

Hinweis:

Bitte informieren Sie sich vorher über den Modulaufbau!

In diesem Veranstaltungsverzeichnis werden *alle* Veranstaltungen angezeigt, die in einem Modul belegt werden können. Nicht in jeder Veranstaltung ist es jedoch für jedes Modul möglich, eine Prüfungsleistung zu erbringen. Im Zweifel bitte nachfragen!

Das Modulverzeichnis für diesen Studiengang kann über die jeweilige Fachseite aufgerufen werden:

<http://www.uni-goettingen.de/de/studienfaecher-von-a-bis-z/3811.html>

Please note:

Please check the structure of your modules!

By default the course commentary lists *all* courses that can be used for the modules offered as part of the curriculum. This does not mean, however, that the exam for each module can be taken in each course. If in doubt, please ask!

The module descriptions can be found via the university homepage description for the subject in question:

<http://www.uni-goettingen.de/en/3811.html>

Veranstaltungs- verzeichnis

Course Commentary

Bachelor of Arts

Englisch/Englische Philologie (BA)

In diesem Bereich werden die Module des Kerncurriculums im Fach Englisch/Englische Philologie (BA) aufgeführt.

Orientierungsmodule

Diese Module sind unbenotet und dienen dazu, sich einen ersten Überblick über Kernbereiche des Fachs zu verschaffen. Zur empfohlenen Be-

legung nach Studiensemestern vgl. die Informationsbroschüre bzw. die Studienordnung.

B.EP.01 Basismodul Englische Philologie

TM 1: Grundlagen der Literatur- und Kulturwissenschaft

458610 **Introduction to the Study of British Literature**
E-Proseminar SWS: 2; Anz. Teiln.: 25 *Mangione, Vanessa*
Di 10:15 - 11:45 Raum: Universität HDW 2.124 , wöchentlich
Di 10:00 - 12:00 Raum: Verfügungs VG 3.103 , Klausur am:
16.07.2013

Kommentar The aim of the course is to introduce students of literature to the basic terminological and theoretical apparatus needed for the study of literature in the English language. The necessarily selective contents of the course fall mainly into 3 categories: critical terminology (for poetry, prose, and drama analysis), concepts of literary theory, and British literary history. An introduction to the methodology of academic research is also included (e.g., MLA data bank and bibliographic style).

There will be an announced mid-term test (50%) and a final exam (50%). You will need an overall 60% score to pass this course.

Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.

Reading: Each lecturer will announce on what required reading the course will be based.

Requirements: Attendance in the first session is mandatory.

Registration: Stud.IP (unitl 21.4.2013)

TM 2: Grundlagen der Sprachwissenschaft

451857 **Introduction to Modern Linguistics**
E-Proseminar SWS: 2; Anz. Teiln.: 30 *Eckardt, Regine*
Di 14:15 - 15:45 Raum: Verfügungs VG 2.103 , wöchentlich
Di 14:15 - 15:45 Klausur am: 09.07.2013

Organisatorisches Registration in Stud.IP: 25 Febr - 20 April 2013

Kommentar This course introduces to the basic terms and tools for analyzing and describing the structure of language. We will explore the core areas of structural linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics as well as the interdisciplinary areas socio- and psycholinguistics.

Literatur Reader available at DDZ

455206 **Einführung in die historische Sprachwissenschaft**
E-Proseminar SWS: 2; Anz. Teiln.: 50 *Schultze, Dirk*
Di 18:00 - 20:00 Raum: Verfügungs VG 1.103 , wöchentlich
Di 18:00 - 20:00 Klausur am: 23.07.2013

Organisatorisches Credits können für folgende Module erworben werden: B.EP.01, B.EP.T1M (Klausur, Anmeldung über E-PS).

Kommentar This introductory course intends to give an overview of the different fields of (historical) linguistics, its terminology and methods (phonology, morphology, syntax, lexicon and semantics) as well as the grammatical structures of Modern English. Students learn about the most important developments in the history of the English language from its beginnings until now. In addition, different stages such as Old English, Middle English or Early Modern English are covered. These developments are viewed in light of cultural, historical and political transformation processes. Besides the linguistic focus, this course provides a first glimpse at English literature and culture of the Middle Ages.

457902 **Tutorium zum E-Proseminar 'Introduction to Modern Linguistics'**
Tutorium SWS: 2; Anz. Teiln.: 20 *Resch, Ludwig*
- - wöchentlich

459430 **Tutorial zum Aufbaumodul 1**
Tutorium SWS: 2; Anz. Teiln.: 20 *Josfeld, Julia*
Mi 12:00 - 14:00 Raum: KWZ 1.701 , wöchentlich

Kommentar

B.EP.02 Basismodul Sprachpraxis

TM 1: English Grammar and Comprehension

451975 **CLC Grammar and Listening/Reading Comprehension (LRC)**
Übung SWS: 2; Anz. Teiln.: 35 *Stone, Jeff;*
Mi 10:00 - 12:00 wöchentlich *Tuschinsky, Joachim*
Durchf. Doz.: Tuschinsky, Joachim
Mi 16:00 - 18:00 wöchentlich
Durchf. Doz.: Stone, Jeff
Sa 10:00 - 12:00 Raum: ZHG ZHG009 , Klausur am: 06.07.2013
Fr 10:00 - 12:00 Raum: ZHG ZHG009 , Klausur am: 27.09.2013

Organisatorisches Registration [for courses](#) in Stud.IP: 1 March - 5 April 2013

Bemerkung **Sign-up and attendance regulations for all practical language courses**
You have to come to the first class or your name will be crossed off the list! If you are ill, you must excuse yourself BEFORE the first class and show a doctor's note (Attest) in the following session. If you miss more than 2 sessions without a doctor's note, your name will be crossed off the list.

Kommentar **CLC Grammar**
This course is designed to help you develop and consolidate grammatical competence and practical skills in English necessary to achieve the C1-level in the CEFR, which is the general standard we are aiming at in our practical language teaching programme.

Listening/Reading Comprehension (LRC)

On the course, we will listen to and watch several videos from an online platform called TED (<http://www.ted.com/>) and read short articles which are broadly based on the TED videos. The advantage of basing the listening and reading on these videos is that everyone should, in theory, have access to them day and night. And they are free! Exercises and tasks will include answering comprehension questions, looking for the gist, writing summaries, learning new vocabulary, scanning and skimming texts for information, key facts, etc. Our main aims in doing this are to practise, hone and develop your listening and reading skills in English. The final test will be based on one short video clip for the listening part, following by a short text for the reading part.

Nachweis Zentrale Klausur (LRC, CLC Grammar, Essay/Letter Writing, siehe UniVZ 453522)

Ersttermin: