 Di 12:15 – 13:45	R. 3.237 R. UH 300	Parker
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 401 MA LA		
	LPO 2003		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c	B.A. <sub>AS</sub> :
	BK: 3a		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
	<b>LA: alte LPO (1994/2000):</b>		

### Written and Oral Communications Courses (WOC)

All of these courses – irrespective of their individual content – focus on expression, especially through writing. The emphasis is very clearly on planned and carefully structured writing, concentrating particularly on the “argumentative essay”.

<b>154403</b>	<b>WOC: The Supernatural (2 Ü)</b>		
	Mi 16:15 – 17:45	R. 3.206	Bell
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 402 MA LA		
	LPO 2003		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c,3b	B.A. <sub>AS</sub> :
	BK: 3a		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
	<b>LA: alte LPO (1994/2000):</b>		

<b>154404</b>	<b>WOC: Media Studies (2 Ü)</b>		
	Fr 14:15 – 15:45	R. 3.206	Bell
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 402 MA LA		
	LPO 2003		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c,3b	B.A. <sub>AS</sub> :
	BK: 3a		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
	<b>LA: alte LPO (1994/2000):</b>		

<b>154405</b>	<b>WOC: Science Fiction(2 Ü)</b>		
	Fr 12:15 – 13:45	R. 3.206	Bell
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 402 MA LA		
	LPO 2003		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c,3b	B.A. <sub>AS</sub> :
	BK: 3a		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
	<b>LA: alte LPO (1994/2000):</b>		

<b>154406</b>	<b>WOC: Literature (2 Ü)</b>		
	<b>Mo 14:15 – 15:45</b>	<b>R. 3.206</b>	<b>Holst</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 402</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c,3b	B.A. <sub>AS</sub> :
BK: 3a		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000):</b>			

<b>154407</b>	<b>WOC: Cultural Studies (2 Ü)</b>		
	<b>Do 12:15 – 13:45</b>	<b>R. 3.206</b>	<b>Holst</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 402</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c,3b	B.A. <sub>AS</sub> :
BK: 3a		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000):</b>			

<b>154408</b>	<b>WOC: Drama (2 Ü)</b>		
	<b>Mi 12:15 – 13:45</b>	<b>R. 3.206</b>	<b>Jones</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 402</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c,3b	B.A. <sub>AS</sub> :
BK: 3a		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000):</b>			

<b>154409</b>	<b>WOC: Short Stories (2 Ü)</b>		
	<b>Mi 14:15 – 15:45</b>	<b>R. 3.205</b>	<b>Jones</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 402</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 3a	SP <sub>1,Fach</sub> : 3a	B.A. <sub>ALK</sub> : 1b
	Gy/Ge: 3a	SP <sub>2,Fach</sub> : 1e,2c,3b	B.A. <sub>AS</sub> :
BK: 3a		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000):</b>			

## 1./2. STUDIENPHASE

### Auslandsaufenthalt

To meet the requirements for the stay abroad, you should consult one of the members of staff who offer an opportunity for Project Design and Evaluation. When you have agreed on a project, you should register for the semester in which you intend to complete your project.

### Project Design and Evaluation

<b>154410</b>	<b>Project Design and Evaluation: Australia/New Zealand/USA (1 Ü)</b>		
			<b>Bell</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 403</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 4d	SP <sub>1,Fach</sub> : 4d	B.A. <sub>ALK</sub> :
	Gy/Ge: 5d	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
BK: 5c		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000):</b>			

<b>154411</b>	<b>Project Design and Evaluation: School placement in English schools (1 Ü)</b>		
			<b>Cass</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 403</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 4d	SP <sub>1,Fach</sub> : 4d	B.A. <sub>ALK</sub> :
	Gy/Ge: 5d	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
BK: 5c		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000):</b>		

This is for students interested in taking part in the 5-week school-placement scheme in English schools. Please arrange an appointment to see me for more details.

<b>154412</b>	<b>Project Design and Evaluation: Ireland/Scotland/USA (1 Ü)</b>		
			<b>Holst</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 403</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 4d	SP <sub>1,Fach</sub> : 4d	B.A. <sub>ALK</sub> :
	Gy/Ge: 5d	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
BK: 5c		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000):</b>		

<b>154413</b>	<b>Project Design and Evaluation: UK/USA (1 Ü)</b>		
			<b>Kane</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 403</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 4d	SP <sub>1,Fach</sub> : 4d	B.A. <sub>ALK</sub> :
	Gy/Ge: 5d	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
BK: 5c		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000):</b>		

## 2. STUDIENPHASE

These courses are open both to LPO 2003 students and to those studying under the BML regulations. If you are studying under LPO 2003, it is vital that you check which courses you are required to take in the *Hauptstudium*. The requirements differ depending on which qualification you are working towards (e.g. GHR, BK, etc.).

### Academic Writing

These courses aim at developing the understanding and writing of academic English and will guide students through the processes of text analysis, evaluation, drafting and editing. Classroom work will focus on identifying features of language at different levels of textual design and will show how vocabulary and grammar relate to the rhetorical function and context of communication. Model essays and practice material will be available during the course of the seminar. Students will be expected to contribute work on a regular basis. Access to these classes will be regulated through the EWS intranet platform.

<b>154414</b>	<b>Academic Writing I: American Literature (2 Ü)</b>		
	<b>Mo 12:15 – 13:45</b>	<b>R. 3.206</b>	<b>Holst</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA</b>		
	<b>MA LA 1002</b>		
	<b>LPO 2003</b>		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	B.A. <sub>ALK</sub> :
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 7b
BK: 8b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> : 1502	
	<b>LA: alte LPO (1994/2000):</b>		

<b>154415</b>	<b>Academic Writing II: British Literature (2 Ü)</b>		
	<b>Do 16:15 – 17:45</b>	<b>R. 3.206</b>	<b>Holst</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA</b>		
	<b>MA LA 1002</b>		
	<b>LPO 2003</b>		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	B.A. <sub>ALK</sub> :
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 7b
BK: 8b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> : 1502	
	<b>LA: alte LPO (1994/2000):</b>		

<b>154416</b>	<b>Academic Writing III: Cultural Studies (2 Ü)</b>		
	<b>Di 12:15 – 13:45</b>	<b>R. 3.206</b>	<b>Holst</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA</b>		
	<b>MA LA 1002</b>		
	<b>LPO 2003</b>		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	B.A. <sub>ALK</sub> :
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 7b
BK: 8b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> : 1502	
	<b>LA: alte LPO (1994/2000):</b>		

<b>154417</b>	<b>Academic Writing IV: The Gothic (2 Ü)</b>		
	<b>Do 12:15 – 13:45</b>	<b>R. 3.207</b>	<b>Bell</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA</b>		
	<b>MA LA 1002</b>		
	<b>LPO 2003</b>		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	B.A. <sub>ALK</sub> :
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 7b
BK: 8b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> : 1502	
	<b>LA: alte LPO (1994/2000):</b>		

<b>154418</b>	<b>Academic Writing V: Understanding Comics (2 Ü)</b>		
	<b>Do 14:15 – 15:45</b>	<b>R. 3.207</b>	<b>Bell</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA</b>		
	<b>MA LA 1002</b>		
	<b>LPO 2003</b>		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	B.A. <sub>ALK</sub> :
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 7b
BK: 8b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> : 1502	
	<b>LA: alte LPO (1994/2000):</b>		

<b>154419</b>	<b>Academic Writing VI: Comedy (2 Ü)</b>		
	<b>Mi 10:15 – 11:45</b>	<b>R. 3.206</b>	<b>Kane</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA</b>		
	<b>MA LA 1002</b>		
	<b>LPO 2003</b>		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	B.A. <sub>ALK</sub> :
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 7b
BK: 8b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> : 1502	
	<b>LA: alte LPO (1994/2000):</b>		

## Translation

For any remaining SEK I and SEK II students, this is advanced practice in translation into English with the demands of the final examination (very *alte Studienordnung*) very much in mind. For students studying under the 2003 or BML regulations, this course will provide practice in translation and give you the opportunity to gain the credit points for translation required in the respective HS module. These classes will run parallel: it would not, therefore, be sensible to attend more than one. Students attending any of these classes will be expected to prepare texts in advance of each session and to hand in work for marking. Students who require credit points are required to have two translation assignments accepted (i.e. with pass grades) in the course of the term to gain the points for this course.

Highly recommended background reading:

Barry Baddock & Susie Vrobel: *Translation Skills German-English*  
Hueber

Emily Purser & Linda Paul: *Translation: Übersetzung*  
Cornelsen  
Richard Humphrey: *Grundkurs Übersetzen Deutsch-Englisch*  
Klett  
Richard Humphrey: *Aufbaukurs Übersetzen Deutsch-Englisch*  
Klett

Recommended dictionary:

Langenscheidt/Collins Großwörterbuch Englisch, Munich 2004

154420 Translation German/English I (2 Ü)			
	Di 10:15 – 11:45	R. 3.207	Cass
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA MA LA 1001 LPO 2003		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 11a
	BK: 8b		M.A. <sub>ALK</sub> : 7b
			M.A. <sub>AS</sub> : 1501
LA: alte LPO (1994/2000):			

154421 Translation German/English II (2 Ü)			
	Di 12:15 – 13:45	R. 3.207	Cass
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA MA LA 1001 LPO 2003		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 11a
	BK: 8b		M.A. <sub>ALK</sub> : 7b
			M.A. <sub>AS</sub> : 1501
LA: alte LPO (1994/2000):			

154422 Translation German/English III (2 Ü)			
	Do 10:15 – 11:45	R. 3.206	Cass
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA MA LA 1001 LPO 2003		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 11a
	BK: 8b		M.A. <sub>ALK</sub> : 7b
			M.A. <sub>AS</sub> : 1501
LA: alte LPO (1994/2000):			

154423 Translation German/English IV (2 Ü)			
	Do 12:15 – 13:45	R. 3.208	Cass
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA MA LA 1001 LPO 2003		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 11a
	BK: 8b		M.A. <sub>ALK</sub> : 7b
			M.A. <sub>AS</sub> : 1501
LA: alte LPO (1994/2000):			

154424 Translation German/English V (2 Ü)			
	Di 14:15 – 15:45	R. 3.205	Hamblock
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA MA LA 1001 LPO 2003		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 11a
	BK: 8b		M.A. <sub>ALK</sub> : 7b
			M.A. <sub>AS</sub> : 1501
LA: alte LPO (1994/2000):			

<b>154425</b>	<b>Translation German/English VI (2 Ü)</b>		
	<b>Fr 14:15 – 15:45</b>	<b>R. 3.205</b>	<b>Hamblock</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA MA LA 1001</b>		
	<b>LPO 2003</b>		
	GHR: 5d	SP <sub>1,Fach</sub> : 5d	B.A. <sub>ALK</sub> :
	Gy/Ge: 8b	SP <sub>2,Fach</sub> : 3b	B.A. <sub>AS</sub> : 11a
	BK: 8b		M.A. <sub>ALK</sub> : 7b
			M.A. <sub>AS</sub> : 1501
	<b>LA: alte LPO (1994/2000):</b>		

## Englische Fachdidaktik

### 1. STUDIENPHASE

<b>154301</b>	<b>Introduction to English as a Second/Foreign Language (2 V/PS)</b>		
	<b>Fr 16:00 – 17:30</b>	<b>R. 3.206</b>	<b>Weishaupt</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA: 303 MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2c	SP <sub>1,Fach</sub> : 2c	B.A. <sub>ALK</sub> :
	Gy/Ge: 2c	SP <sub>2,Fach</sub> : 2b	B.A. <sub>AS</sub> :
	BK: 2c		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
	<b>LA: alte LPO (1994/2000)</b>		

In dieser Veranstaltung wird ein Überblick gegeben über

- Fremdsprachendidaktik als fächerübergreifende angewandte Wissenschaft
- Bezugswissenschaften der Fremdsprachendidaktik
- Didaktische Modelle
- Unterrichtsbezug: Kommunikation, Sprachvarianten, Kontext, Form; Unterrichtssprache Englisch
- Unterrichtsbezug: Literatur, Landeskunde, Cultural Studies
- Unterrichtsbezug: Spracherwerb, Lernen, Gedächtnis
- Fremdsprachenlernen auf verschiedenen Stufen, Alter der Lerner
- Lernerorientierung, Prozessorientierung
- Methodische Ansätze
- Fertigkeiten
- Rolle der Grammatik
- Wortschatzlernen
- jüngste Ergebnisse fachdidaktischer Forschung

*Most of the presentations in the lecture hall will be in English.*

Es wird erwartet, dass Sie regelmäßig teilnehmen, über fünf Aufsätze Ihrer Wahl aus fachdidaktischen Zeitschriften schriftliche Aufzeichnungen anfertigen, um sie zusammen mit Ihrer Abschlussklausur einzureichen, und regelmäßig am Tutorium teilnehmen. Im Verlauf des Semesters sind im Rahmen des Tutoriums Übungsaufgaben zur Vorbereitung auf die Klausur zu erledigen. In der abschließenden Klausur wird von Ihnen erwartet, dass Sie die Themen der Veranstaltung auf neue Fragestellungen hin anwenden können.

Literaturempfehlungen:

- Timm, J.-P.. 1998. *Englisch lernen und lehren*. Berlin: Cornelsen.  
 Gehring, Wolfgang. 2004, 2.Aufl.. *Englische Fachdidaktik – Eine Einführung*. Berlin: ESVerlag.  
 Brown, H.D. 1993, 3rd ed. *Principles of Language Learning and Teaching*. Englewood Cliffs: Prentice Hall.  
 Hüllen, Werner. 2005. *Kleine Geschichte des Fremdsprachenlernens*. Berlin: ESVerlag.  
 Roche, Jörg. 2005. *Fremdspracherwerb, Fremdsprachendidaktik*. Tübingen, Basel: Francke.  
 Müller-Hartmann, Andreas & Marita Schocker-von Dittfurth. 2004. *Introduction to English Language Teaching*. Stuttgart: Klett.

Auf eine größere Anzahl von Aufsätzen wird in der Veranstaltung hingewiesen, um Sie zum Selbststudium anzuregen. Für den Zugang zu Materialien ist eine zusätzliche Anmeldung auf der EWS2-Plattform erforderlich.

## 2. STUDIENPHASE

<b>154302</b>	<b>Focus on form and focus on meaning (2 HS)</b>		
	<b>Mi 16:15 – 17:45</b>	<b>R. 3.207</b>	<b>Nold</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601,602 MA LA 1101,1102</b>		
	<b>LPO 2003</b>		
	GHR: 4a,4b	SP <sub>1,Fach</sub> : 4a,4b	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a,5b	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 5a,5b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

In this class we will look at the role of grammar, vocabulary and phonetics in EFL learning and teaching at various competence levels, in light of the underlying concepts of second language acquisition and of language awareness.

A special **reader** will be available.

In order to familiarize ourselves with the curricular requirements we will consider both the curricula of NRW and the selection made in traditional textbooks for EFL teaching. Special attention will be given to the situation in the **primary school, to issues at Sek I and, if needed, in the context of vocational schools.**

Based on the research findings in second language acquisition studies we will ask ourselves if and when students can benefit from the developing explicit and implicit language knowledge. Consequently, we will analyse and discuss the role of formal aspects in the language development process and we will apply the insights gained from these discussions to concrete examples of EFL teaching in the classroom.

To be as concrete as possible, we will deal with textbook examples more specifically (preferably to be done in group work – a requirement for active participation)

There will be a final test for those who need **it - alternatively** a written portfolio of the class - and there will also be various topics for critical papers.

<b>154305</b>	<b>Americans are superficial, the British are stiff and Germans live off Sauerkraut? – Teaching Intercultural Competence (2 HS)</b>		
	<b>Blockseminar</b>		<b>Timpe</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601, 602 MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 2d,4a,4b	SP <sub>1,Fach</sub> : 4a,4b	B.A. <sub>ALK</sub> :
	Gy/Ge: 2d,5a,5b	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 2d,5a,5b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

As language does not exist independently from culture, all foreign language teachers are also faced with the task of teaching intercultural communication. To prepare for this task, this seminar will deal with a selection of texts on theories and models of intercultural competence and intercultural development. We will have a close look at texts by Bennett, Byram and others, discuss different models and approaches, and actively try out different methods which can also be used in the EFL classroom.

Students who would like to participate in this class should be willing to do a close reading of the texts and contribute to the discussions in class. As a final product, all students will have to plan two lessons for actual use in school and hand in their *Unterrichtsentwürfe* until the end of the semester. A collection of these lesson plans and teaching materials will be made available online for all students for future teaching.

### Requirements:

- regular attendance
- reading of texts
- participation in class
- two short essays during the semester
- lesson plan

A reader with texts will be made available in the Copyshop at the beginning of April. For further questions, feel free to contact me via [veronika.timpe@udo.edu](mailto:veronika.timpe@udo.edu).

This seminar will take place as a *Blockseminar* in the first week of August.

<b>154306</b>	<b>Examenskolloquium (1 K)</b>		
	<b>Mi 18:00 – 18:45</b>	<b>R. 3.207</b>	<b>Nold</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA relevant MA LA relevant</b>		
	<b>LPO 2003</b>		
	GHR: relevant	SP <sub>1,Fach</sub> : relevant	B.A. <sub>ALK</sub> :
	Gy/Ge: relevant	SP <sub>2,Fach</sub> : relevant	B.A. <sub>AS</sub> :
	BK: relevant		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) relevant</b>		

Based on the needs of the students participating we will agree on a series of topics, do brainstorming activities with regard to them and get ourselves involved in voluntary exam situations (simulations).

<b>154307</b>	<b>Music and Drama in EFL Teaching (2 HS)</b>		
	Di 14:15 – 15:45	R. UH 300	Kane
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 601, 602, 603 MA LA		
	LPO 2003		
	GHR: 2d,4a,4b	SP <sub>1,Fach</sub> : 2d,4a,4b	B.A. <sub>ALK</sub> :
	Gy/Ge: 2d,4d,5a,5b	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 2d,4d,5a,5b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

This seminar will focus on the use of drama and music in EFL teaching. The term "drama" will include school play productions, the acting out of pre-written scripts in the classroom, role play, and drama techniques. The term "music" includes activities such as the use of rap and chants, and the texts of pop and country music. The potential of classical music will not be neglected (e.g. Ken Russell's *Elgar*), and we will be devoting special attention to music drama and musicals such as The Who's *Tommy*. If interested in taking part, please register for the seminar's ewws site, where more information will be provided.

<b>154309</b>	<b>Error Correction in ESL Writing (2 HS)</b>		
	Do 10:15 – 11:45	R. 3.206	Jansing
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 601 MA LA 1101,1102		
	LPO 2003		
	GHR: 4a	SP <sub>1,Fach</sub> : 4a	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 5a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

This course will focus on the question of how to deal with learners' errors in L2 writing. Topics will include the relevance of errors and error correction for the language acquisition process, the efficacy of correcting written errors, standards and norms, and others. The practical issues will be explored through correcting authentic student essays. Participants will therefore have to prepare correction assignments at home on a regular basis.

The requirements for credits will be announced in our first meeting. The seminar will be supported by an EWS-Workspace (<http://ews.tu-dortmund.de>). Once you have been assigned to this course, you should also register there. If you have any questions concerning content or organization of the seminar, don't hesitate to contact me at "barbara.jansing@udo.edu".

Reading materials will be made available through the EWS-Workspace for this course.

<b>154310</b>	<b>Becoming e-literate: Language Learning in an Electronic Age</b> (a seminar in cooperation with Martin-Luther-Universität Halle-Wittenberg)		
	Di 10:15 – 11:45 + Online-Phasen (abwechselnd)	Raum: UH 300 für Präsenzphasen	Roters
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BML (WS 05/06 ff.): 601,602, 603		
	LPO 2003		
	GHR: 4a, 4b	SP <sub>1,Fach</sub> : 4a, 4b	B.A. <sub>ALK</sub> : ---
	Gy/Ge: 5a, 5b	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> : ---
	BK: 5a, 5b		M.A. <sub>ALK</sub> : ---
		M.A. <sub>AS</sub> : ---	
	<b>LA: alte LPO (1994/2000) C 1-4 HS</b>		

Terms like "new media", "information technology" or "web 2.0" are difficult to define. What is more, they are permanently under the pressure to innovate and evolve as they cover a field of knowledge and application that changes rapidly.

In this seminar, we will attempt to critically examine the potential of new media with regard to the EFL classroom. At the same time, we will collaborate with peers from the British and American Studies Department at Martin-Luther-Universität Halle-Wittenberg. Participants in this course will actively work with new media and, thereby, foster their own proficiency in e-learning as well as their didactic background knowledge. Hands-on projects will allow participants to become e-literate: They may involve, but are not restricted to, applications such as wiki, blogs, multimedia portals, social networks, instant messaging and video conferencing, podcasting and collaborative workspaces.

- What are the linguistic, psychological or pedagogic foundations for media literacy?
- How can media and language competences be trained in the EFL classroom?
- What are appropriate electronic tools to learn foreign languages awareness and consciousness?

In our analysis, we will include theoretical as well as empirical research showing the efficacy of innovative communication technologies (ICT) and the use of new media in education. As of the end of March 2009, a Moodle-workspace will be made available for this class, which will provide information on course requirements and reading materials (there will only be an online reader for this class). Please register for this workspace before coming to our first session. Our schedule will include a combination of real and virtual meetings.

The course is limited to 30 participants. Further information will be given on our respective office homepages.



<b>154311</b>	<b>Teaching in bilingual contexts (2 HS)</b>		
	<b>Mi 10:15 – 11:45</b>	<b>R. 3.205</b>	<b>Nold</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601 MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 4a	SP <sub>1,Fach</sub> : 4a	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 5a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) BILINGUAL für alle Studiengänge</b>		

In this class we will first deal with issues of **bilingualism as an acquisition process, bilingualism in the context of education, bilingual programs such as immersion and CLIL and the various types of educational programs in Germany.**

Extracts from the publication *Bilingualism by Baker* will be a set book for this part (available as a **reader** in the copy shop).

We will also try to develop bilingual modules – the choice of subjects and topics will be discussed and decided in class. In line with the theoretical concepts we will develop and discuss and try out concrete methodological examples of bilingual lessons. These will preferably be developed in group work and presented to the whole class.

**A list of publications will be provided.**

Requirement for active participation: Being familiar with the texts and participation in discussions and group work.

There will be a final test for those who need it (Klausur) – an alternative will be a written portfolio of this class - and there will also be a variety of topics for critical papers.

<b>154314</b>	<b>Literature in the EFL class (2 HS)</b>		
	<b>Do 08:30 – 10:00</b>	<b>R. 3.208</b>	<b>Nold</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 602,603 MA LA 1101,1102</b>		
	<b>LPO 2003</b>		
	GHR: 4a,4b	SP <sub>1,Fach</sub> : 4a,4b	B.A. <sub>ALK</sub> :
	Gy/Ge: 4d,5a,5b	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 4d,5a,5b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

In this class we will be concentrating on authentic and adapted literary texts for teaching purposes in the EFL classroom at different competence levels.

At the beginning we will briefly familiarize ourselves with central publications on "Literaturdidaktik" (Nissen, Bredella, Jarfe, Nünning, Burwitz-Melzer etc. – available in a **reader**).

The main focus will then be on a selection of literary texts (some of them will be available in the **reader**): We will discuss if, why (not), when and how these texts might be used for teaching. **We will start off with a novel for young adults: Lois Lowry, Messenger, Delacorte Press: New York 2004.**

In order to be as relevant as possible, we will develop simulations of teaching sequences, using our texts.

Everybody will be involved in these simulations, although in different roles (a requirement for active participation).

For those who need a final test (Klausur) a text will be a possibility – an alternative will be a written portfolio of the class. Topics for critical papers will be discussed.

<b>154315</b>	<b>Textbook analysis (2 HS)</b>		
	<b>Fr 14:15 – 15:45</b>	<b>R. 3.207</b>	<b>Kurtz</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601 MA LA 1101,1102</b>		
	<b>LPO 2003</b>		
	GHR: 4a	SP <sub>1,Fach</sub> : 4a	B.A. <sub>ALK</sub> :
	Gy/Ge: 4d,5a	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 4d,5a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

Textbooks are widely used in German EFL classrooms, in secondary as well as in primary schools. From a CLT (communicative language teaching) point of view, this course focuses on methodological guidelines and pedagogical criteria essential to evaluating EFL textbooks, related language learning materials and technologies. The overall aim is to equip students with the know-how and the basic skills required to avoid textbook dependency and misuse in everyday classroom practice. Course languages are English and German.

<b>154317</b>	<b>Content-Based Language Teaching – Business English (2 HS)</b>		
	<b>Mo 14:15 – 15:45</b>	<b>R. 3.205</b>	<b>Trampus</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601 MA LA 1101,1102</b>		
	<b>LPO 2003</b>		
	GHR: 4a	SP <sub>1,Fach</sub> : 4a	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 5a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) BILINGUAL für alle Studiengänge</b>		

This Content-Based Language Teaching course introduces students to bilingual instruction which has been developed in many European countries. The course covers key issues in bilingualism and bilingual education, and bilingual CLIL programmes in Europe.

Various school content taught in English is examined during the course (e.g. history, geography and biology), however, special attention is paid to practical aspects of teaching business content in English, such as dealing with specialist texts and teaching business skills. Reader will be available at the copy shop.

<b>154318</b>	<b>Suitable learning-environments for students in the Sekundarstufe II (2 HS)</b>		
	<b>Mo 16:00 – 17:30</b>	<b>R. 0.220/EF 50</b>	<b>Bücker</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601 MA LA 1101, 1102, 1203</b>		
	<b>LPO 2003</b>		
	GHR: -	SP <sub>1,Fach</sub> : --	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a,5b	SP <sub>2,Fach</sub> : --	B.A. <sub>AS</sub> :
	BK: 5a,5b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

The ability to work with heterogeneous and diverse groups is no longer a specialty; in fact, especially starting with the 11<sup>th</sup> grade, teachers work with students with different levels of language competence on a daily basis as new classes are put together and students enroll in different schools. This seminar deals with students that no longer focus on acquiring language skills ("Spracherwerbsphase"), but rather on the production of language ("Sprachproduktionsphase"). The topics of the seminar will revolve around the following issues:

- dealing with heterogeneous groups in the English classroom
- current theories in linguistics concerning the structure of *grammar* and its corollaries for teaching English as a second language
- the transition phase from the *Spracherwerbsphase* to the *Sprachproduktionsphase*
- the implementation of diagnostic tools to assess language competence
- drafting of lesson plans and working with *Richtlinien* and *Lehrpläne*

Depending on the number of participants, it may be possible for students to sit in on (and also teach) English lessons at the Elisabeth-Lüders-Berufskolleg in Hamm.

This course is especially designed for students of *Berufskolleg* and *Gymnasium/Gesamtschule*.

This seminar will also offer a number of places for M.A. students intending to do their *English Language and Linguistics Project* (module 12, 1203).

## MASTERSTUDIENGÄNGE LEHRAMT

<b>154302</b>	<b>Focus on form and focus on meaning (2 HS)</b>		
	<b>Mi 16:15 – 17:45</b>	<b>R. 3.207</b>	<b>Nold</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601,602 MA LA 1101,1102</b>		
	<b>LPO 2003</b>		
	GHR: 4a,4b	SP <sub>1,Fach</sub> : 4a,4b	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a,5b	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 5a,5b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

In this class we will look at the role of grammar, vocabulary and phonetics in EFL learning and teaching at various competence levels, in light of the underlying concepts of second language acquisition and of language awareness.

A special **reader** will be available.

In order to familiarize ourselves with the curricular requirements we will consider both the curricula of NRW and the selection made in traditional textbooks for EFL teaching. Special attention will be given to the situation in the **primary school, to issues at Sek I and, if needed, in the context of vocational schools.**

Based on the research findings in second language acquisition studies we will ask ourselves if and when students can benefit from the developing explicit and implicit language knowledge. Consequently, we will analyse and discuss the role of formal aspects in the language development process and we will apply the insights gained from these discussions to concrete examples of EFL teaching in the classroom.

To be as concrete as possible, we will deal with textbook examples more specifically (preferably to be done in group work – a requirement for active participation)

There will be a final test for those who need **it - alternatively** a written portfolio of the class - and there will also be various topics for critical papers.

<b>154309</b>	<b>Error Correction in ESL Writing (2 HS)</b>		
	<b>Do 10:15 – 11:45</b>	<b>R. 3.206</b>	<b>Jansing</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601 MA LA 1101,1102</b>		
	<b>LPO 2003</b>		
	GHR: 4a	SP <sub>1,Fach</sub> : 4a	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 5a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

This course will focus on the question of how to deal with learners' errors in L2 writing. Topics will include the relevance of errors and error correction for the language acquisition process, the efficacy of correcting written errors, standards and norms, and others. The practical issues will be explored through correcting authentic student essays. Participants will therefore have to prepare correction assignments at home on a regular basis.

The requirements for credits will be announced in our first meeting. The seminar will be supported by an EWS-Workspace (<http://ews.tu-dortmund.de>). Once you have been assigned to this course, you should also register there. If you have any questions concerning content or organization of the seminar, don't hesitate to contact me at "barbara.jansing@udo.edu".

Reading materials will be made available through the EWS-Workspace for this course.

<b>154314</b>	<b>Literature in the EFL class (2 HS)</b>		
	<b>Do 08:30 – 10:00</b>	<b>R. 3.208</b>	<b>Nold</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 602,603 MA LA 1101,1102</b>		
	<b>LPO 2003</b>		
	GHR: 4a,4b	SP <sub>1,Fach</sub> : 4a,4b	B.A. <sub>ALK</sub> :
	Gy/Ge: 4d,5a,5b	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 4d,5a,5b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

In this class we will be concentrating on authentic and adapted literary texts for teaching purposes in the EFL classroom at different competence levels.

At the beginning we will briefly familiarize ourselves with central publications on "Literaturdidaktik" (Nissen, Bredella, Jarfe, Nünning, Burwitz-Melzer etc. – available in a **reader**).

The main focus will then be on a selection of literary texts (some of them will be available in the **reader**): We will discuss if, why (not), when and how these texts might be used for teaching. **We will start off with a novel for young adults: Lois Lowry, Messenger, Delacorte Press: New York 2004.**

In order to be as relevant as possible, we will develop simulations of teaching sequences, using our texts.

Everybody will be involved in these simulations, although in different roles (a requirement for active participation).

For those who need a final test (Klausur) a text will be a possibility – an alternative will be a written portfolio of the class. Topics for critical papers will be discussed.

<b>154315</b>	<b>Textbook analysis (2 HS)</b>		
	<b>Fr 14:15 – 15:45</b>	<b>R. 3.207</b>	<b>Kurtz</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601 MA LA 1101,1102</b>		
	<b>LPO 2003</b>		
	GHR: 4a	SP <sub>1,Fach</sub> : 4a	B.A. <sub>ALK</sub> :
	Gy/Ge: 4d,5a	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 4d,5a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

Textbooks are widely used in German EFL classrooms, in secondary as well as in primary schools. From a CLT (communicative language teaching) point of view, this course focuses on methodological guidelines and pedagogical criteria essential to evaluating EFL textbooks, related language learning materials and technologies. The overall aim is to equip students with the know-how and the basic skills required to avoid textbook dependency and misuse in everyday classroom practice. Course languages are English and German.

<b>154318</b>	<b>Suitable learning-environments for students in the Sekundarstufe II (2 HS)</b>		
	<b>Mo 16:00 – 17:30</b>	<b>R. 0.220</b>	<b>Bücker</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601 MA LA 1101, 1102, 1203</b>		
	<b>LPO 2003</b>		
	GHR: -	SP <sub>1,Fach</sub> : --	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a,5b	SP <sub>2,Fach</sub> : --	B.A. <sub>AS</sub> :
	BK: 5a,5b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) C 1 – 4</b>		

The ability to work with heterogeneous and diverse groups is no longer a specialty; in fact, especially starting with the 11<sup>th</sup> grade, teachers work with students with different levels of language competence on a daily basis as new classes are put together and students enroll in different schools. This seminar deals with students that no longer focus on acquiring language skills ("Spracherwerbsphase"), but rather on the production of language ("Sprachproduktionsphase"). The topics of the seminar will revolve around the following issues:

- dealing with heterogeneous groups in the English classroom
- current theories in linguistics concerning the structure of *grammar* and its corollaries for teaching English as a second language
- the transition phase from the *Spracherwerbsphase* to the *Sprachproduktionsphase*
- the implementation of diagnostic tools to assess language competence
- drafting of lesson plans and working with *Richtlinien* and *Lehrpläne*

Depending on the number of participants, it may be possible for students to sit in on (and also teach) English lessons at the Elisabeth-Lüders-Berufskolleg in Hamm.

This course is especially designed for students of *Berufskolleg* and *Gymnasium/Gesamtschule*.

This seminar will also offer a number of places for M.A. students intending to do their *English Language and Linguistics Project* (module 12, 1203).

## Theorie-Praxis-Modul

<b>154313</b>	<b>Planung, Gestaltung und Reflexion von Englischunterricht (TPM Element 2/5 für LPO 2003) (2 HS)</b>		
	<b>Mo 16:15 – 17:45</b>	<b>R. 3.205</b>	<b>Aach</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA -- MA LA -- LPO 2003</b>		
	GHR: Studienanteil	SP <sub>1,Fach</sub> :	
	Gy/Ge: Studienanteil	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
	BK: Studienanteil		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
<b>LA: alte LPO (1994/2000)</b>			

In dieser Veranstaltung wird auf das fachspezifische Schulpraktikum vorbereitet. Dabei geht es insbesondere um forschendes Lehren: D.h., im Praktikum sollen Sie imstande sein, eine Forschungsfrage als Lehrperson zu stellen, die Sie durch Sammeln von geeigneten Beobachtungsdaten zu beantworten versuchen. Die Veranstaltung dient dazu, Sie auf diese Situation vorzubereiten.

Anstatt einiger Treffen an Montagen werden Kompakttermine stattfinden.

<b>154316</b>	<b>TPM für Master Modul 1103 (2 HS)</b>		
	<b>Do 16:15 – 17:45</b>	<b>R. 3.208</b>	<b>Nold</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA MA LA 1103 LPO 2003</b>		
	GHR:	SP <sub>1,Fach</sub> :	
	Gy/Ge:	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
	BK:		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
<b>LA: alte LPO (1994/2000)</b>			

In dieser Veranstaltung wird auf das fachspezifische Schulpraktikum vorbereitet. Dabei geht es insbesondere um forschendes Lehren: D.h., im Praktikum sollen Sie imstande sein, eine Forschungsfrage als Lehrperson zu stellen, die Sie durch Sammeln von geeigneten Beobachtungsdaten zu beantworten versuchen. Die Veranstaltung dient dazu, Sie auf diese Situation vorzubereiten.

In order to check to what extent we are familiar with important concepts for teaching, we will start off with a methodological **Reader** (available in the copy shop).

Apart from this formal requirement it is the aim of this class to prepare as many lessons as possible, preferably in group work.

### Zusatzstudiengang 'Bilinguales Lernen und Lehren'

<b>154311</b>	<b>Teaching in bilingual contexts (2 HS)</b>		
	<b>Mi 10:15 – 11:45</b>	<b>R. 3.205/EF 50</b>	<b>Nold</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 601 MA LA LPO 2003</b>		
	GHR: 4a	SP <sub>1,Fach</sub> : 4a	
	Gy/Ge: 5a	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 5a		M.A. <sub>ALK</sub> :
			M.A. <sub>AS</sub> :
<b>LA: alte LPO (1994/2000) BILINGUAL für alle Studiengänge</b>			

In this class we will first deal with issues of **bilingualism as an acquisition process, bilingualism in the context of education, bilingual programs such as immersion and CLIL and the various types of educational programs in Germany.**

Extracts from the publication *Bilingualism by Baker* will be a set book for this part (available as a **reader** in the copy shop).

We will also try to develop bilingual modules – the choice of subjects and topics will be discussed and decided in class. In line with the theoretical concepts we will develop and discuss and try out concrete methodological examples of bilingual lessons. These will preferably be developed in group work and presented to the whole class.

**A list of publications will be provided.**

Requirement for active participation: Being familiar with the texts and participation in discussions and group work.

There will be a final test for those who need it (Klausur) – an alternative will be a written portfolio of this class - and there will also be a variety of topics for critical papers.

<b>154317</b>	<b>Content-Based Language Teaching – Business English (2 HS)</b>		
	Mo 14:15 – 15:45	R. 3.205/EF 50	Trampus
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 601 MA LA 1101,1102		
	LPO 2003		
	GHR: 4a	SP <sub>1,Fach</sub> : 4a	B.A. <sub>ALK</sub> :
	Gy/Ge: 5a	SP <sub>2,Fach</sub> : 3a	B.A. <sub>AS</sub> :
	BK: 5a		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) BILINGUAL für alle Studiengänge</b>		

This Content-Based Language Teaching course introduces students to bilingual instruction which has been developed in many European countries. The course covers key issues in bilingualism and bilingual education, and bilingual CLIL programmes in Europe. Various school content taught in English is examined during the course (e.g. history, geography and biology), however, special attention is paid to practical aspects of teaching business content in English, such as dealing with specialist texts and teaching business skills. Reader will be available at the copy shop.

## Britische Literaturwissenschaft

### 1. STUDIENPHASE

<b>154201</b>	<b>Introduction to British Literary Studies – Group A (2 PS)</b>		
	Di 10:15 – 11:45	R. 3.208	Schwarz
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 101 MA LA		
	LPO 2003		
	GHR:	SP <sub>1,Fach</sub> :	B.A. <sub>ALK</sub> : 1a, 14a
	Gy/Ge:	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
	BK:		M.A. <sub>ALK</sub> : 10d
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

<b>154202</b>	<b>Introduction to British Literary Studies – Group B (2 PS)</b>		
	Di 14:15 – 15:45	R. 3.207	Schwarz
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 101 MA LA		
	LPO 2003		
	GHR:	SP <sub>1,Fach</sub> :	B.A. <sub>ALK</sub> : 1a, 14a
	Gy/Ge:	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
	BK:		M.A. <sub>ALK</sub> : 10d
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

Within British Literary Studies the course introduces participants to major issues of

- literary theory and criticism (conceptions of literature, critical approaches)
- literary history (historical periods)
- genre poetics (poetry, drama, fiction, non-fiction/prose)
- textual analysis and interpretation
- academic working methods (term papers, oral presentations)

The first part of the course is structured in the form of preparatory thematic sessions on the various sub-disciplines within British Literary Studies outlined above including discussions of exemplary texts for further illustration. The second part is organized in the form of sessions with oral presentations by participants.

The papers and oral presentations study texts from various historical periods representing different genres. Both the discussions in class and individual work on the term papers and oral presentations will familiarize participants with a considerable range of important works of British literature. This is a sound basis for further work in the more advanced stages of your studies. **The presuppositions for passing the course are a successful oral presentation plus term paper or a written exam.**

The **textbook** for this class (recommended for purchase) will be:

Nünning, Vera und Ansgar. *An Introduction to the Study of English and American Literature*. Stuttgart et al.: Ernst Klett Sprachen 2007 (2004)

Additional **secondary readings** and the **shorter primary texts** will be made available in form of a **reader** (to be purchased in the Copyshop underneath the Sonnendeck). The **longer primary texts** – not included in the reader – will be:

William Shakespeare, *Romeo and Juliet* (1597)  
Oscar Wilde, *The Picture of Dorian Gray* (1890)  
Samuel Beckett, *Waiting For Godot* (1955)  
Ian Mc Ewan, *Atonement* (2002)

A list of **possible texts for the oral presentations** will be made available during the first session.

<b>154203</b>	<b>Australian Literature and Culture</b>		
	<b>Mi 12:15 – 13:45</b>	<b>R. 3.207</b>	<b>Bell</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2b, 15a
	Gy/Ge: 1e	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
BK: 1e		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000) B</b>			

This course aims to introduce students to the history of, and key authors in, Australian literature. The focus will not only be on white Australian literature, but also Aboriginal literature and that of a variety of migrant groups. The course will also consider other media, such as film, television and the fine arts, in order to offer as broad a perspective as possible on what constitutes Australian culture. The following novels will be studied during the semester: Doris Pilkington's *Rabbit Proof Fence* and Peter Carey's *Bliss*. Other texts and articles will be available in a reader.

<b>154204</b>	<b>Sir Walter Scott: <i>The Talisman</i> and the Crusades (2 PS)</b>		
	<b>Mo 16:15 – 17:45</b>	<b>R. 3.206</b>	<b>Holst</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2b, 15a
	Gy/Ge: 1e	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
BK: 1e		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000) B</b>			

The Scottish novelist Sir Walter Scott (1771–1832) is regarded as the pioneer of the historical novel and his works are still viewed as classics of literature today. In 1825, after having written several novels with Scottish and English historical settings, he published *The Talisman* within his *Tales of the Crusaders* series. Taking place during the Third Crusade *The Talisman* is the tale of King Richard the Lionheart's attempt to regain control of the Holy Land and his fight with the Saracen ruler Saladin. In the course of the novel Scott skilfully blends fictional narrative with historical facts and draws a vivid picture of the crusaders and the fight for Jerusalem, making it one of his finest works.

The students of English literature in this seminar will strengthen their skills at analysing works dealing with Sir Walter Scott by using literary terminology as well as by identifying underlying theoretical assumptions of the different critical approaches found in the secondary literature. A written final exam will be administered at the end of the semester.

<b>154205</b>	<b>Shakespeare's Comedies on Film</b>		
	<b>Mo 14:15 – 15:45</b>	<b>R. 3.112</b>	<b>Kane</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2b, 15a
	Gy/Ge: 1e	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
BK: 1e		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000) B</b>			

This seminar will look at the way Shakespearian comedy has been adapted for the screen. In doing so, we will learn about the literary characteristics of Shakespeare's approach and the adaptation strategies involved in transferring the play to the screen. By the end of the course we will hopefully have arrived at a better understanding of the genre "comedy", of the plays under scrutiny, and of the film adaptations.

The following plays will be read (recommended editions given in square brackets): *The Comedy of Errors* [Cambridge School Shakespeare, Reclam], *Love's Labour Lost* [Arden], *The Merchant of Venice* [Arden, Cambridge School Shakespeare], *Twelfth Night* [Arden, Oxford School Shakespeare], *A Midsummer Night's Dream* [Cambridge School Shakespeare], *The Winter's Tale* [Arden]. Reading a variety of editions will give insight into different editorial approaches, while some editions provide helpful ways of teaching Shakespeare in school. Second-hand versions of most of these editions are available cheaply on the Internet. The "preferred" film adaptations are: Trevor Nunn's musical version of *The Comedy of Errors* (1978), Kenneth Branagh's Cole Porter pastiche of *Love's Labour Lost* (2000), Michael Radford's *The Merchant of Venice* (2004), Trevor Nunn's *Twelfth Night* (1996), Michael Hoffman's *A Midsummer Night's Dream* (1999), and the Lough/Doran Royal Shakespeare Company's version of *The Winter's Tale* (1998). These movies can all be borrowed from our Video Library (R. 3.220). In addition, the BBC versions of the plays are also available there. They are generally more conventionally directed than the preferred versions, but also of great interest. Students should make every effort to read and see the plays before the seminar starts.

A wide variety of further resources are available. Among the most useful are: Penny Gay *The Cambridge Introduction to Shakespeare's Comedies*, Cambridge, 2008 [a good introduction for beginners], Michael Wood *In Search of Shakespeare* BBC Video [an interesting life, available in the Video Library], Bill Bryon *Shakespeare: The World as a Stage*, 2008 [a popular and very readable account of Shakespeare's life]. I would also recommend *Shakespeare in Love*, Tom Stoppard's gloss on Shakespearian comedy.

Active participation and assessment in the seminar is by means of presentation, examination or written paper. Students are encouraged to present scenes from a play of their choice in different versions, to illustrate the director's strategy of adaptation, and to comment generally on the significance of the scene for the play. We will also be trying out some of the activities for school suggested by the Cambridge and Oxford school editions. You will be able to register for the presentation of a particular play by entering the Werkstatt/Wiki page of the seminar's ews site, and there will be a meeting to discuss planning on 02.02.2009, 11.45, R.3.207, EF50.

This seminar prepares students for the oral examination in Module 1, and we will set aside time to simulate exam conditions and to discuss appropriate role modelling.

You should register for this seminar through the seminar's website and by means of the department's on-line registration procedures. Only successful completion of these desiderata guarantees you a place in the seminar.

<b>154206</b>	<b>Love Poetry from Shakespeare to the present (2PS)</b>		
	<b>Fr 10:15 – 11:45</b>	<b>R. 3.208</b>	<b>Osterried</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA MA LA103</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a,b,c,d; 3a,b,c; 15a,b
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
	BK: 1e, 4b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

Anthony Mingella's celebrated film *The English Patient* (1996) stresses the amazing fact that there are so many sentiments actually called "love": the love for one's profession, that for one's friends and one's children, the love for God, and last but not least, the love for one's intimate partner.

This Proseminar will focus on intimate love only as the very topic of poetry. Not amazingly, we shall begin with Shakespeare's love poetry ridiculing the concept of courtly love because the poet knows that "Love looks not with the eyes, but with the mind,/ And [that] therefore is winged Cupid painted blind", as is said in *A Midsummer Night's Dream*.

As soon as this starting point is established, we shall read some love poetry from the Romantic Age with particular emphasis on Scotland's national poet Robert Burns, whose poetry is influenced by the tradition of the Scottish folk ballad. Lord Byron's most personally tinged, saddening view of love will stand in marked contrast to Burns' conception.

We shall thereupon move on to the Victorian Age in order to read poems by the outstanding "English poetess of love" Elizabeth Barrett Browning with a focus on her *Sonnets from the Portuguese* (1850) addressed to her husband English poet Robert Browning.

Finally, we shall interpret modern love poetry starting with W.H. Auden. The choice of the other poets from Modernism will depend on the students' predilection and interest: Philip Larkin, Dylan Thomas, Elizabeth Jennings, and Wendy Cope might be among them.

At the end of term, after the close-reading sessions, we shall also do some creative writing of love poetry inspired by Christine Jeffs' film *Sylvia* (2003), treating the intense and likewise tragic marriage of Sylvia Plath and Ted Hughes. The link between writing and love can well be grasped on the basis of the rare accident of two poets living, loving and hating together.

A Reader will be made available at the beginning of term both on the internet and in the Copyshop.

The different tasks to accomplish in order to get credit for the seminar due to the students' respective examination regulations are: term paper ('Hausarbeit'), take-home exam, 'active participation' (report plus essay). What to do will be explained in the course of the first session.

<b>154207</b>	<b>Selected Short Fiction by David Herbert Lawrence (2PS)</b>		
	<b>Fr 14:15– 15:45</b>	<b>R. 3.208</b>	<b>Osterried</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA MA LA103</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a,b,c,d; 3a,b,c; 15a,b
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
	BK: 1e, 4b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000)</b>		

English author David Herbert Lawrence (1885–1930) is best known for his great novels beginning with *Sons and Lovers* (1913) and ending with notorious *Lady Chatterley's Lover* (1918). The author's reputation among critics and readers varies from the high acclaim as a prophet of love to the repudiation as a writer of pornography humiliating the female sex.

Beyond the apologetic praise and the exaggerated, if not undifferentiated criticism by feminist schools, this course is intended to provide students with a fresh insight into the philosophy of a writer who is often quoted but unfortunately only seldom still read at present. We shall approach Lawrence's suggestions on how to live a better life on the basis of the close reading of some of his less popular short fiction.

The tales to be read contain all of Lawrence's famous conception of dualism: A poised inner world can only be reached if body and intellect find both their satisfaction in our personal lives and our love relationships. Such a balanced state is hard to reach and according to Lawrence only if the protagonists are willing to give up their old habits arresting them in the prison of themselves.

After our survey students will have a differentiated view of Lawrence that can no more be too easily influenced neither by too positive nor too negative clichés. Thus, they might be interested in going on to read Lawrence's famous novels, too and become part of the new academic discourse on Lawrence that aims at detecting this classic without prejudice again.

A Reader will be made available at the beginning of term both on the internet and in the Copyshop.

The different tasks to accomplish in order to get credit for the seminar due to the students' respective examination regulations are: term paper ('Hausarbeit'), take-home exam, 'active participation' (report plus essay). What to do will be explained in the course of the first session.

<b>154503</b>	<b>Scotland the Brave? The Representation of Scottishness in the Fiction of Irvine Welsh (2 PS)</b>		
	<b>Mo 10:15 – 11:45</b>	<b>R. 3.207</b>	<b>Hologas</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103 MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 15a
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a
	BK: 1e, 4b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) B3, E1</b>		

Since the more or less enforced Union with England in 1707, Scotland and the Scottish people have been constantly shown as torn between their own national pride and the struggle for independence on the one hand and the often beneficial assimilation to its semi-coloniser England on the other. Still, Scotland has remained a „stateless nation“ (McCrone).

In his novels and short stories set in the 1990s, Irvine Welsh picks up this theme of national feelings of inferiority and draws a sinister picture of postmodern Scotland far beyond stereotypical notions of Highland romanticism. Urban Scotland has to cope with social problems like high unemployment rates, alcoholism and drug addiction, domestic violence and HIV/Aids. In this seminar, we will focus on excerpts of Welsh's works such as *Trainspotting* (novel and film), *Marabou Stork Nightmares* or *The Acid House*, as well as theoretical texts on his writing and on aspects of Scottish national history and identity. Credits will be given for regular attendance, active participation in the class discussions, a short oral presentation and a final national paper (12-15 pages due Sept. 30th). There will be a reader available at the copy shop (below Sonnendeck) at the beginning of the semester. In addition, please purchase in advance Irvine Welsh's *Marabou Stork Nightmares* (no matter which publisher)!

<b>154504</b>	<b>Locomotive Breath: Train Stories (2 PS)</b>		
	<b>Do 14:15 – 15:45</b>	<b>R. 3.206</b>	<b>Piskurek</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 15a
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a
BK: 1e, 4b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) B3, E1</b>		

It may not be obvious to those travelling on the S1, but trains and railway transport used to be emblematic of progress and technology: when steam locomotives were introduced in Britain in the early 19<sup>th</sup> century, the face of travel and transportation had changed for good. Trains connected towns, ports and people, and opened up hitherto unknown dimensions of speed. While people's reactions in those early days ranged from fascination and awe to outright fear, nowadays trains are often rather associated with some sort of nostalgia, with railway museums or Railroadiana as expressions of this longing for the past.

Whether people use trains to commute, stay at train hotels like the "Orient Express" or work and live around the railway, we can certainly speak of trains as distinctive cultural spaces and also of distinctive passenger identities. In this seminar, I should like to explore the history of the railroad in Britain (and also in its former colonies) and discuss the representation of trains in different texts in which they provide the setting. Among others, we are going to read Graham Greene's *Stamboul Train*, Edith Nesbit's *The Railway Children*, Kevin Sampson's *Awaydays*, and watch excerpts from Alfred Hitchcock's *North by Northwest*, Sidney Lumet's *Murder on the Orient Express* (based on the Agatha Christie novel) and David Lean's *Brief Encounter* (based on the Noel Coward play).

Course requirements will be discussed in the first session. A Reader will be made available by the start of semester.

<b>154506</b>	<b>Gents prefer Angels: Images of Victorian Women and Men (2 PS)</b>		
	<b>Mo 08:30 – 10:00</b>	<b>R. 3.206</b>	<b>Schlensag</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BML (WS 05/06 ff.): 103</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 14c, 15a
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a
	BK: 1e, 4b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): B3, E1</b>		

Gents Prefer Angels – Images of Victorian Men and Women.

Victorian England saw a great expansion of ideas in science, technology, religion, politics and arts allowing room for divergence resulting in arresting contradictions. In this cultural climate bourgeois philosophy, sexuality and literature have been, respectively, regarded as repressed, prudish and old-fashioned. Latest research has modified this judgement.

This seminar examines images of Victorian men and women in the wide social context of a self-conscious society that mixed positivist Realism and post-Romantic thought, conservatism and radical sentiment, a strong belief in progress as well as a curious interest in the grotesque. Role concepts of men and women, related to these paradoxes, will be analysed through source material in poetry and prose, painting and early photography, cultural criticism and the scientific debate. We will discuss writers such as Dickens, George Eliot, Swinburne and Rossetti, cultural critics such as John Ruskin and John Stuart Mill and also touch upon offside topics like theosophy, occultism and physical or sexual deviants.

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

<b>154507</b>	<b>Neither White nor Black: Being "Coloured" in South Africa (2 PS)</b>		
	<b>Fr 10:15 – 11:45</b>	<b>R. 3.206</b>	<b>Paasche</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 15a
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a
BK: 1e, 4b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) B3, E1</b>		

Not accepted either in white or in black South African society, the "Coloured" (people of mixed race) community, rarely dealt with in South African literature, developed its own approach to injustice and discrimination. Some, like Lily's mother in *Dance with a Poor Man's Daughter*, "tried for white". Others, like Bessie Head, left the country in a desperate attempt to make some sense of the insanity to which her identity condemns her. In this seminar we will get to know South Africa's Cape Coloured community through the eyes of an eleven-year-old girl; and we will accompany Bessie Head to Botswana as in her remarkable journey through insanity she and the people with whom she finds refuge move from mere protest to a reality beyond the one of assigning blame.

Required Texts:

Bessie Head: *Maru*

Bessie Head: *A Question of Power*

Pamela Jooste: *Dance with a Poor Man's Daughter*



## 2. STUDIENPHASE

154208	Medieval English Literature and Culture (2 V) – Group A		
	Mo 12:15 – 13:45	R. 3.208	Bimberg
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 801, 802 MA LA 1301, 1302		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 17C
	Gy/Ge: 7a,b	SP <sub>2,Fach</sub> : -	B.A. <sub>AS</sub> : -
	BK: 6a,b		M.A. <sub>ALK</sub> : 10d M.A. <sub>AS</sub> : -
<b>Anmeldung:</b>	<b>Electronic Course Registration</b>		

The middle ages are not dead! Current fashion, architecture, film, fantasy and the popular arts, just to mention a few areas, widely exploit and appropriate cultural phenomena from the medieval past. So, what makes the 'dark ages' so fascinating to the present? Can it be that they were not so dark after all? In what ways is the medieval cultural heritage an integral part of our current identity? From this opening you can see that the lecture is not based on a classical canon of 'highlights' of medieval literature. Instead, it focuses on those elements and aspects that are culturally alive and meaningful to the present for various reasons.

Besides, medieval literature is a multicultural product with a high amount of intertextuality. In order to discuss medieval 'English' literature we will have to turn not only to other countries within Western Europe (e.g. Germany, Italy, France, Spain, Portugal) and Eastern Europe, but also to the Near East, the Orient, the Indian Sub-Continent and Asia. A cosmopolitan world view is required indeed in order to understand the unique cross-cultural qualities of medieval literature and its absorption and appropriation of heterogeneous religious concepts and philosophical world views.

Furthermore, the course enables participants to see the continuity of special English literary traditions without which later literary and cultural phenomena are impossible to be adequately understood and assessed. Emphasis on the close intersection of the oral and written traditions of medieval literature and culture within highly changeable socio-political and economic contexts is another characteristic feature of the lecture.

For some participants it may be astonishing to see the broad range of subjects addressed by medieval literature as well as its varied modes of lyric, epic and dramatic presentation. In order to do justice to the complex thematic and formal qualities of the texts studied we will move into the discourses of historiography, politics, philosophy, the arts such as music, painting, and architecture, and the sciences. A special focus of the lecture is on the modest, but important beginnings of female writing and issues of feminism.

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course). The following anthology is recommended as an additional reading:

**J.B. Trapp et al. (eds.): *Medieval English Literature*. 2<sup>nd</sup> edn., OUP 2002 [SEK 110-26]**

Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

- ❖ ‚Hausarbeit‘/term paper
- ❖ ‚aktive Teilnahme‘ („Referat und Ausarbeitung)
- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

154209	Medieval English Literature and Culture (2 V) – Group B		
	Di 12:15 – 13:45	R. 3.208	Bimberg
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 801, 802 MA LA 1301, 1302		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 17C
	Gy/Ge: 7a, b	SP <sub>2,Fach</sub> : -	B.A. <sub>AS</sub> : -
	BK: 6a,b		M.A. <sub>ALK</sub> : 10d M.A. <sub>AS</sub> : -
<b>Anmeldung:</b>	<b>Electronic Course Registration</b>		

The middle ages are not dead! Current fashion, architecture, film, fantasy and the popular arts, just to mention a few areas, widely exploit and appropriate cultural phenomena from the medieval past. So, what makes the 'dark ages' so fascinating to the present? Can it be that they were not so dark after all? In what ways is the medieval cultural heritage an integral part of our current identity? From this opening you can see that the lecture is not based on a classical canon of 'highlights' of medieval literature. Instead, it focuses on those elements and aspects that are culturally alive and meaningful to the present for various reasons.

Besides, medieval literature is a multicultural product with a high amount of intertextuality. In order to discuss medieval 'English' literature we will have to turn not only to other countries within Western Europe (e.g. Germany, Italy, France, Spain, Portugal) and Eastern Europe, but also to the Near East, the Orient, the Indian Sub-Continent and Asia. A cosmopolitan world view is required indeed in order to understand the unique cross-cultural qualities of medieval literature and its absorption and appropriation of heterogeneous religious concepts and philosophical world views.

Furthermore, the course enables participants to see the continuity of special English literary traditions without which later literary and cultural phenomena are impossible to be adequately understood and assessed. Emphasis on the close intersection of the oral and written traditions of medieval literature and culture within highly changeable socio-political and economic contexts is another characteristic feature of the lecture.

For some participants it may be astonishing to see the broad range of subjects addressed by medieval literature as well as its varied modes of lyric, epic and dramatic presentation. In order to do justice to the complex thematic and formal qualities of the texts studied we will move into the discourses of historiography, politics, philosophy, the arts such as music, painting, and architecture, and the sciences. A special focus of the lecture is on the modest, but important beginnings of female writing and issues of feminism.

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course). The following anthology is recommended as an additional reading:

**J.B. Trapp et al. (eds.): *Medieval English Literature*. 2<sup>nd</sup> edn., OUP 2002 [SEK 110-26]**

Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

- ❖ ‚Hausarbeit‘/term paper
- ❖ ‚aktive Teilnahme‘ (‚Referat und Ausarbeitung‘)
- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

154210	Postcolonial literatures of Africa (2 HS) – Group A		
	Mi 12:15 – 13:45	R. 3.205	Bimberg
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 801, 802 MA LA		
	LPO 2003		
	GHR: 5a	SP <sub>1.Fach</sub> : 5 a	B.A. <sub>ALK</sub> : 6a-d, 17a-d
	Gy/Ge: 7a,b	SP <sub>2.Fach</sub> : --	B.A. <sub>AS</sub> : --
	BK: 7a		M.A. <sub>ALK</sub> : 10a-d
			M.A. <sub>AS</sub> :--
	LA: alte LPO (1994/2000): B 3 wahlweise-obligatorisch		
Anmeldung:	Electronic Course Registration		

The course deals with postcolonial theory and the practice of postcolonial writing. The geographic focus is on Africa, the thematic focus on childhood. Based on selected texts of fiction and non-fiction (autobiography) from South Africa and Rhodesia/Zimbabwe we will be exploring male and female, black and white childhoods from the 1950s, 1960s and 1980s from different perspectives of class, race, and gender.

#### Primary texts recommended for purchase:

##### South Africa

- J.M. Coetzee: *Age of Iron*. New York, London, Victoria, Toronto, Auckland, New Delhi: Penguin Books 1990  
(SEL C 23-16)  
[ISBN 0-14-02-7565-7]
- J.M. Coetzee: *Boyhood. Scenes from Provincial Life*. London, Sydney, Auckland, Parktown: Vintage 1998  
(SEL C 23-17)  
[ISBN 0-09-926827-2] Secker and Warburg 1997
- Njabulo S. Ndebele: *Fools and Other Stories*. Johannesburg: Ravan Pr. 1983  
[ISBN 0-86975-167-0]

##### Rhodesia/Zimbabwe

- Tsitsi Dangarembga: *Nervous Conditions*. London: The Women's Pr. Ltd 1988  
(SEL D 56-10)  
[ISBN 0-7043-4100-X]

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course). Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

- ❖ ‚Hausarbeit‘/term paper
- ❖ ‚aktive Teilnahme‘ (‚Referat und Ausarbeitung‘)
- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

154211	Postcolonial literatures of Africa (2 HS) – Group B		
	Do 12:15 – 13:45	R. 3.205	Bimberg
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 801, 802 MA LA		
	LPO 2003		
	GHR: 5a	SP <sub>1.Fach</sub> : 5 a	B.A. <sub>ALK</sub> : 6a-d, 17a-d
	Gy/Ge: 7a,b	SP <sub>2.Fach</sub> : --	B.A. <sub>AS</sub> : --
	BK: 7a ,b		M.A. <sub>ALK</sub> : 10a-d
			M.A. <sub>AS</sub> :--
	LA: alte LPO (1994/2000): B 3 wahlweise-obligatorisch		
Anmeldung:	Electronic Course Registration		

The course deals with postcolonial theory and the practice of postcolonial writing. The geographic focus is on Africa, the thematic focus on childhood. Based on selected texts of fiction and non-fiction (autobiography) from South Africa and Rhodesia/Zimbabwe we will be exploring male and female, black and white childhoods from the 1950s, 1960s and 1980s from different perspectives of class, race, and gender.

#### Primary texts recommended for purchase:

##### South Africa

- J.M. Coetzee: *Age of Iron*. New York, London, Victoria, Toronto, Auckland, New Delhi: Penguin Books 1990  
(SEL C 23-16)  
[ISBN 0-14-02-7565-7]
- J.M. Coetzee: *Boyhood. Scenes from Provincial Life*. London, Sydney, Auckland, Parktown: Vintage 1998  
(SEL C 23-17)

Njabulo S. Ndebele: [ISBN 0-09-926827-2] Secker and Warburg 1997  
*Fools and Other Stories*. Johannesburg: Ravan Pr. 1983  
 [ISBN 0-86975-167-0]

**Rhodesia/Zimbabwe**

Tsitsi Dangarembga: *Nervous Conditions*. London: The Women's Pr. Ltd 1988  
 (SEL D 56-10)  
 [ISBN 0-7043-4100-X]

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course).  
 Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

- ❖ ‚Hausarbeit‘/term paper
- ❖ ‚aktive Teilnahme‘ (‚Referat und Ausarbeitung‘)
- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

154212	Thomas Hardy – Novelist and Poet (2HS)		
	Di 12:15 – 13:45	R. 3.205	Schlensag
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE:		Angewandte Literatur-/Kulturwissenschaften
	BML (WS 05/06 ff.): 801, 802		
	LPO 2003		
	GHR: 5c	SP <sub>1,Fach</sub> : 5c	B.A. <sub>ALK</sub> : 6a,b,c,d; 17a,b,c,d
	Gy/Ge: 6a, 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : --
	BK:6a, 6 b		M.A. <sub>ALK</sub> : 10a,b,c,d
			M.A. <sub>AS</sub> : --
	LA: alte LPO (1994/2000): E1, B3		
Anmeldung:			

"I cannot write objectively about Thomas Hardy because I was once in love with him." W. H. Auden

The works of Thomas Hardy are open to a variety of approaches. There are his poetry and altogether fifteen novels to choose from. This class will deal with some of the poems and three of Hardy's major novels: "The Mayor of Casterbridge" (1886), "Tess of the d'Urbervilles" (1891) and his last and perhaps most accomplished novel "Jude the Obscure" (1895). His prose and his poetry, as many critics have said, are marked by a brooding and melancholic vision that more often than not creates absurd discrepancies resulting in tragedy and, in a philosophical sense, 'fatalism'. From a literary perspective we shall analyze the texts to find out in how far Hardy, not unlike Joseph Conrad, stood between Victorian modes of expression and modern symbolism.

From a Cultural Studies' perspective it shall be interesting to read Hardy as a comment on the decisive shifts in British agriculture in the second half of the 19th century. Economic decline and new technologies, such as the mechanical seed-drill and the mechanical harvester, began to dominate the southwest of England where the imaginary "Wessex" of Hardy's novels is set and an earlier rural way of life was swiftly vanishing. Students with an interest in film will be looking forward to discussing two film adaptations by Michael Winterbottom: "Jude the Obscure" (1996) and "The Claim" (2000). The latter is based on Hardy's "The Mayor of Casterbridge".

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

All novels are available as editions of Penguin or Wordsworth Classics and must be purchased by students signing up for this course.

Assignments include:

LPO 1994: 'aktive Teilnahme': Referat und Ausarbeitung; credit A: oral presentation and ‚Hausarbeit‘.

LPO 2003 and BML: oral presentation and ‚Hausarbeit‘.

BML/Literature and Culture Project: various work forms, to be announced at the beginning.

B.A. students Angewandte Sprach- und Literaturwissenschaften: ‚aktive Teilnahme‘: Referat und Ausarbeitung; SP: ‚Hausarbeit‘.

Master students Angewandte Sprach- und Literaturwissenschaften: ‚Hausarbeit‘.

Students of journalism (Master): ‚Hausarbeit‘.

Master BML: ‚Hausarbeit‘

154213	Days with a Hart Like A Dog – The Medway Poets (2HS)		
	Mo 10:15 – 11:45	R. 3.206	Schlensag
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE:		Angewandte Literatur-/Kulturwissenschaften
	BML (WS 05/06 ff.): 801, 802		
	LPO 2003		
	GHR: 5c	SP <sub>1,Fach</sub> : 5c	B.A. <sub>ALK</sub> : 6a,b,c,d; 17a,b,c,d
	Gy/Ge: 6a, 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : --
	BK:6a, 6 b		M.A. <sub>ALK</sub> : 10a,b,c,d
			M.A. <sub>AS</sub> : --
	LA: alte LPO (1994/2000): B3, E1		

"The goal is to try and recapture your original creative energy, keep your 'channel' open – not try and impress people with technique." Billy Childish

The Medway Poets are a group of artists which originated around 1979 in the South East of England. They own their name to an agglomeration of cities on the river Medway colloquially called 'The Medway Towns'. Imagine the cities of the Ruhr and you have generally speaking a good idea of the region located in the county of Kent.

Even though the Medway Poets had their artistic roots in the subculture of 'punk' some of the (former) members have achieved international recognition for their work – among those especially Billy Childish and Tracey Emin. It seems that the prolific nature of the work of both artists, as well as their infamous quarrels, took up too much critical interest while the other members of the group such as Sexton Ming, Miriam Carney and Charles Thomson for example only drew little attention. This class, however, tries to look at the stylistic variety of the group made possible by nearly all members' interest in other art forms including music and painting. We shall also focus on the 'Britishness' of the Medway Poets and discuss the possible relevance of a local artist group for the discourse of contemporary art in Britain today.

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

Assignments include:

LPO 1994: 'aktive Teilnahme': Referat und Ausarbeitung; credit A: oral presentation and 'Hausarbeit'.

LPO 2003 and BML: oral presentation and 'Hausarbeit'.

BML/Literature and Culture Project: various work forms, to be announced at the beginning.

B.A. students Angewandte Sprach- und Literaturwissenschaften: 'aktive Teilnahme': Referat und Ausarbeitung; SP: 'Hausarbeit'.

Master students Angewandte Sprach- und Literaturwissenschaften: 'Hausarbeit'.

Students of journalism (Master): 'Hausarbeit'.

Master BML: 'Hausarbeit'.

154512	Before History Began: African Oral Poetry (2 HS)		
	Fr 12:15 – 13:45	R. 3.205	Paasche
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA 501, 802		
	MA LA ---		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 6a, 17a
	Gy/Ge: 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : ---
	BK: 6b		M.A. <sub>ALK</sub> : 10a, 10d
		M.A. <sub>AS</sub> : ---	
	<b>LA: alte LPO (1994/2000)</b>		

How do societies remember? Who comments on power relations in society and thus creates knowledge about that society? Who comments on status, gender and power and marginality? In the Xhosa tradition it is the *Imbongi*, in the Zulu tradition it is the praise singer. In African cultures, individuals do not speak about themselves e.g. through the autobiography. Society assesses individuals and places them within their historical context. The oral traditions of Africa, whose roots are in a time before written history was known, before western historians became aware of black African history, are guides to the future. In this seminar we will examine especially the oral traditions of the /Xam Bushmen, and those of the Xhosa and Zulu of southern Africa. We will study how these evolved throughout the years of colonialism and apartheid, and will look at their recent increasingly public recognition.

Required Texts:

Stephen Watson: *Song of the Broken String: After the /Xam Bushmen--Poems from a Lost Oral Tradition*

Russel Kaschula, R. Kaschula: *The Bones of the Ancestors Are Shaking: Xhosa Oral Poetry in Context*

*A Course Reader*

154215	Examenskolloquium (1 K) für LPO 03 und BML		
	Mi 10:30 – 11:45	R. 3.207	Bimberg
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	BA LA		
	MA LA		
	LPO 2003		
	GHR:	SP <sub>1,Fach</sub> :	B.A. <sub>ALK</sub> : -
	Gy/Ge:	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : --
	BK:		M.A. <sub>ALK</sub> : -
		M.A. <sub>AS</sub> : -	
	<b>LA: alte LPO (1994/2000): -</b>		
<b>Anmeldung:</b>	<b>Electronic Course Registration</b>		

The course addresses students from both LPO 03 and BML and serves the function of helping them to prepare for the successful passing of their written and oral exams in English literature (in the 'higher' modules, not in module 1).

During the course organizational/technical, legal, scholarly as well as psychological questions will be dealt with, e.g. practical matters of organization, deadlines, legal rights and obligations, technical and organizational details, identifying subject areas for module examinations, reading lists for exams, recommendations of primary and secondary literature, conceptual work during 'Klausur', how to master potential difficulties in communication during oral exams etc..

To be able to structure and organize work in the course effectively, participants are asked to bring along the following documents to the first session:

1. Copy of the Transcript of Records (Studienbuch) for the module which will be examined.
2. Curricula/reading lists of the courses relevant for the respective exam

Please note that participants are expected to actively prepare for the discussions in the respective thematic sessions. Participation makes sense only if the attending students are already engaged in the process of preparation for the exam. It is therefore advisable that students attend the Kolloquium and do their exam immediately afterwards.

Important bibliographic material will be available through EWS once participants have enrolled in the course.

## MASTERSTUDIENGÄNGE LEHRAMT

154208	Medieval English Literature and Culture (2 V) – Group A		
	Mo 12:15 – 13:45	R. 3.208	Bimberg
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 801, 802 MA LA 1301, 1302		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 17C
	Gy/Ge: 7a,b	SP <sub>2,Fach</sub> : -	B.A. <sub>AS</sub> : -
	BK: 6a,b		M.A. <sub>ALK</sub> : 10d M.A. <sub>AS</sub> : -
	LA: alte LPO (1994/2000): B2, E1 wahlweise-obligatorisch		
Anmeldung:	Electronic Course Registration		

The middle ages are not dead! Current fashion, architecture, film, fantasy and the popular arts, just to mention a few areas, widely exploit and appropriate cultural phenomena from the medieval past. So, what makes the 'dark ages' so fascinating to the present? Can it be that they were not so dark after all? In what ways is the medieval cultural heritage an integral part of our current identity? From this opening you can see that the lecture is not based on a classical canon of 'highlights' of medieval literature. Instead, it focuses on those elements and aspects that are culturally alive and meaningful to the present for various reasons.

Besides, medieval literature is a multicultural product with a high amount of intertextuality. In order to discuss medieval 'English' literature we will have to turn not only to other countries within Western Europe (e.g. Germany, Italy, France, Spain, Portugal) and Eastern Europe, but also to the Near East, the Orient, the Indian Sub-Continent and Asia. A cosmopolitan world view is required indeed in order to understand the unique cross-cultural qualities of medieval literature and its absorption and appropriation of heterogeneous religious concepts and philosophical world views.

Furthermore, the course enables participants to see the continuity of special English literary traditions without which later literary and cultural phenomena are impossible to be adequately understood and assessed. Emphasis on the close intersection of the oral and written traditions of medieval literature and culture within highly changeable socio-political and economic contexts is another characteristic feature of the lecture.

For some participants it may be astonishing to see the broad range of subjects addressed by medieval literature as well as its varied modes of lyric, epic and dramatic presentation. In order to do justice to the complex thematic and formal qualities of the texts studied we will move into the discourses of historiography, politics, philosophy, the arts such as music, painting, and architecture, and the sciences. A special focus of the lecture is on the modest, but important beginnings of female writing and issues of feminism.

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course). The following anthology is recommended as an additional reading:

**J.B. Trapp et al. (eds.): *Medieval English Literature*. 2<sup>nd</sup> edn., OUP 2002 [SEK 110-26]**

Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

- ❖ ‚Hausarbeit‘/term paper
- ❖ ‚aktive Teilnahme‘ (‚Referat und Ausarbeitung‘)
- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

154209	Medieval English Literature and Culture (2 V) – Group B		
	Di 12:15 – 13:45	R. 3.208	Bimberg
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 801, 802 MA LA 1301, 1302		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 17C
	Gy/Ge: 7a, b	SP <sub>2,Fach</sub> : -	B.A. <sub>AS</sub> : -
	BK: 6a,b		M.A. <sub>ALK</sub> : 10d M.A. <sub>AS</sub> : -
	LA: alte LPO (1994/2000): B2, E1 wahlweise-obligatorisch		
Anmeldung:	Electronic Course Registration		

The middle ages are not dead! Current fashion, architecture, film, fantasy and the popular arts, just to mention a few areas, widely exploit and appropriate cultural phenomena from the medieval past. So, what makes the 'dark ages' so fascinating to the present? Can it be that they were not so dark after all? In what ways is the medieval cultural heritage an integral part of our current identity? From this opening you can see that the lecture is not based on a classical canon of 'highlights' of medieval literature. Instead, it focuses on those elements and aspects that are culturally alive and meaningful to the present for various reasons.

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- ❖ ‚Hausarbeit‘/term paper
- ❖ ‚aktive Teilnahme‘ („Referat und Ausarbeitung)
- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

## Britische Kulturwissenschaft

### 1. STUDIENPHASE

<b>154501</b>	<b>Introduction to Cultural Studies – Group A (2 PS)</b>			
	<b>Mi 10:15 – 11:45</b>	<b>R. 3.208</b>	<b>Lenz</b>	
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>	
	<b>BA LA 102</b>			
	<b>MA LA</b>			
	<b>LPO 2003</b>			
	GHR: 1b	SP <sub>1,Fach</sub> : 1b	B.A. <sub>ALK</sub> : 1a, 14a	
	Gy/Ge: 1b	SP <sub>2,Fach</sub> : 1b	B.A. <sub>AS</sub> : 5	
	BK: 1b		M.A. <sub>ALK</sub> :	
<b>LA: alte LPO (1994/2000) E1</b>				

<b>154502</b>	<b>Introduction to Cultural Studies – Group B (2 PS)</b>			
	<b>Mo 16:15 – 17:45</b>	<b>R. 3.208</b>	<b>Schlensag</b>	
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>	
	<b>BA LA 102</b>			
	<b>MA LA</b>			
	<b>LPO 2003</b>			
	GHR: 1b	SP <sub>1,Fach</sub> : 1b	B.A. <sub>ALK</sub> : 1a, 14a	
	Gy/Ge: 1b	SP <sub>2,Fach</sub> : 1b	B.A. <sub>AS</sub> : 5	
	BK: 1b		M.A. <sub>ALK</sub> :	
<b>LA: alte LPO (1994/2000) E1</b>				

There is no study of culture(s) without some theories which describe, define, and debate how culture(s) should be studied. Theory, however, should not be an end in itself; theories should help us explain the world and the cultural contexts in which we live. This course is intended as an introduction to the study of culture(s), covering such topics as identity and difference, representation, high versus popular culture, etc.

As our basic **textbook** we will use

Judy Giles & Tim Middleton (2008), *Studying Culture. A Practical Introduction* [2<sup>nd</sup> ed.], Oxford: Blackwell.

<b>154503</b>	<b>Scotland the Brave? The Representation of Scottishness in the Fiction of Irvine Welsh (2 PS)</b>			
	<b>Mo 10:15 – 11:45</b>	<b>R. 3.207</b>	<b>Hologa</b>	
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>	
	<b>BA LA 103</b>			
	<b>MA LA</b>			
	<b>LPO 2003</b>			
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 15a	
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a	
	BK: 1e, 4b		M.A. <sub>ALK</sub> :	
<b>LA: alte LPO (1994/2000) B3, E1</b>				

Since the more or less enforced Union with England in 1707, Scotland and the Scottish people have been constantly shown as torn between their own national pride and the struggle for independence on the one hand and the often beneficial assimilation to its semi-coloniser England on the other. Still, Scotland has remained a „stateless nation“ (McCrone).

In his novels and short stories set in the 1990s, Irvine Welsh picks up this theme of national feelings of inferiority and draws a sinister picture of postmodern Scotland far beyond stereotypical notions of Highland romanticism. Urban Scotland has to cope with social problems like high unemployment rates, alcoholism and drug addiction, domestic violence and HIV/Aids.

In this seminar, we will focus on excerpts of Welsh's works such as *Trainspotting* (novel and film), *Marabou Stork Nightmares* or *The Acid House*, as well as theoretical texts on his writing and on aspects of Scottish national history and identity. Credits will be given for regular attendance, active participation in the class discussions, a short oral presentation and a final term paper (12-15 pages due Sept. 30th). There will be a reader available at the copy shop (below Sonnendeck) at the beginning of the semester. In addition, please purchase in advance Irvine Welsh's *Marabou Stork Nightmares* (no matter which publisher)!

<b>154504</b>	<b>Locomotive Breath: Train Stories (2 PS)</b>		
	<b>Do 14:15 – 15:45</b>	<b>R. 3.206</b>	<b>Piskurek</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 15a
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a
BK: 1e, 4b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000) B3, E1</b>			

It may not be obvious to those travelling on the S1, but trains and railway transport used to be emblematic of progress and technology: when steam locomotives were introduced in Britain in the early 19<sup>th</sup> century, the face of travel and transportation had changed for good. Trains connected towns, ports and people, and opened up hitherto unknown dimensions of speed. While people's reactions in those early days ranged from fascination and awe to outright fear, nowadays trains are often rather associated with some sort of nostalgia, with railway museums or Railroadiana as expressions of this longing for the past.

Whether people use trains to commute, stay at train hotels like the "Orient Express" or work and live around the railway, we can certainly speak of trains as distinctive cultural spaces and also of distinctive passenger identities. In this seminar, I should like to explore the history of the railroad in Britain (and also in its former colonies) and discuss the representation of trains in different texts in which they provide the setting. Among others, we are going to read Graham Greene's *Stamboul Train*, Edith Nesbit's *The Railway Children*, Kevin Sampson's *Awaydays*, and watch excerpts from Alfred Hitchcock's *North by Northwest*, Sidney Lumet's *Murder on the Orient Express* (based on the Agatha Christie novel) and David Lean's *Brief Encounter* (based on the Noel Coward play).

Course requirements will be discussed in the first session. A Reader will be made available by the start of semester.

<b>154505</b>	<b>Popular Culture: Theories and Practices (2 PS)</b>		
	<b>Di 16:15 – 17:45</b>	<b>R. 3.205</b>	<b>Piskurek</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 3a, 3b, 15a
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a
BK: 1e, 4b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000) E1</b>			

Within the discipline of Cultural Studies, everybody agrees that the study of Popular Culture is one of the central topics; but if we consider what Popular Culture actually *is*, opinions and definitions differ immensely.

Is there a specific moment when Opera ceases to be Popular Culture (as it used to be for hundreds of years!) and becomes part of High Culture? Does Popular Culture reclaim opera melodies when they are used as advertising jingles or are sung in a football stadium? Does a soap opera star on a theatre stage transgress boundaries? Do such boundaries still exist?

In this seminar, we will be dealing with a wide range of Cultural Theories and their intersections with Popular Culture. Theories will include Marxism, Psychoanalysis, Gender Studies, Structuralism and Post-Structuralism, Postmodernism etc.; after the theoretical framework has been established, students will be able and asked to apply these concepts to different fields of Popular Culture: pop music, television, football, magazines – to name only a few.

Students should buy John Storey's excellent book *Cultural Theory and Popular Culture. An Introduction* (2006. 4th edition. Athens: University of Georgia Press). A Reader with additional texts will be made available (copyshop below Sonnendeck) by the start of semester. Course requirements will be discussed in the first session.

<b>154506</b>	<b>Gents prefer Angels: Images of Victorian Women and Men (2 PS)</b>		
	<b>Mo 08:30 – 10:00</b>	<b>R. 3.206</b>	<b>Schlensag</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BML (WS 05/06 ff.): 103</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 14c, 15a
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a
	BK: 1e, 4b		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000): B3, E1</b>			

Gents Prefer Angels – Images of Victorian Men and Women.

Victorian England saw a great expansion of ideas in science, technology, religion, politics and arts allowing room for divergence resulting in arresting contradictions. In this cultural climate bourgeois philosophy, sexuality and literature have been, respectively, regarded as repressed, prudish and old-fashioned. Latest research has modified this judgement.

This seminar examines images of Victorian men and women in the wide social context of a self-conscious society that mixed positivist Realism and post-Romantic thought, conservatism and radical sentiment, a strong belief in progress as well as a curious interest in the grotesque. Role concepts of men and women, related to these paradoxes, will be analysed through source material in poetry and prose, painting and early photography, cultural criticism and the scientific debate. We will discuss writers such as Dickens, George Eliot, Swinburne and Rossetti, cultural critics such as John Ruskin and John Stuart Mill and also touch upon offside topics like theosophy, occultism and physical or sexual deviants.

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

<b>154507</b>	<b>Neither White nor Black: Being "Coloured" in South Africa (2 PS)</b>		
	<b>Fr 10:15 – 11:45</b>	<b>R. 3.206</b>	<b>Paasche</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 103</b>		
	<b>MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 1e	SP <sub>1,Fach</sub> : 1e	B.A. <sub>ALK</sub> : 2a, 2b, 2c, 15a
	Gy/Ge: 1e, 4b	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a
BK: 1e, 4b		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
<b>LA: alte LPO (1994/2000) B3, E1</b>			

Not accepted either in white or in black South African society, the "Coloured" (people of mixed race) community, rarely dealt with in South African literature, developed its own approach to injustice and discrimination. Some, like Lily's mother in *Dance with a Poor Man's Daughter*, "tried for white". Others, like Bessie Head, left the country in a desperate attempt to make some sense of the insanity to which her identity condemns her. In this seminar we will get to know South Africa's Cape Coloured community through the eyes of an eleven-year-old girl; and we will accompany Bessie Head to Botswana as in her remarkable journey through insanity she and the people with whom she finds refuge move from mere protest to a reality beyond the one of assigning blame.

Required Texts:

Bessie Head: *Maru*

Bessie Head: *A Question of Power*

Pamela Jooste: *Dance with a Poor Man's Daughter*

## 2. STUDIENPHASE

<b>154208</b>	<b>Medieval English Literature and Culture (2 V) – Group A</b>		
	<b>Mo 12:15 – 13:45</b>	<b>R. 3.208</b>	<b>Bimberg</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 801, 802</b>		
	<b>MA LA 1301, 1302</b>		
	<b>LPO 2003</b>		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 17C
	Gy/Ge: 7a,b	SP <sub>2,Fach</sub> : -	B.A. <sub>AS</sub> : -
BK: 6a,b		M.A. <sub>ALK</sub> : 10d	
		M.A. <sub>AS</sub> : -	
<b>LA: alte LPO (1994/2000): B2, E1 wahlweise-obligatorisch</b>			
<b>Anmeldung:</b>	<b>Electronic Course Registration</b>		

The middle ages are not dead! Current fashion, architecture, film, fantasy and the popular arts, just to mention a few areas, widely exploit and appropriate cultural phenomena from the medieval past. So, what makes the 'dark ages' so fascinating to the present? Can it be that they were not so dark after all? In what ways is the medieval cultural heritage an integral part of our current identity? From this opening you can see that the lecture is not based on a classical canon of 'highlights' of medieval literature. Instead, it focuses on those elements and aspects that are culturally alive and meaningful to the present for various reasons.

Besides, medieval literature is a multicultural product with a high amount of intertextuality. In order to discuss medieval 'English' literature we will have to turn not only to other countries within Western Europe (e.g. Germany, Italy, France, Spain, Portugal) and Eastern Europe, but also to the Near East, the Orient, the Indian Sub-Continent and Asia. A cosmopolitan world view is required indeed in order to understand the unique cross-cultural qualities of medieval literature and its absorption and appropriation of heterogeneous religious concepts and philosophical world views.

Furthermore, the course enables participants to see the continuity of special English literary traditions without which later literary and cultural phenomena are impossible to be adequately understood and assessed. Emphasis on the close intersection of the oral and written traditions of medieval literature and culture within highly changeable socio-political and economic contexts is another characteristic feature of the lecture.

For some participants it may be astonishing to see the broad range of subjects addressed by medieval literature as well as its varied modes of lyric, epic and dramatic presentation. In order to do justice to the complex thematic and formal qualities of the texts studied we will move into the discourses of historiography, politics, philosophy, the arts such as music, painting, and architecture, and the sciences. A special focus of the lecture is on the modest, but important beginnings of female writing and issues of feminism.

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course). The following anthology is recommended as an additional reading:

**J.B. Trapp et al. (eds.): *Medieval English Literature. 2<sup>nd</sup> edn.*, OUP 2002 [SEK 110-26]**

Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

- ❖ „Hausarbeit"/term paper
- ❖ 'aktive Teilnahme' („Referat und Ausarbeitung)
- ❖ „Klausur"/written test

These affairs will be dealt with in the very first session, so be here in time!



<b>154209</b>	<b>Medieval English Literature and Culture (2 V) – Group B</b>		
	<b>Di 12:15 – 13:45</b>	<b>R. 3.208</b>	<b>Bimberg</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 801, 802 MA LA 1301, 1302</b>		
	<b>LPO 2003</b>		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 17c
	Gy/Ge: 7a, b	SP <sub>2,Fach</sub> : -	B.A. <sub>AS</sub> : -
	BK: 6a,b		M.A. <sub>ALK</sub> : 10d
			M.A. <sub>AS</sub> : -
	<b>LA: alte LPO (1994/2000): B2, E1 wahlweise-obligatorisch</b>		
<b>Anmeldung:</b>	<b>Electronic Course Registration</b>		

The middle ages are not dead! Current fashion, architecture, film, fantasy and the popular arts, just to mention a few areas, widely exploit and appropriate cultural phenomena from the medieval past. So, what makes the 'dark ages' so fascinating to the present? Can it be that they were not so dark after all? In what ways is the medieval cultural heritage an integral part of our current identity? From this opening you can see that the lecture is not based on a classical canon of 'highlights' of medieval literature. Instead, it focuses on those elements and aspects that are culturally alive and meaningful to the present for various reasons.

Besides, medieval literature is a multicultural product with a high amount of intertextuality. In order to discuss medieval 'English' literature we will have to turn not only to other countries within Western Europe (e.g. Germany, Italy, France, Spain, Portugal) and Eastern Europe, but also to the Near East, the Orient, the Indian Sub-Continent and Asia. A cosmopolitan world view is required indeed in order to understand the unique cross-cultural qualities of medieval literature and its absorption and appropriation of heterogeneous religious concepts and philosophical world views.

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- ❖ ‚aktive Teilnahme‘ („Referat und Ausarbeitung)
- ❖ ‚Klausur‘/written test

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<b>154210</b>	<b>Postcolonial literatures of Africa (2 HS) – Group A</b>		
	<b>Mi 12:15 – 13:45</b>	<b>R. 3.205</b>	<b>Bimberg</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 801, 802 MA LA</b>		
	<b>LPO 2003</b>		
	GHR: 5a	SP <sub>1,Fach</sub> : 5 a	B.A. <sub>ALK</sub> : 6a-d, 17a-d
	Gy/Ge: 7a,b	SP <sub>2,Fach</sub> : --	B.A. <sub>AS</sub> : --
	BK: 7a		M.A. <sub>ALK</sub> : 10a-d
			M.A. <sub>AS</sub> : --
	<b>LA: alte LPO (1994/2000): B 3 wahlweise-obligatorisch</b>		

The course deals with postcolonial theory and the practice of postcolonial writing. The geographic focus is on Africa, the thematic focus on childhood. Based on selected texts of fiction and non-fiction (autobiography) from South Africa and Rhodesia/Zimbabwe we will be exploring male and female, black and white childhoods from the 1950s, 1960s and 1980s from different perspectives of class, race, and gender.

**Primary texts recommended for purchase:**

#### South Africa

J.M. Coetzee: *Age of Iron*. New York, London, Victoria, Toronto, Auckland, New Delhi: Penguin Books 1990  
(SEL C 23-16)  
[ISBN 0-14-02-7565-7]

J.M. Coetzee: *Boyhood. Scenes from Provincial Life*. London, Sydney, Auckland, Parktown: Vintage 1998  
(SEL C 23-17)  
[ISBN 0-09-926827-2] Secker and Warburg 1997

Njabulo S. Ndebele: *Fools and Other Stories*. Johannesburg: Ravan Pr. 1983  
[ISBN 0-86975-167-0]

#### Rhodesia/Zimbabwe

Tsitsi Dangarembga: *Nervous Conditions*. London: The Women's Pr. Ltd 1988  
(SEL D 56-10)  
[ISBN 0-7043-4100-X]

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course).

Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

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- ❖ ‚aktive Teilnahme‘ („Referat und Ausarbeitung)
- ❖ ‚Klausur‘/written test

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154211	Postcolonial literatures of Africa (2 HS) – Group B		
	Do 12:15 – 13:45	R. 3.205	Bimberg
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 801, 802 MA LA		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5 a	B.A. <sub>ALK</sub> : 6a-d, 17a-d
	Gy/Ge: 7a,b	SP <sub>2,Fach</sub> : --	B.A. <sub>AS</sub> : --
	BK: 7a ,b		M.A. <sub>ALK</sub> : 10a-d
			M.A. <sub>AS</sub> :--
	LA: alte LPO (1994/2000): B 3 wahlweise-obligatorisch		
<b>Anmeldung:</b>	Electronic Course Registration		

The course deals with postcolonial theory and the practice of postcolonial writing. The geographic focus is on Africa, the thematic focus on childhood. Based on selected texts of fiction and non-fiction (autobiography) from South Africa and Rhodesia/Zimbabwe we will be exploring male and female, black and white childhoods from the 1950s, 1960s and 1980s from different perspectives of class, race, and gender.

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- ❖ ‚Hausarbeit‘/term paper
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- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

154212	Thomas Hardy – Novelist and Poet (2HS)		
	Di 12:15 – 13:45	R. 3.205	Schlensag
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE:		Angewandte Literatur- /Kulturwissenschaften
	BML (WS 05/06 ff.):801, 802 LPO 2003		
	GHR: 5c	SP <sub>1,Fach</sub> : 5C	
	Gy/Ge: 6a, 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : --
	BK:6a, 6 b		M.A. <sub>ALK</sub> : 10a,b,c,d
			M.A. <sub>AS</sub> : --
		LA: alte LPO (1994/2000): E1, B3	
<b>Anmeldung:</b>			

"I cannot write objectively about Thomas Hardy because I was once in love with him." W. H. Auden

The works of Thomas Hardy are open to a variety of approaches. There are his poetry and altogether fifteen novels to choose from. This class will deal with some of the poems and three of Hardy's major novels: "The Mayor of Casterbridge" (1886), "Tess of the d'Urbervilles" (1891) and his last and perhaps most accomplished novel "Jude the Obscure" (1895). His prose and his poetry, as many critics have said, are marked by a brooding and melancholic vision that more often than not creates absurd discrepancies resulting in tragedy and, in a philosophical sense, 'fatalism'. From a literary perspective we shall analyze the texts to find out in how far Hardy, not unlike Joseph Conrad, stood between Victorian modes of expression and modern symbolism.

From a Cultural Studies' perspective it shall be interesting to read Hardy as a comment on the decisive shifts in British agriculture in the second half of the 19th century. Economic decline and new technologies, such as the mechanical seed-drill and the mechanical harvester, began to dominate the southwest of England where the imaginary "Wessex" of Hardy's novels is set and an earlier rural way of life was swiftly vanishing. Students with an interest in film will be looking forward to discussing two film adaptations by Michael Winterbottom: "Jude the Obscure" (1996) and "The Claim" (2000). The latter is based on Hardy's "The Mayor of Casterbridge".

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

All novels are available as editions of Penguin or Wordsworth Classics and must be purchased by students signing up for this course.

Assignments include:

LPO 1994: 'aktive Teilnahme': Referat und Ausarbeitung; credit A: oral presentation and ‚Hausarbeit‘.

LPO 2003 and BML: oral presentation and ‚Hausarbeit‘.

BML/Literature and Culture Project: various work forms, to be announced at the beginning.

B.A. students Angewandte Sprach- und Literaturwissenschaften: ‚aktive Teilnahme‘: Referat und Ausarbeitung; SP: ‚Hausarbeit‘.

Master students Angewandte Sprach- und Literaturwissenschaften: ‚Hausarbeit‘.

Students of journalism (Master): ‚Hausarbeit‘.

Master BML: ‚Hausarbeit‘.

154213	Days with a Hart Like A Dog – The Medway Poets (2HS)		
	Mo 10:15 – 11:45	R. 3.206	Schlesing
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Literatur- /Kulturwissenschaften
	BML (WS 05/06 ff.): 801, 802		
	LPO 2003		
	GHR: 5c	SP <sub>1,Fach</sub> : 5c	B.A. <sub>ALK</sub> : 6a,b,c,d; 17a,b,c,d
	Gy/Ge: 6a, 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : --
	BK: 6a, 6 b		M.A. <sub>ALK</sub> : 10a,b,c,d
			M.A. <sub>AS</sub> : --
<b>LA: alte LPO (1994/2000): B3, E1</b>			

"The goal is to try and recapture your original creative energy, keep your 'channel' open – not try and impress people with technique." Billy Childish

The Medway Poets are a group of artists which originated around 1979 in the South East of England. They own their name to an agglomeration of cities on the river Medway colloquially called 'The Medway Towns'. Imagine the cities of the Ruhr and you have generally speaking a good idea of the region located in the county of Kent.

Even though the Medway Poets had their artistic roots in the subculture of 'punk' some of the (former) members have achieved international recognition for their work – among those especially Billy Childish and Tracey Emin. It seems that the prolific nature of the work of both artists, as well as their infamous quarrels, took up too much critical interest while the other members of the group such as Sexton Ming, Miriam Carney and Charles Thomson for example only drew little attention. This class, however, tries to look at the stylistic variety of the group made possible by nearly all members' interest in other art forms including music and painting. We shall also focus on the 'Britishness' of the Medway Poets and discuss the possible relevance of a local artist group for the discourse of contemporary art in Britain today.

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

Assignments include:

LPO 1994: 'aktive Teilnahme': Referat und Ausarbeitung; credit A: oral presentation and ‚Hausarbeit‘.

LPO 2003 and BML: oral presentation and ‚Hausarbeit‘.

BML/Literature and Culture Project: various work forms, to be announced at the beginning.

B.A. students Angewandte Sprach- und Literaturwissenschaften: ‚aktive Teilnahme‘: Referat und Ausarbeitung; SP: ‚Hausarbeit‘.

Master students Angewandte Sprach- und Literaturwissenschaften: ‚Hausarbeit‘.

Students of journalism (Master): ‚Hausarbeit‘.

Master BML: ‚Hausarbeit‘.

154508	Political Ideas In Britain I: 1776-1832 (2 HS)		
	Mo 12:15 – 13:45	R. 3.205	Kramer
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 501, 802		
	MA LA 1302		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 6a, 17a
	Gy/Ge: 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : ---
	BK: 6b		M.A. <sub>ALK</sub> : 10a, 10d
		M.A. <sub>AS</sub> : ---	
<b>LA: alte LPO (1994/2000) E1</b>			

The years between the "Declaration of Independence" of the thirteen North-American colonies and the First Reform Bill belong to the most exciting periods in British history. There were not only the reactions to the North-American developments but also to the French Revolution (and its repercussions in Europe and the Caribbean), to Napoleon and the Congress of Vienna. In this course I should like to trace a selected number of these developments as they can be gathered from political commentators and philosophers of the time. Students should buy **Marilyn Butler, ed., Burke, Paine, Godwin, and the Revolution Controversy, Cambridge: Cambridge University Press, 1984**. An additional reader (available in the copyshop below the "Sonnendeck") will be ready by the end of March.

<b>154509</b>	<b>Race and Racism (2 HS)</b>		
	<b>Mo 14:15 – 15:45</b>	<b>R. 3.208</b>	<b>Kramer</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 501, 802 MA LA 1302</b>		
	<b>LPO 2003</b>		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 6a, 17a
	Gy/Ge: 6b, 7b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : ---
	BK: 6b, 7b		M.A. <sub>ALK</sub> : 10a, 10d
		M.A. <sub>AS</sub> : ---	
	<b>LA: alte LPO (1994/2000)</b>		

"Race" is a central concept in Cultural Studies. However, race and racism, also have a history. Indeed, one could say that it is more correct to speak of racism than of race in the singular. In this course I should like to deal with racist ideas and theories, institutional forms of racism (such as slavery, colonialism and imperialism), racist and anti-racist movements, the relationship of racism to the state and the future of racism. Students should buy **Martin Bulmer & John Solomos, eds., *Racism*, Oxford: Oxford University Press, 1999**. An additional reader (available in the copyshop below the "Sonnendeck") will be ready by the end of March.

<b>154510</b>	<b>Empire Writing (2 HS)</b>		
	<b>Di 10:15 – 11:45</b>	<b>R. 3.205</b>	<b>Kramer</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 501, 801, 802 MA LA ---</b>		
	<b>LPO 2003</b>		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 6a, 17a
	Gy/Ge: 6a, 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : ---
	BK: 6a, 6b		M.A. <sub>ALK</sub> : 10a, 10d
		M.A. <sub>AS</sub> : ---	
	<b>LA: alte LPO (1994/2000)</b>		

At its peak the British Empire was the largest formal empire that the world has ever known. Its power and influence extended to the four corners of the globe. It incorporated diverse peoples and cultures, all of whom – for better or worse – were swept under the banner of British rule. In this course I should like to deal with selected topics related to the history of the British Empire (with a focus on the time between 1870 and the end of World War One) and its representations in literature and film. Students should buy **Elleke Boehmer, ed., *Empire Writing. An Anthology of Colonial Literature, 1870-1918*, Oxford: Oxford University Press, 1998** and **Jane Samson, ed., *The British Empire*, Oxford: Oxford University Press, 2001**. An additional reader (available in the copyshop below the "Sonnendeck") will be ready by the end of March.

<b>154511</b>	<b>Victorian Culture and Society (2 HS)</b>		
	<b>Di 14:15 – 15:45</b>	<b>R. 3.206</b>	<b>Kramer</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 501, 802 MA LA ---</b>		
	<b>LPO 2003</b>		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 6a, 17a
	Gy/Ge: 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : ---
	BK: 6b		M.A. <sub>ALK</sub> : 10a, 10d
		M.A. <sub>AS</sub> : ---	
	<b>LA: alte LPO (1994/2000)</b>		

"Victorianism, perhaps the only "ism" in history attached to the name of a sovereign, came to represent a cluster of restraining moral attributes— "character," "duty," "will," earnestness, hard work, respectable comportment and behaviour, and thrift. These virtues were not only embraced by the striving bourgeoisie, but all of them also made an appeal to other class sections of the population, aristocratic or trade-unionist. [...] Later in the century, however, these values were taken apart and criticized, even lampooned, one by one, in the course of a late-Victorian revolt. More recently they have again received praise as essential "Victorian values." (*Encyclopedia Britannica* 2007) In this course I should like to discuss selected items of this vast topic. Students should buy **Kelly Boyd & Rohan McWilliam, eds., *The Victorian Studies Reader*, London – New York: Routledge, 2007**. An additional reader (available in the copyshop below the "Sonnendeck") will be ready by the end of March.

<b>154512</b>	<b>Before History Began: African Oral Poetry (2 HS)</b>		
	<b>Fr 12:15 – 13:45</b>	<b>R. 3.205</b>	<b>Paasche</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften</b>
	<b>BA LA 501, 802 MA LA ---</b>		
	<b>LPO 2003</b>		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 6a, 17a
	Gy/Ge: 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : ---
	BK: 6b		M.A. <sub>ALK</sub> : 10a, 10d
		M.A. <sub>AS</sub> : ---	
	<b>LA: alte LPO (1994/2000)</b>		

How do societies remember? Who comments on power relations in society and thus creates knowledge about that society? Who comments on status, gender and power and marginality? In the Xhosa tradition it is the *Imbongi*, in the Zulu tradition it is the praise singer. In African cultures, individuals do not speak about themselves e.g. through the autobiography. Society assesses individuals and places them within their historical context. The oral traditions of Africa, whose roots are in a time before written history was known, before western historians became aware of black African history, are guides to the future. In this seminar we will examine especially the oral traditions of the /Xam Bushmen, and those of the Xhosa and Zulu of southern Africa. We will study how these evolved throughout the years of colonialism and apartheid, and will look at their recent increasingly public recognition.

Required Texts:

Stephen Watson: *Song of the Broken String: After the /Xam Bushmen--Poems from a Lost Oral Tradition*  
 Russel Kaschula, R. Kaschula: *The Bones of the Ancestors Are Shaking: Xhosa Oral Poetry in Context*  
 A Course Reader

## MASTERSTUDIENGÄNGE LEHRAMT

154208	Medieval English Literature and Culture (2 V) – Group A		
	Mo 12:15 – 13:45	R. 3.208	Bimberg
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 801, 802 MA LA 1301, 1302		
	LPO 2003		
	GHR: 5a	SP <sub>1.Fach</sub> : 5a	B.A. <sub>ALK</sub> : 17c
	Gy/Ge: 7a,b	SP <sub>2.Fach</sub> : -	B.A. <sub>AS</sub> : -
	BK: 6a,b		M.A. <sub>ALK</sub> : 10d M.A. <sub>AS</sub> : -
	LA: alte LPO (1994/2000): B2, E1 wahlweise-obligatorisch		
Anmeldung:	Electronic Course Registration		

The middle ages are not dead! Current fashion, architecture, film, fantasy and the popular arts, just to mention a few areas, widely exploit and appropriate cultural phenomena from the medieval past. So, what makes the 'dark ages' so fascinating to the present? Can it be that they were not so dark after all? In what ways is the medieval cultural heritage an integral part of our current identity? From this opening you can see that the lecture is not based on a classical canon of 'highlights' of medieval literature. Instead, it focuses on those elements and aspects that are culturally alive and meaningful to the present for various reasons.

Besides, medieval literature is a multicultural product with a high amount of intertextuality. In order to discuss medieval 'English' literature we will have to turn not only to other countries within Western Europe (e.g. Germany, Italy, France, Spain, Portugal) and Eastern Europe, but also to the Near East, the Orient, the Indian Sub-Continent and Asia. A cosmopolitan world view is required indeed in order to understand the unique cross-cultural qualities of medieval literature and its absorption and appropriation of heterogeneous religious concepts and philosophical world views.

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For some participants it may be astonishing to see the broad range of subjects addressed by medieval literature as well as its varied modes of lyric, epic and dramatic presentation. In order to do justice to the complex thematic and formal qualities of the texts studied we will move into the discourses of historiography, politics, philosophy, the arts such as music, painting, and architecture, and the sciences. A special focus of the lecture is on the modest, but important beginnings of female writing and issues of feminism.

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course). The following anthology is recommended as an additional reading:

**J.B. Trapp et al. (eds.): *Medieval English Literature*. 2<sup>nd</sup> edn., OUP 2002 [SEK 110-26]**

Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

- ❖ ‚Hausarbeit‘/term paper
- ❖ ‚aktive Teilnahme‘ (‚Referat und Ausarbeitung‘)
- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

154209	Medieval English Literature and Culture (2 V) – Group B		
	Di 12:15 – 13:45	R. 3.208	Bimberg
Modulzuordnungen:	LEHRAMTSTUDIENGÄNGE		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 801, 802 MA LA 1301, 1302		
	LPO 2003		
	GHR: 5a	SP <sub>1.Fach</sub> : 5a	B.A. <sub>ALK</sub> : 17c
	Gy/Ge: 7a, b	SP <sub>2.Fach</sub> : -	B.A. <sub>AS</sub> : -
	BK: 6a,b		M.A. <sub>ALK</sub> : 10d M.A. <sub>AS</sub> : -
	LA: alte LPO (1994/2000): B2, E1 wahlweise-obligatorisch		
Anmeldung:	Electronic Course Registration		

The middle ages are not dead! Current fashion, architecture, film, fantasy and the popular arts, just to mention a few areas, widely exploit and appropriate cultural phenomena from the medieval past. So, what makes the 'dark ages' so fascinating to the present? Can it be that they were not so dark after all? In what ways is the medieval cultural heritage an integral part of our current identity? From this opening you can see that the lecture is not based on a classical canon of 'highlights' of medieval literature. Instead, it focuses on those elements and aspects that are culturally alive and meaningful to the present for various reasons.

Besides, medieval literature is a multicultural product with a high amount of intertextuality. In order to discuss medieval 'English' literature we will have to turn not only to other countries within Western Europe (e.g. Germany, Italy, France, Spain, Portugal) and Eastern Europe, but also to the Near East, the Orient, the Indian Sub-Continent and Asia. A cosmopolitan world view is required indeed in order to understand the unique cross-cultural qualities of medieval literature and its absorption and appropriation of heterogeneous religious concepts and philosophical world views.

Furthermore, the course enables participants to see the continuity of special English literary traditions without which later literary and cultural phenomena are impossible to be adequately understood and assessed. Emphasis on the close intersection of the oral and written traditions of medieval literature and culture within highly changeable socio-political and economic contexts is another characteristic feature of the lecture.

For some participants it may be astonishing to see the broad range of subjects addressed by medieval literature as well as its varied modes of lyric, epic and dramatic presentation. In order to do justice to the complex thematic and formal qualities of the texts studied we will move into the discourses of historiography, politics, philosophy, the arts such as music, painting, and architecture, and the sciences. A special focus of the lecture is on the modest, but important beginnings of female writing and issues of feminism.

A 'Reader' will be available through EWS and the 'Copyshop' (ready a week prior to the beginning of the course). The following anthology is recommended as an additional reading:

**J.B. Trapp et al. (eds.): *Medieval English Literature*. 2<sup>nd</sup> edn., OUP 2002 [SEK 110-26]**

Personal attendance during the first session is required to maintain the enrolment status.

The **work forms** offered in the course to enable students to finish the course due to their respective examination regulations are:

- ❖ ‚Hausarbeit‘/term paper
- ❖ ‚aktive Teilnahme‘ („Referat und Ausarbeitung)
- ❖ ‚Klausur‘/written test

These affairs will be dealt with in the very first session, so be here in time!

154508	Political Ideas In Britain I: 1776-1832 (2 HS)		
	Mo 12:15 – 13:45	R. 3.205	Kramer
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 501, 802 MA LA 1302		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 6a, 17a
	Gy/Ge: 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : ---
	BK: 6b		M.A. <sub>ALK</sub> : 10a, 10d M.A. <sub>AS</sub> : ---
<b>LA: alte LPO (1994/2000) E1</b>			

The years between the "Declaration of Independence" of the thirteen North-American colonies and the First Reform Bill belong to the most exciting periods in British history. There were not only the reactions to the North-American developments but also to the French Revolution (and its repercussions in Europe and the Caribbean), to Napoleon and the Congress of Vienna. In this course I should like to trace a selected number of these developments as they can be gathered from political commentators and philosophers of the time. Students should buy **Marilyn Butler, ed., *Burke, Paine, Godwin, and the Revolution Controversy*, Cambridge: Cambridge University Press, 1984**. An additional reader (available in the copyshop below the "Sonnendeck") will be ready by the end of March.

154511	Victorian Culture and Society (2 HS)		
	Di 14:15 – 15:45	R. 3.206	Kramer
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften
	BA LA 501, 802 MA LA ---		
	LPO 2003		
	GHR: 5a	SP <sub>1,Fach</sub> : 5a	B.A. <sub>ALK</sub> : 6a, 17a
	Gy/Ge: 6b	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : ---
	BK: 6b		M.A. <sub>ALK</sub> : 10a, 10d M.A. <sub>AS</sub> : ---
<b>LA: alte LPO (1994/2000)</b>			

"Victorianism, perhaps the only "ism" in history attached to the name of a sovereign, came to represent a cluster of restraining moral attributes— "character," "duty," "will," earnestness, hard work, respectable comportment and behaviour, and thrift. These virtues were not only embraced by the striving bourgeoisie, but all of them also made an appeal to other class sections of the population, aristocratic or trade-unionist. [...] Later in the century, however, these values were taken apart and criticized, even lampooned, one by one, in the course of a late-Victorian revolt. More recently they have again received praise as essential "Victorian values." (*Encyclopedia Britannica* 2007) In this course I should like to discuss selected items of this vast topic. Students should buy **Kelly Boyd & Rohan McWilliam, eds., *The Victorian Studies Reader*, London – New York: Routledge, 2007**. An additional reader (available in the copyshop below the "Sonnendeck") will be ready by the end of March.

## Amerikanistik

### 1. STUDIENPHASE

Für alle Lehrveranstaltungen der Amerikanistik besteht Anmeldepflicht. Anmeldung zum allgemeinen Anmeldetermin des Instituts (siehe oben).

154601	Introduction to American Literary and Cultural History – Gruppe A (2 PS)		
	Mo 14:15 – 15:45	R. 0.406	Schwarz
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur- Kulturwissenschaften
	BA LA: 202 MA LA:		
	LPO 2003		
	GHR: 1c	SP <sub>1,Fach</sub> : 1c	B.A. <sub>ALK</sub> : 2abc, 15a
	Gy/Ge: 1c	SP <sub>2,Fach</sub> : 1c	B.A. <sub>AS</sub> : 5a, 16b (TG5)
	BK: 1c		M.A. <sub>ALK</sub> : -- M.A. <sub>AS</sub> : --
<b>LA: alte LPO (1994/2000): B4, E2</b>			

<b>154602</b>	<b>Introduction to American Literary and Cultural History – Gruppe B (2 PS)</b>		
	<b>Mo 10:15 – 11:45</b>	<b>R. 0.406</b>	<b>Schwarz</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 202</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1c	SP <sub>1,Fach</sub> : 1c	B.A. <sub>ALK</sub> : 2abc, 15a
	Gy/Ge: 1c	SP <sub>2,Fach</sub> : 1c	B.A. <sub>AS</sub> : 5a, 16b (TG5)
BK: 1c		M.A. <sub>ALK</sub> : --	
		M.A. <sub>AS</sub> : --	
<b>LA: alte LPO (1994/2000): B4, E2</b>			

<b>154603</b>	<b>Introduction to American Literary and Cultural History – Gruppe C (2 PS)</b>		
	<b>Mo 08:30 – 10:00</b>	<b>R. 0.406</b>	<b>Ogihara</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 202</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1c	SP <sub>1,Fach</sub> : 1c	B.A. <sub>ALK</sub> : 2abc, 15a
	Gy/Ge: 1c	SP <sub>2,Fach</sub> : 1c	B.A. <sub>AS</sub> : 5a, 16b (TG5)
BK: 1c		M.A. <sub>ALK</sub> : --	
		M.A. <sub>AS</sub> : --	
<b>LA: alte LPO (1994/2000): B4, E2</b>			

<b>154604</b>	<b>Introduction to American Literary and Cultural History – Gruppe D (2 PS)</b>		
	<b>Fr 08:30 – 10:00</b>	<b>R. 0.406</b>	<b>Ogihara</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 202</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1c	SP <sub>1,Fach</sub> : 1c	B.A. <sub>ALK</sub> : 2abc, 15a
	Gy/Ge: 1c	SP <sub>2,Fach</sub> : 1c	B.A. <sub>AS</sub> : 5a, 16b (TG5)
BK: 1c		M.A. <sub>ALK</sub> : --	
		M.A. <sub>AS</sub> : --	
<b>LA: alte LPO (1994/2000): B4, E2</b>			

<b>154605</b>	<b>Introduction to American Literary and Cultural History – Gruppe E (2 PS)</b>		
	<b>Blockseminar 27.-31.07.2009</b>	<b>R. 0.406</b>	<b>Klemm</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 202</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1c	SP <sub>1,Fach</sub> : 1c	B.A. <sub>ALK</sub> : 2abc, 15a
	Gy/Ge: 1c	SP <sub>2,Fach</sub> : 1c	B.A. <sub>AS</sub> : 5a, 16b (TG5)
BK: 1c		M.A. <sub>ALK</sub> : --	
		M.A. <sub>AS</sub> : --	
<b>LA: alte LPO (1994/2000): B4, E2</b>			

<b>154606</b>	<b>Introduction to American Literary and Cultural History – Gruppe F (2 PS)</b>		
	<b>Fr 12:15 – 13:45</b>	<b>R. 0.420</b>	<b>Timpe</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 202</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1c	SP <sub>1,Fach</sub> : 1c	B.A. <sub>ALK</sub> : 2abc, 15a
	Gy/Ge: 1c	SP <sub>2,Fach</sub> : 1c	B.A. <sub>AS</sub> : 5a, 16b (TG5)
BK: 1c		M.A. <sub>ALK</sub> : --	
		M.A. <sub>AS</sub> : --	
<b>LA: alte LPO (1994/2000): B4, E2</b>			

<b>154607</b>	<b>Introduction to American Literary and Cultural History – Gruppe G (2 PS)</b>		
	<b>Do 14:15 – 15:45</b>	<b>R. 0.406</b>	<b>Nitzsche</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 202</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1c	SP <sub>1,Fach</sub> : 1c	B.A. <sub>ALK</sub> : 2abc, 15a
	Gy/Ge: 1c	SP <sub>2,Fach</sub> : 1c	B.A. <sub>AS</sub> : 5a, 16b (TG5)
BK: 1c		M.A. <sub>ALK</sub> : --	
		M.A. <sub>AS</sub> : --	
<b>LA: alte LPO (1994/2000): B4, E2</b>			

This introductory survey course will deal with significant developments in American literary and cultural history since the Puritan period; emphasis will be placed on the nineteenth, twentieth and twenty-first centuries. We will focus on major American texts and study the historical development of

important features such as imagery, genre, and theme. Texts will mostly be taken from the *Heath Anthology of American Literature*. Groups A through G are parallel courses covering the same material.

<b>154608</b>	<b>Germany: Cultural Narratives and Cultural History from a Transatlantic Perspective (2 PS)</b>		
	<b>Blockseminar for International Students</b> 05.06.-24.07.2009 Di 09:00 – 12:00	<b>R. 0.420</b>	<b>Klemm</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR:	SP <sub>1,Fach</sub> :	B.A. <sub>ALK</sub> :
	Gy/Ge:	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
BK:		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000):</b>		

This course offers an insight into the development of German culture from the beginnings based on literary and cultural texts. We will identify key narratives in German cultural history which have shaped the material and intellectual development of the country. A focus will be placed on a critical evaluation of this development and an interpretation in international and intercultural contexts in dialogue with the participants. The course will include English-language texts (often excerpts) by Martin Luther, Johann Wolfgang von Goethe, Karl Marx, Heinrich Heine, Fred Wander, Gabriele Eckart, Ingo Schulze. Examples from the *Nibelungen Saga*, *Modern Art*, and contemporary multicultural literature in Germany as well as films will be also discussed in this course.

<b>154609</b>	<b>Transatlantic Voyages: Travelling and Literature (2 PS)</b>		
	<b>Blockseminar for International and Dortmund Students</b> 05.06.-24.07.2009 Di 14:00 – 18:00	<b>R. 0.420</b>	<b>Erdogdu</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 203</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1f	SP <sub>1,Fach</sub> : 1f	B.A. <sub>ALK</sub> : 1c, 2abc, 3ab, 14c, 15a
	Gy/Ge: 1f, 4c	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a, 16b (TG5)
BK: 1f, 4c		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): B4, E2</b>		
<b>Anmeldung:</b>			

How do American authors travelling to Europe and Germans travelling to the United States put their thoughts on paper? Does travelling produce its own genre of writing? What about authors who have never visited a country, but nevertheless decide to write a travel narrative – should we include them in our definition of travel writing? In this class we will read very different kinds of transatlantic travel narratives in order answer these and many other questions. The texts covered in this class include Karl May's famous novel *Winnetou I*, Ernest Hemingway's *A Moveable Feast*, and critical essays taken from the *Cambridge Companion to Travel Writing*.

<b>154610</b>	<b>"In them ole cotton fields back home" – The American South in the German Imagination (2 PS)</b>		
	<b>Blockseminar for International and Dortmund Students</b> 05.06.-24.07.2009 Mo 14:00 – 18:00	<b>R. 0.420</b>	<b>Sattler</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 203</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1f	SP <sub>1,Fach</sub> : 1f	B.A. <sub>ALK</sub> : 1c, 2abc, 4a, 14c, 15a, 16a
	Gy/Ge: 1f, 4c	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a, 16 b (TG5)
BK: 1f, 4c		M.A. <sub>ALK</sub> :	
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000) B4, E2</b>		

Over the past 30 years, the American South has changed significantly in many ways and, as of today, is one of the economically "booming" regions in the U.S., a site of innovation and research, a major force in globalization and transnational developments and new home to people from other parts of the United States and, increasingly, from all over the world.

Still, in popular culture, the image of the South has remained one of an isolated and exceptional region: it is either being romanticized as the "Old South", where Southern Belles still make the gentlemen fall for them; or shown as a more or less odd, rural place where people are low-educated and speak with a "twang", and where things take their "own sweet time".

In this class, we will look at the German "obsession" with the Southern States and analyze the region's representations in Germany: we will look at travel guides, documentaries, newspaper articles, magazines; but also at films and books which are set in the South and enjoy great popularity in Germany in order to see how "our South" is imagined and, at the same time, constructed. Participants will also learn about the ways in which the region has changed throughout the past decades, and look at how it represents itself.

*This course is particularly recommended for students of the Angewandte Studiengänge.*



<b>154611</b>	<b>Re-Imagining the Hollywood Indian: Issues in Native American Films (2 PS)</b>		
	<b>Do 08:30 – 10:00</b>	<b>R. 0.406</b>	<b>Feier</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 203</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1f,	SP <sub>1,Fach</sub> : 1f	B.A. <sub>ALK</sub> : 1c, 2abc, 4a, 14c, 15a, 16a
	Gy/Ge: 1f, 4c	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a, 16 b (TG5)
	BK: 1f, 4c		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

Native Americans face a complex challenge when making films about their people. While Hollywood's fictitious depictions of America's indigenous inhabitants have been influencing audiences for over a century, American Indians have only recently begun writing, directing, and producing their own feature films. In this course we will examine how contemporary Native American filmmakers deal with the legacy of the Hollywood Indian. By analyzing several movies by American Indians, we will discuss their approaches to representing Native America on the silver screen. *This course is particularly recommended for students of the Angewandte Studiengänge.*

<b>154612</b>	<b>A Book with Seven Seals? – Apocalyptic Thinking in 19th Century U.S. Literature and Culture (2 PS)</b>		
	<b>Mi 10:15 – 11:45</b>	<b>R. 0.420</b>	<b>Timpe</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 203</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1f	SP <sub>1,Fach</sub> : 1f	B.A. <sub>ALK</sub> : 1c, 2abc, 3ab, 14c, 15a
	Gy/Ge: 1f, 4c	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a, 16 b (TG5)
	BK: 1f, 4c		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

Apocalyptic ideas and images of the end of the world are almost ubiquitous in 19<sup>th</sup> century literature and culture. Following a detailed look at the different apocalyptic texts in the Bible, especially at their imagery, we will then concentrate on the literature and culture of the 19<sup>th</sup> century and the diverse ways of understanding and adapting of the Biblical apocalypse.

We will, for instance, look at *the icon in apocalypticism*, Rev. William Miller, a major figure of the Second Great Awakening, who derived an actual date for the end of the world, namely October 22, 1844! Even the writings of Romantics like Ralph Waldo Emerson, Walt Whitman, or Nathaniel Hawthorne are steeped in imagery from the last book of the Bible. In the second half of the 19<sup>th</sup> century, the Civil War offered yet another background for apocalyptic expressions realized in literary texts or songs like the "Battle Hymn of the Republic." Towards the end of the class, we will attempt an outlook on how the 19<sup>th</sup> century shaped our understanding of the apocalypse today.

The course requirements will be discussed in the first session. A reader with additional material will be made available by the start of the semester. Introductory reading: "The Book of Revelation" in: *King James Bible* (recommended for purchase)

<b>154613</b>	<b>Presidential Elections and American Culture: News Media, New Media and American Politics (2 PS)</b>		
	<b>Di 08:30 – 10:00</b>	<b>R. 0.406</b>	<b>Makeyeva</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 203</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1f	SP <sub>1,Fach</sub> : 1f	B.A. <sub>ALK</sub> : 1c, 2c, 4a, 14c, 16a
	Gy/Ge: 1f, 4c	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a, 16 b (TG5)
	BK: 1f, 4c		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

This course takes a cultural studies approach to American political and media issues. The purpose of the course is to introduce and discuss texts which appealed to a larger body of the American news consumers during the presidential race of 2008. The complexity and dynamics of American society will be explored in some of the most outstanding and appealing speeches by Barack Obama, Hillary Clinton, John McCain, and Sarah Palin, as well as in a number of articles written by popular partisan journalists and independent political observers who used "traditional" and relatively "new" media technologies to cover the presidential campaign. The course reader will be available at the beginning of the semester; however, most of the primary and secondary sources will be available online and free of charge.

*This course is particularly recommended for students of the Angewandte Studiengänge.*

<b>154614</b>	<b>Crime Without Frontiers: Crime Fiction in Different Cultures (2 PS)</b>		
	<b>Blockseminar for International and Dortmund Students 05.06.-24.07.2009 Do 14:00 – 18:00</b>	<b>R. 0.420</b>	<b>Eßmann</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA: 203</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR: 1f	SP <sub>1,Fach</sub> : 1f	B.A. <sub>ALK</sub> : 1c, 2abc, 3ab, 4a, 14c, 15a, 16a
	Gy/Ge: 1f, 4c	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a, 16b (TG5)
	BK: 1f, 4c		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

Among the popular genres, crime fiction is one of the most successful. It seems to capture the interest of people with completely different backgrounds. This may have to do with a number of subgenres that have developed over time, and the different cultures that they deal with. We will

look at some of these varieties of the genre from the United States, Great Britain, and the German speaking countries. In addition we will look at the way these varieties are represented in different media such as novels or films. Several crime novels and films will be analyzed. The texts will be announced before the first session.

154615 The Writings of Ernest Hemingway (2PS)			
	Di 12:15 – 13:45	R. 0.406	Theis
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften
	BA LA: 203		
	MA LA:		
	LPO 2003		
	GHR: 1f	SP <sub>1,Fach</sub> : 1f	B.A. <sub>ALK</sub> : 1c, 2abc, 3ab, 14c, 15a
	Gy/Ge: 1f, 4c	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a, 7ab, 16 b (TG5), 17b
	BK: 1f, 4c		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
LA: alte LPO (1994/2000): B4, E2			

Often seen as the quintessential male writer of the "lost generation" of American expatriates in Paris after World War I, Ernest Hemingway is an important representative of American literary modernism. His works have influenced and impressed subsequent generations of readers and writers alike. Economy of language and clear visual pictures characterize his style of writing, which he himself described in his famous iceberg theory. In this course, we will take a close look at his works with a special focus on the modernist themes of loss, alienation, exile, and the ongoing reformulations of gender in the culture at large.

154617 Introduction to American Literary and Cultural Studies (2 PS)			
	Blended-Learning- Veranstaltung mit der Ruhr-Univ. Bochum In-class sessions: Mo 20.04., 13.07.: 10:15 – 13:30 (double sessions); Mo 11.05., 15.06.: 10:15 – 11:45	R. 0.420	Kindinger
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften
	BA LA: 201		
	MA LA:		
	LPO 2003		
	GHR: 1d	SP <sub>1,Fach</sub> : 1d	B.A. <sub>ALK</sub> :
	Gy/Ge: 1d	SP <sub>2,Fach</sub> : 1d	B.A. <sub>AS</sub> : 5a, 16 b (TG5)
	BK: 1d		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
LA: alte LPO (1994/2000): B4, E2			

This course covers the same material as the "Introduction to American Literary and Cultural Studies" taught in the winter semester. As a one-time opportunity, it is offered this summer semester as well. It is taught as a "blended-learning" seminar, i.e. in a mixed in-class/online environment. The course is part of an initiative of the three Universities of the Ruhr-Region, Ruhr-Campus Online, which aims to facilitate cooperation in teaching between the universities using E-Learning technologies. The course is designed to be taught at both Bochum and Dortmund simultaneously. After it was hosted at Bochum in the last semester, this semester the 4 in-class sessions (2 x 180 min, 2 x 90 min) will take place at Dortmund, while the nine online sessions can be "attended" from wherever you happen to access the internet. Note that the first in-class session is a double session. Each online session will be open for one week, which means that tasks for each session can be completed at any time from any computer with internet access within that week. Online activities will include discussion forums, contributions to a communal glossary, and a response blog. We will also explore alternative methods of learning with video and audiopodcasts and online self-study quizzes. To pass the class with credit, students must complete at least 80% of the online activities and miss no more than one in-class session. You do not need any previous experience with online-learning tools to participate in this class.

This course is not part of the regular electronic registration process. For registration please contact: [Evangelia.Kindinger@rub.de](mailto:Evangelia.Kindinger@rub.de).

154631 Contemporary African American Fiction (2PS)			
	Do 10:15 – 11:45	R. 0.406	Dunkel
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften
	BA LA: 203		
	MA LA:		
	LPO 2003		
	GHR: 1f,	SP <sub>1,Fach</sub> : 1f	B.A. <sub>ALK</sub> : 1c, 2abc, 3ab, 14c, 15a
	Gy/Ge: 1f, 4c	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> : 5a, 7ab, 16 b (TG5), 17b
	BK: 1f, 4c		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
LA: alte LPO (1994/2000): B4, E2			

Since World War II, African American Literature has developed from predominantly realist and naturalist works to a multifaceted range of literary genres. This course will introduce students to some of the major works of African American contemporary writers. We will explore novels as diverse as Toni Morrison's *Beloved* (1987) and her subsequent novel *Jazz* (1992), Charles Johnson's *Middle Passage* (1990), and Octavia E. Butler's *Fledgling* (2005). In addition to our study of these texts, a minor focus will be on the discussion of African American short stories and the investigation of African American musical styles such as jazz and the blues.

Students participating in this course are required to purchase Toni Morrison's *Beloved* (1987) and *Jazz* (1992), Charles Johnson's *Middle Passage* (1990), and Octavia E. Butler's *Fledgling* (2005) before classes start.

## 2. STUDIENPHASE

<b>154618</b>	<b>“Why Do They Hate Us?” Discourses of Anti-Americanism (2 HS)</b>		
	<b>Blockseminar 03. – 11.07.2009</b>	<b>R. 0.420</b>	<b>Friedman</b>
<b>Modulzu- ordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 901, 902 <b>MA LA:</b> 1401, 1402		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6abc, 7b, 8a, 17abc, 18b, 19a
	Gy/Ge: 6d, 7d	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7abc, 10a, 17b
	BK: 7d, 7d		M.A. <sub>ALK</sub> : 10abcd, 11b, 12a M.A. <sub>AS</sub> : TG 5
	<b>LA: alte LPO (1994/2000): B4/E2</b>		

Americans often react with surprise when they encounter hostility abroad. This course will ask: What are the cultural and political origins of anti-American sentiment? To what extent is anti-Americanism an analytically useful category in understanding foreign attitudes and actions? How have U.S. officials understood anti-Americanism, and how have they responded through policy? We will draw on a variety of historical and scholarly texts to examine anti-Americanism not only as a phenomenon, but as a concept that has its own history, and its own discursive power.

The texts for this class will be available as a reader and online. Please read all texts before the class starts on the 3rd of July. On the first day of class, you will be quizzed on the reading you have done. Everybody who wants to attend this class needs to pass the test. The test will be also worth 20% of your grade if you attend the class for a grade.

Max Paul Friedman is associate Professor of American History at American University, Washington, DC. This course is particularly recommended for students of the Angewandte Studiengänge.

<b>154619</b>	<b>Your Body, Your Voice, You? Cross-Cultural Literature, Language, Identity Gruppe A (2 HS)</b>		
	<b>Mi 08:30 – 10:00</b>	<b>R. 0.406</b>	<b>Erdogdu</b>
<b>Modulzu- ordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902, 903 <b>MA LA:</b> 1402, 1403		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6ab, 7ab,, 17abc, 18ab
	Gy/Ge: 7c, 7d	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7c, 10a,
	BK: 7c, 7d		M.A. <sub>ALK</sub> : 10abd, 11ab, 12a M.A. <sub>AS</sub> :
	<b>LA: alte LPO (1994/2000): B4/E2</b>		

At the beginning of Chang-rae Lee's 1995 novel *Native Speaker*, the protagonist Henry Park is given a piece of paper by his wife. What Henry first presumes is a love poem, in fact turns out to be a list which reads: "You are surreptitious/ B+ student of life/ first thing hummer of/ Wagner and Strauss/ illegal alien/ emotional alien/ genre bug/ Yellow peril: neo-American/ great in bed/ overrated/ poppa's boy/ sentimentalist/ anti-romantic/ analyst (you fill in)/ stranger/ follower/ traitor/ spy." Most works of literature, arguably, address questions of cultural identity in one way or other, whether explicitly or implicitly. Yet, the intensity that marks contemporary cross-cultural literature's engagement with problems of cultural identity is striking. In this class we will examine and compare both American and German constructions of cross-cultural identity. Among the texts we will read in this class will be Chang-rae Lee's novel *Native Speaker*, Emine Sevgi Özdamar's collection of stories *Der Hof im Spiegel* and Stuart Hall's famous essay "Cultural Identity and Diaspora."

<b>154620</b>	<b>The Corset of Democracy: The Politics of Fashion and Body Ideals in the 19th- Century United States (2 HS)</b>		
	<b>Blockseminar 03. – 11.07.2009</b>	<b>R. 0.420</b>	<b>Vester</b>
<b>Modulzu- ordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 901 <b>MA LA:</b> 1401		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6abc, 7b, 8a, 17abc, 18b, 19a
	Gy/Ge: 6c, 6d	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7a, 7b, 7c, 10a, 17b
	BK: 6c, 6d		M.A. <sub>ALK</sub> : 10abcd, 11b, 12a M.A. <sub>AS</sub> : TG5
	<b>LA: alte LPO (1994/2000): B4/E2</b>		

Fashion plates, beauty advice literature and cosmetic advertisements in the 19<sup>th</sup> century not only delivered ideas about ideal body forms and the latest fashions, they also conveyed normative messages on how to enact race, class, gender and sexuality. Beauty ideals are not apolitical but organized along the lines of power relations in U.S. culture. This course analyzes a wide range of materials to see how discourses constituting beauty ideals are homogenizing and heteronormative at the same time. We look at how ideas of national identity were fought along the lines of clothes and wigs and how issues of proper masculinity included debates on corsets, diets and calf expansions. Looking at 19<sup>th</sup> century beauty culture, you will learn that our bodies are regulated by complex cultural discourses and practices and that our own fashion and beauty ideals are arbitrary and subject to change.

The texts for this class will be available as a reader and online. Please read all texts **before** the class starts on the 3<sup>rd</sup> of July. On the first day of class, you will be quizzed on the reading you have done. Everybody who wants to attend this class needs to pass the test. The test will be also worth 20% of your grade if you attend the class for a grade.

Katharina Vester, a Ph.D. of Ruhr Universität Bochum, teaches American Studies at American University, Washington, DC. This course is particularly recommended for students of the Angewandte Studiengänge.

<b>154621</b>	<b>"A Whale of a Book": Moby Dick and Popular Culture, Gruppe A (2 HS)</b>		
	<b>Do 12:15 – 13:45</b>	<b>R. 0.406</b>	<b>Pfeiler</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 901, 902, 903 <b>MA LA:</b> 1401, 1402, 1403		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6abc, 7ab, 9a, 17abc, 18ab, 19a
	Gy/Ge: 6cd, 7cd	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7abc, 10a, 17b
	BK: 6cd, 7cd		M.A. <sub>ALK</sub> : 10abcd, 11ab, 12a, 13a M.A. <sub>AS</sub> : TG5
<b>LA: alte LPO (1994/2000): B4, E2</b>			

In the first few sessions of this seminar we will read and explore Herman Melville's acclaimed novel *Moby Dick* (1851) within the context of 19<sup>th</sup> century Romanticism. We will set out by reading and exploring some key texts of that period such as by Nathaniel Hawthorne, Ralph Waldo Emerson, Walt Whitman and Herman Melville. In the second part of the seminar we will work with and discuss the novel's manifold filmic, literary, and audio adaptations throughout the 20<sup>th</sup> century. We will watch and compare three film adaptations of *Moby Dick* from 1926, 1956 and 1998 (additional screening dates). We will shortly dive into excerpts of Sena Jeter Naslund's feminist novel *Ahab's Wife, or The Star-Gazer* (2001) and then venture on into popular waters by hunting popular depictions of Moby Dick in contemporary American culture. In this vast ocean of media adaptations we will not only pursue the question of the continuing importance of *Moby Dick* in American Studies, but also collectively work on a critical understanding of Romanticism and Postmodernism from a 21<sup>st</sup> century perspective.

#### Requirements:

Melville, Herman. (1851). *Moby Dick*. London: Penguin Popular Classics. (Catch it and read it in advance!)  
A reader will be made available in the first week of the semester.

<b>154622</b>	<b>Transnational Queer Studies (2 HS)</b>		
	<b>Di 16:00 – 17:30</b>	<b>R. 0.406</b>	<b>Reed (Fulbright)</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902 <b>MA LA:</b> 1402		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6abc, 7ab, 8a, 17abc, 18ab, 19a
	Gy/Ge: 7cd	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7abc, 10a, 17b
	BK: 7cd		M.A. <sub>ALK</sub> : 10abcd, 11ab, 12a M.A. <sub>AS</sub> : TG5
<b>LA: alte LPO (1994/2000): B4, E2</b>			

In the late 1980s, queer studies began as a literary-critical endeavor, devoted primarily to reassessing canonical works by European and American writers such as Thomas Mann, Herman Melville, and Marcel Proust. Over the last three decades, the field has greatly expanded, becoming aggressively interdisciplinary in its methods as well as outright global in its scope. This class will survey several of the current scholarly debates that are central to the field: the relationship between sexuality and racial formation; the identification and navigation of "queer spaces"; travel, migration, and sexual identity; and citizenship, national belonging, and queerness. Readings for the class will consist of recent short stories and scholarly articles.

**Requirements:** Regular attendance, active participation, weekly assignments, and a final paper.

Brian Reed, Professor of English at University of Washington, Seattle, is the Spring 2009 Fulbright-Professor of American Studies in Bochum.

<b>154623</b>	<b>Migration and the Global Horizon of Contemporary American Fiction (2 HS)</b>		
	<b>Di 18:00 – 19:30</b>	<b>R. 0.406</b>	<b>Reed (Fulbright)</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902 <b>MA LA:</b> 1402		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6abc, 7ab, 8a, 17abc, 18ab, 19a
	Gy/Ge: 7c, 7d	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7abc, 10a, 17b
	BK: 7c, 7d		M.A. <sub>ALK</sub> : 10abcd, 11ab, 12a M.A. <sub>AS</sub> : TG5
<b>LA: alte LPO (1994/2000): B4, E2</b>			

In 2008, the USA elected as its president Barack Obama, the son of a man from Kenya. This event is a reminder that the American self-image as a "land of opportunity" and a "nation of immigrants" still has genuine political force and popular appeal. Of course, "immigration" today hardly means what it did back in 1886, when the Statue of Liberty first announced to the world the USA's intention to take in the world's "poor," "tired," "huddled masses yearning to breathe free". Technological advances—cell phones, the internet, GPS—and changing sociopolitical realities—the end of the Cold War, the advent of fully globalized capitalism, the war on terror—have transformed Americans' sense of themselves and their place in the world. In this class, we will be exploring cases in which American writers have looked outward in an effort to understand their identity. How can attending to the transnational movement of peoples—as tourists, as refugees, as laborers—help one better understand nation-formation? Can American exceptionalism survive into the twenty-first century? We will be reading a selection of short stories and prose pieces by authors such as David Eggers, Jhumpa Lahiri, and George Saunders as well as one novel, Junot Diaz's *The Brief Wondrous Life of Oscar Wao* (2007).

Brian Reed, Professor of English at University of Washington, Seattle, is the Spring 2009 Fulbright-Professor of American Studies in Bochum.

<b>154624</b>	<b>“A Whale of a Book”: Moby Dick and Popular Culture, Gruppe B (2 HS)</b>		
	<b>Di 14:15 – 15:45</b>	<b>R. 0.406</b>	<b>Pfeiler</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 901, 902, 903 <b>MA LA:</b> 1401, 1402, 1403		
	<b>LPO 2003</b>		
	<b>GHR:</b> 5b	<b>SP<sub>1,Fach</sub>:</b> 5b	<b>B.A.<sub>ALK</sub>:</b> 6abc, 7ab, 9a, 17abc, 18ab, 19a
	<b>Gy/Ge:</b> 6cd, 7cd	<b>SP<sub>2,Fach</sub>:</b> 4b	<b>B.A.<sub>AS</sub>:</b> 7abc, 10a, 17b
	<b>BK:</b> 6cd, 7cd		<b>M.A.<sub>ALK</sub>:</b> 10abcd, 11ab, 12a, 13a
			<b>M.A.<sub>AS</sub>:</b> TG5
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

In the first few sessions of this seminar we will read and explore Herman Melville's acclaimed novel *Moby Dick* (1851) within the context of 19<sup>th</sup> century Romanticism. We will set out by reading and exploring some key texts of that period such as by Nathaniel Hawthorne, Ralph Waldo Emerson, Walt Whitman and Herman Melville. In the second part of the seminar we will work with and discuss the novel's manifold filmic, literary, and audio adaptations throughout the 20<sup>th</sup> century. We will watch and compare three film adaptations of *Moby Dick* from 1926, 1956 and 1998 (additional screening dates). We will shortly dive into excerpts of Sena Jeter Naslund's feminist novel *Ahab's Wife, or The Star-Gazer* (2001) and then venture on into popular waters by hunting popular depictions of Moby Dick in contemporary American culture. In this vast ocean of media adaptations we will not only pursue the question of the continuing importance of *Moby Dick* in American Studies, but also collectively work on a critical understanding of Romanticism and Postmodernism from a 21<sup>st</sup> century perspective.

#### Requirements:

Melville, Herman. (1851). *Moby Dick*. London: Penguin Popular Classics. (Catch it and read it in advance!)  
A reader will be made available in the first week of the semester.

<b>154625</b>	<b>Post-Pragmatism in America: Richard Rorty and Beyond (2 HS)</b>		
	<b>Mo 16:00 – 19:00</b> <b>(14-tägig)</b>	<b>R. 0.406</b> <b>Beginn: 20.4.2009</b>	<b>Klähn</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902 <b>MA LA:</b> 1402		
	<b>LPO 2003</b>		
	<b>GHR:</b> 5b	<b>SP<sub>1,Fach</sub>:</b> 5b	<b>B.A.<sub>ALK</sub>:</b> 6abc, 7ab, 8a, 9a, 17abc, 18ab, 19a
	<b>Gy/Ge:</b> 7cd	<b>SP<sub>2,Fach</sub>:</b> 4b	<b>B.A.<sub>AS</sub>:</b> 7abc, 10a, 17b
	<b>BK:</b> 7cd		<b>M.A.<sub>ALK</sub>:</b> 10abcd, 11ab, 12a
			<b>M.A.<sub>AS</sub>:</b> TG5
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

American literary culture has been marked by a close relationship between philosophical and narrative constructions of representations, concerning reality and other (at least: partly) fictional constructions. From Romanticism to Transcendentalism, from Naturalism and Pragmatism to Analytic Philosophy and Post-Structuralism, the influencing and interconnecting links were more tightly knit than, for instance, in comparable European periods.

When Richard Rorty's "Philosophy and the Mirror of Nature" was published in 1979 the standards of American Analytic Philosophy were subverted and a systematic reconstruction of American philosophical worldmaking began, affecting outstanding modes of literary and fictional culture, too.

The idea of this seminar is to lay open some of the most relevant interconnections between Richard Rorty's post-pragmatic considerations and some fictional equivalents in American literature and literary studies since the 1970s, including Rorty's eminent comments about "that literary genre we call 'philosophy'".

Among others, the following texts will be taken into consideration:

Richard Rorty, *Contingency, Irony, and Solidarity*, 1989

Richard Rorty, *Philosophy as Cultural Politics*, 2007

Robert Brandom, *Rorty and his Critics*, 2000

Walter Benn Michaels, *Our America: Nativism, Modernism and Pluralism*, 1995

Nelson Goodman, C. Z. Elgin, *Reconceptions in Philosophy and Other Arts and Sciences*, 1988

Susan Sontag, *Regarding the Pain of Others*, 2005

Thomas Pynchon, *Gravity's Rainbow*, 1973

Don DeLillo, *Falling Man*, 2008

<b>154626</b>	<b>I Cried When Bambi's Mother Died: Ecocriticism in American Culture and Media</b>		
	<b>Mi 16:00 – 17:30</b>	<b>R. 0.406</b>	<b>Laemmerhirt</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902, 903 <b>MA LA:</b> 1402, 1403		
	<b>LPO 2003</b>		
	<b>GHR:</b> 5b	<b>SP<sub>1,Fach</sub>:</b> 5b	<b>B.A.<sub>ALK</sub>:</b> 6abc, 7ab, 9a, 17abc, 18ab
	<b>Gy/Ge:</b> 7cd	<b>SP<sub>2,Fach</sub>:</b> 4b	<b>B.A.<sub>AS</sub>:</b> 7abc, 10a, 17b
	<b>BK:</b> 7cd		<b>M.A.<sub>ALK</sub>:</b> 10abcd, 11ab, 12a, 13a
			<b>M.A.<sub>AS</sub>:</b> TG5
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

Today the recognition that we are living in a time of deepening ecological crisis is pervasive. *An Inconvenient Truth*, Al Gore's 2006 documentary film about global warming, is just one attempt to educate the public about this crisis. International organizations such as Greenpeace and World Wide Fund for Nature (WWF) have struggled for years to raise funds and to inform the public about the issues. Ecological questions were raised during the 2008 presidential election campaign. As a field of study, ecocriticism has expanded dramatically over the past decade. Yet, it still refers almost exclusively to the critical analysis of literature concerned with the relationship between literature and the environment. In this course we will focus (although not exclusively) on media representations of environmental issues. We will discuss movies such as *FernGully: The Last Rainforest*, *Bambi*, *Free Willy*, and *Dances With Wolves* alongside contemporary American advertisements and music. How are writers, filmmakers, and musicians responding to and representing the threat of climate change and other environmental issues? What are the consequences for ecocriticism and environmentalism? How did we imagine nature? And how do we imagine nature now?

Students will be encouraged to do their own research and present their findings.

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

<b>154627</b>	<b>Your Body, Your Voice, You? Cross-Cultural Literature, Language, Identity Gruppe B (2 HS)</b>		
	<b>Di 10:15 – 11:45</b>	<b>R. 0.406</b>	<b>Erdogdu</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902, 903 <b>MA LA:</b> 1402, 1403 <b>LPO 2003</b>		
	<b>GHR:</b> 5b	<b>SP<sub>1,Fach</sub>:</b> 5b	
	<b>Gy/Ge:</b> 7c, 7d	<b>SP<sub>2,Fach</sub>:</b> 4b	<b>B.A.<sub>AS</sub>:</b> 7c, 10a
	<b>BK:</b> 7c, 7d		<b>M.A.<sub>ALK</sub>:</b> 10abd, 11ab, 12a
			<b>M.A.<sub>AS</sub>:</b>
	<b>LA: alte LPO (1994/2000): B4/E2</b>		

At the beginning of Chang-rae Lee's 1995 novel *Native Speaker*, the protagonist Henry Park is given a piece of paper by his wife. What Henry first presumes is a love poem, in fact turns out to be a list which reads: "You are surreptitious/ B+ student of life/ first thing hummer of/ Wagner and Strauss/ illegal alien/ emotional alien/ genre bug/ Yellow peril: neo-American/ great in bed/ overrated/ poppa's boy/ sentimentalist/ anti-romantic/ analyst (you fill in)/ stranger/ follower/ traitor/ spy." Most works of literature, arguably, address questions of cultural identity in one way or other, whether explicitly or implicitly. Yet, the intensity that marks contemporary cross-cultural literature's engagement with problems of cultural identity is striking. In this class we will examine and compare both American and German constructions of cross-cultural identity. Among the texts we will read in this class will be Chang-rae Lee's novel *Native Speaker*, Emine Sevgi Özdamar's collection of stories *Der Hof im Spiegel* and Stuart Hall's famous essay "Cultural Identity and Diaspora."

<b>154628</b>	<b>The Image of America in German-Language Literatures (2 HS)</b>		
	<b>Blockseminar 16. – 21.06.2009</b>	<b>R. 0.420</b>	<b>Koppensteiner</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902 <b>MA LA:</b> 1402 <b>LPO 2003</b>		
	<b>GHR:</b> 5b	<b>SP<sub>1,Fach</sub>:</b> 5b	
	<b>Gy/Ge:</b> 7cd	<b>SP<sub>2,Fach</sub>:</b> 4b	<b>B.A.<sub>AS</sub>:</b> 7c, 10a
	<b>BK:</b> 7cd		<b>M.A.<sub>ALK</sub>:</b> 10abd, 11ab, 12a
			<b>M.A.<sub>AS</sub>:</b>
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

The United States has lost none of its fascination for German-speaking writers and readers alike. From the beginning, however, the picture was a mixed one including both positive and negative elements. Despite many negative portrayals, the positive aspects of America have dominated. This seminar will, by applying the theories of image studies (imagology), explore key images of America and their cultural and historical background by reading and analysing selected works by German-language writers covering a period of approximately 50 years. We will read and discuss works by East and West German, Austrian and Swiss writers. In conclusion, we will discuss briefly and compare aspects of the image of Germany in American literature.

Readings: Peter Handke, *Der kurze Brief zum langen Abschied* (1972); Gerhard Roth, *Der große Horizont* (1974); Josef Haslinger, *Das Elend Amerikas. 22 Versuche über ein gelobtes Land* (1992); Ulrich Woelk, *Amerikanische Reise* (1996); Kathrin Röggla, *really ground zero. 11. september und folgendes* (2001); Bernd Wagner, *Wie ich nach Chihuahua kam. Eine amerikanische Reise* (2003); Jakob Hein, *Formen menschlichen Zusammenlebens* (2003);

Jürgen Koppensteiner, formerly a Professor of German at the University of Northern Iowa, specializes in the question of literary representations of America in German language literature.

This course is particularly recommended for students of the Angewandte Studiengänge.

<b>154629</b>	<b>Serial Innovations – Current Developments in the Transcultural Field of TV-Series // Innovation in Serie – zu aktuellen Entwicklungen im transkulturellen Feld Fernsehserie (2 HS)</b>		
	<b>Mo 16:00 – 19:00</b>	<b>R. 3.428</b>	<b>Eßmann/Thiele</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902 <b>MA LA:</b> 1402 <b>LPO 2003</b>		
	<b>GHR:</b> 5b	<b>SP<sub>1,Fach</sub>:</b> 5b	
	<b>Gy/Ge:</b> 7d	<b>SP<sub>2,Fach</sub>:</b> 4b	<b>B.A.<sub>AS</sub>:</b> 7c, 10a
	<b>BK:</b> 7d		<b>M.A.<sub>ALK</sub>:</b> 10abd, 11ab, 12a, 13a
			<b>M.A.<sub>AS</sub>:</b>
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

Commenting on the US-American TV series *The Wire*, German filmmaker Dominik Graf writes: "Nur der Polizeifilm kann noch eine Gesellschaft am Abgrund so komplett in ihren Strukturdetails beschreiben. Es lebe das Fernsehen." Film critic Bert Rebhandl also praises *The Wire*: "Balzac für das einundzwanzigste Jahrhundert: der Roman der Stadt Baltimore ist eine Fernsehserie, die Gesellschaftstheorie im Modus der Fiktion betreibt." *The Wire* is one example amongst many that shows how, since the 1990s, television has thematically, aesthetically, and narratively outdone literature as well as film in innovation and experimentation. By looking at such series as *West Wing*, *The Wire*, *CSI*, *Flight of the Conchords*, and *Life on Mars*, current developments in television production will be analyzed, theorized, and contextualized in this seminar. We will look at what devices are used to construct and develop characters and we will analyze the more complex configurations that destabilize any notion of the viewer having an overview of a set of characters. In addition, we will explore the different modes of narration that break with traditional narrative patterns and expectations, indeed even from one episode to the next. We will place emphasis on the visual and auditory dimensions as especially innovative.

This seminar thus offers a theoretical as well as analytical approach to current developments in TV series. Working within the context of cultural theory, participants will gain insight into the industrial and intellectual culture of TV productions. Working from a historical and transcultural perspective we will also examine unexpected cross influences between different national television systems: for example, how the US-American TV channel HBO was inspired by the experimentations of German television in the 1980s and its cooperation with independent filmmakers. Finally, we will also look at media technologies that have brought forth a new passion for TV series; the DVD, for example, has fundamentally changed viewing behaviour as well as the cultural regime that is connected to television and film.

The readings for the seminar will be announced in the first session.

This course is particularly recommended for students of the Angewandte Studiengänge.

<b>154630</b>	<b>Oberseminar Amerikanistik (2 OS)</b>		
	<b>Mi 14:30 – 16:00</b>	<b>R. 0.406</b>	<b>Grünzweig</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b>		
	<b>MA LA:</b>		
	<b>LPO 2003</b>		
	GHR:	SP <sub>1,Fach</sub> :	B.A. <sub>ALK</sub> :
	Gy/Ge:	SP <sub>2,Fach</sub> :	B.A. <sub>AS</sub> :
	BK:		M.A. <sub>ALK</sub> :
		M.A. <sub>AS</sub> :	
	<b>LA: alte LPO (1994/2000):</b>		
<b>Anmerkung:</b>	<b>Nur für Dissertant/innen und Habilitand/innen der Amerikanistik</b>		

Research seminar restricted to doctoral students, post-docs in American Studies as well as visiting researchers.

## MASTERSTUDIENGÄNGE LEHRAMT

<b>154618</b>	<b>“Why Do They Hate Us?” Discourses of Anti-Americanism (2 HS)</b>		
	<b>Blockseminar 03. – 11.07.2009</b>	<b>R. 0.420</b>	<b>Friedman</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 901, 902		
	<b>MA LA:</b> 1401, 1402		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6abc, 7b, 8a, 17abc, 18b, 19a
	Gy/Ge: 6d, 7d	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7abc, 10a, 17b
	BK: 7d, 7d		M.A. <sub>ALK</sub> : 10abcd, 11b, 12a
		M.A. <sub>AS</sub> : TG 5	
	<b>LA: alte LPO (1994/2000): B4/E2</b>		

Americans often react with surprise when they encounter hostility abroad. This course will ask: What are the cultural and political origins of anti-American sentiment? To what extent is anti-Americanism an analytically useful category in understanding foreign attitudes and actions? How have U.S. officials understood anti-Americanism, and how have they responded through policy? We will draw on a variety of historical and scholarly texts to examine anti-Americanism not only as a phenomenon, but as a concept that has its own history, and its own discursive power.

The texts for this class will be available as a reader and online. Please read all texts before the class starts on the 3rd of July. On the first day of class, you will be quizzed on the reading you have done. Everybody who wants to attend this class needs to pass the test. The test will be also worth 20% of your grade if you attend the class for a grade.

Max Paul Friedman is associate Professor of American History at American University, Washington, DC. This course is particularly recommended for students of the Angewandte Studiengänge.

<b>154621</b>	<b>“A Whale of a Book”: Moby Dick and Popular Culture, Gruppe A (2 HS)</b>		
	<b>Do 12:15 – 13:45</b>	<b>R. 0.406</b>	<b>Pfeiler</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 901, 902, 903		
	<b>MA LA:</b> 1401, 1402, 1403		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6abc, 7ab, 9a, 17abc, 18ab, 19a
	Gy/Ge: 6cd, 7cd	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7abc, 10a, 17b
	BK: 6cd, 7cd		M.A. <sub>ALK</sub> : 10abcd, 11ab, 12a, 13a
		M.A. <sub>AS</sub> : TG5	
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

In the first few sessions of this seminar we will read and explore Herman Melville's acclaimed novel *Moby Dick* (1851) within the context of 19<sup>th</sup> century Romanticism. We will set out by reading and exploring some key texts of that period such as by Nathaniel Hawthorne, Ralph Waldo Emerson, Walt Whitman and Herman Melville. In the second part of the seminar we will work with and discuss the novel's manifold filmic, literary, and audio adaptations throughout the 20<sup>th</sup> century. We will watch and compare three film adaptations of *Moby Dick* from 1926, 1956 and 1998 (additional screening dates). We will shortly dive into excerpts of Sena Jeter Naslund's feminist novel *Ahab's Wife, or The Star-Gazer* (2001) and then venture on into popular waters by hunting popular depictions of Moby Dick in contemporary American culture. In this vast ocean of media adaptations we will not only pursue the question of the continuing importance of *Moby Dick* in American Studies, but also collectively work on a critical understanding of Romanticism and Postmodernism from a 21<sup>st</sup> century perspective.

### Requirements:

Melville, Herman. (1851). *Moby Dick*. London: Penguin Popular Classics. (Catch it and read it in advance!)  
A reader will be made available in the first week of the semester.

<b>154622</b>	<b>Transnational Queer Studies (2 HS)</b>		
	<b>Di 16:00 – 17:30</b>	<b>R. 0.406</b>	<b>Reed (Fulbright)</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<b>BA LA:</b> 502, 902		
	<b>MA LA:</b> 1402		
	<b>LPO 2003</b>		
	GHR: 5b	SP <sub>1,Fach</sub> : 5b	B.A. <sub>ALK</sub> : 6abc, 7ab, 8a, 17abc, 18ab, 19a
	Gy/Ge: 7cd	SP <sub>2,Fach</sub> : 4b	B.A. <sub>AS</sub> : 7abc, 10a, 17b
	BK: 7cd		M.A. <sub>ALK</sub> : 10abcd, 11ab, 12a
		M.A. <sub>AS</sub> : TG5	
	<b>LA: alte LPO (1994/2000): B4, E2</b>		

In the late 1980s, queer studies began as a literary-critical endeavor, devoted primarily to reassessing canonical works by European and American writers such as Thomas Mann, Herman Melville, and Marcel Proust. Over the last three decades, the field has greatly expanded, becoming

aggressively interdisciplinary in its methods as well as outright global in its scope. This class will survey several of the current scholarly debates that are central to the field: the relationship between sexuality and racial formation; the identification and navigation of "queer spaces"; travel, migration, and sexual identity; and citizenship, national belonging, and queerness. Readings for the class will consist of recent short stories and scholarly articles.

**Requirements:** Regular attendance, active participation, weekly assignments, and a final paper.

Brian Reed, Professor of English at University of Washington, Seattle, is the Spring 2009 Fulbright-Professor of American Studies in Bochum.

## Wissenschaftskommunikation

### 1. STUDIENPHASE

<b>154801</b>	<b>Wissenschaftskommunikation 8 (2 PS)</b>		
	<b>Mi 14:15 – 15:45</b>	<b>R.0.512</b>	<b>Prof. Dr. Guido Ipsen</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<i>BML (WS 05/06 ff.): --</i>		
	<i>LPO 2003: --</i>		
	GHR: ---	SP <sub>1,Fach</sub> : ---	B.A. <sub>ALK</sub> : verschiedene Möglichkeiten
	Gy/Ge: ---	SP <sub>2,Fach</sub> : ---	B.A. <sub>AS</sub> : verschiedene Möglichkeiten
	BK: ---		M.A. <sub>ALK</sub> : verschiedene Möglichkeiten
			M.A. <sub>AS</sub> : verschiedene Möglichkeiten
	<b>LA: alte LPO (1994/2000) --</b>		
	<b>Sonstige:</b> Diplom Journalistik; Schwerpunkte bitte bei der Anmeldung erfragen		

#### Inhalte

Die Wissenschaftskommunikation ist ein Feld professioneller Kommunikation. Sie findet in vielerlei Dimensionen statt, etwa innerhalb der Wissenschaften, zwischen verschiedenen Disziplinen, im Austausch mit einer interessierten Öffentlichkeit usw.

Dieses Seminar erforscht diese Dimensionen und stellt eine ausführliche Listung der wichtigen Komponenten vor:

- Akteure
- Disziplinarität
- Medien
- Modalitäten
- Temporalität

Am Ende des Seminars sollten Sie in der Lage sein, professionelle Akte der Kommunikation in der Wissenschaft wie auch anderer Bereiche zu identifizieren und zu evaluieren.

#### Organisation

Das praxisorientierte Proseminar findet in vierzehntäglichem Rhythmus statt. Im Wechsel dazu sollen die Teilnehmenden Konzepte für eine Feldarbeit erarbeiten. Diese Projekte können sich an den zukünftigen Berufsleitbildern orientieren, also etwa Kommunikation aus PR, Kulturbetrieben, Presse usw. Zum Abschluss der vorlesungsfreien Zeit werden dann in einem Blockseminar die Projekte vorgestellt.

Eine Lektüreliste wird zur Verfügung gestellt. Zur Anmeldung müssen interessierte Studierende sich auf der Internetseite [www.semiotik.fb15.uni-dortmund.de](http://www.semiotik.fb15.uni-dortmund.de) anmelden (sobald das Anmeldeformular online steht).

#### Scheinerwerb

In dieser Veranstaltung wird keine Klausur angeboten. Der Scheinerwerb ist ausschließlich möglich innerhalb eines durchzuführenden Projektes. Diese Projekte sollen innerhalb eines thematischen Fokus mit praktischer Orientierung entstehen. Verbunden damit ist eine Vorstellung des Projektes im Seminar. Die Wertung des Projektes erfolgt analog zu einer Hausarbeit. Das genaue Vorgehen wird zu Semesterbeginn erläutert.

### 2. STUDIENPHASE

<b>154802</b>	<b>Wissenschaftskommunikation 9: Kulturwissenschaften (2 HS)</b>		
	<b>Mi 16:15 – 17:45</b>	<b>R. 3.428</b>	<b>Prof. Dr. Guido Ipsen</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		<b>Angewandte Sprachwissenschaften/ Angewandte Literatur-/ Kulturwissenschaften</b>
	<i>BML (WS 05/06 ff.): ---</i>		
	<i>LPO 2003: ---</i>		
	GHR: ---	SP <sub>1,Fach</sub> : ---	B.A. <sub>ALK</sub> : verschiedene Möglichkeiten
	Gy/Ge: ---	SP <sub>2,Fach</sub> : ---	B.A. <sub>AS</sub> : verschiedene Möglichkeiten
	BK: ---		M.A. <sub>ALK</sub> : verschiedene Möglichkeiten
			M.A. <sub>AS</sub> : verschiedene Möglichkeiten
	<b>LA: alte LPO (1994/2000) ---</b>		
	<b>Sonstige:</b> Diplom Journalistik; Schwerpunkte bitte bei der Anmeldung erfragen		

#### Inhalte

In diesem Seminar werden Theoretische Texte der Kulturwissenschaften im Hinblick auf die Kommunikation von Kulturtheorie und wissenschaftlichen Erkenntnissen gelesen. Kulturwissenschaft wird in diesem Zusammenhang als eine Disziplin aufgefasst, welche Literatur- und Sprachwissenschaften transzendiert. Es handelt sich also nicht um literarische Texte. Die Vielfalt von Kulturalität und ihre Erforschung in der Wissenschaft stehen somit im Mittelpunkt des Seminars.

#### Organisation

Das Seminar wird teilweise in Seminarsitzungen und teilweise als Blockseminar unterrichtet. Der genaue Plan der Sitzungen wird zu Semesterbeginn bekannt gegeben. Einige Sitzungen sind zur Projektrecherche freigegeben (s.u.). Eine Lektüreliste und ein Reader werden zur Verfügung gestellt. Zur Anmeldung müssen interessierte Studierende sich auf der Internetseite [www.semiotik.fb15.uni-dortmund.de](http://www.semiotik.fb15.uni-dortmund.de) anmelden. HINWEIS: Dieses Seminar ist für Studierende des Lehramtes nicht vorgesehen.

#### Scheinerwerb

In dieser Veranstaltung wird keine Klausur angeboten. Der Scheinerwerb ist ausschließlich möglich innerhalb eines durchzuführenden Projektes. Diese Projekte sollen innerhalb eines thematischen Fokus mit praktischer Orientierung entstehen. Verbunden damit ist eine regelmäßige Vorstellung des Standes der Arbeit im Seminar. Das genaue Vorgehen wird zu Semesterbeginn erläutert.



<b>154803</b>	<b>Kultur- und sprachwissenschaftliches angewandtes Kolloquium</b>		
<b>Modulzuordnungen:</b>	<b>n. Vereinbarung</b>	<b>Prof. Dr. Guido Ipsen</b>	
	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<i>BML (WS 05/06 ff.): --</i>		
	<i>LPO 2003: --</i>		
	GHR: ---	SP <sub>1.Fach</sub> : ---	B.A. <sub>ALK</sub> : verschiedene Möglichkeiten
	Gy/Ge: ---	SP <sub>2.Fach</sub> : ---	B.A. <sub>AS</sub> : verschiedene Möglichkeiten
	BK: ---		M.A. <sub>ALK</sub> : verschiedene Möglichkeiten
		M.A. <sub>AS</sub> : verschiedene Möglichkeiten	
	<b>LA: alte LPO (1994/2000) --</b>		
	<b>Sonstige:</b> Diplom Journalistik; Schwerpunkte bitte bei der Anmeldung erfragen		

#### **Inhalte**

Dies ist ein Kolloquium zu Themen der Kultur- und Sprachwissenschaften. Interessierte Studierende, die eine Vertiefung von Kenntnissen wünschen oder mit spezifischem abschlussorientiertem Interesse Unterstützung benötigen, sind herzlich eingeladen.

#### **Organisation**

Das Kolloquium findet in vierzehntäglichem Rhythmus statt. Im Wechsel dazu sollen die Teilnehmenden die Themen erarbeiten. Diese Themen können in Hausarbeiten münden, können aber auch mit einer künftigen Abschlussarbeit oder anderen Qualifizierungen zusammenhängen. Zur Anmeldung müssen interessierte Studierende sich auf der Internetseite [www.semiotik.fb15.uni-dortmund.de](http://www.semiotik.fb15.uni-dortmund.de) anmelden (sobald das Anmeldeskript online steht).

#### **Scheinerwerb**

In dieser Veranstaltung wird keine Klausur angeboten. Der Scheinerwerb ist ausschließlich möglich innerhalb einer durchzuführenden Themenarbeit. Verbunden damit ist eine Vorstellung des Projektes im Kolloquium. Die Wertung des Projektes erfolgt analog zu einer Hausarbeit. Das genaue Vorgehen wird zu Semesterbeginn erläutert.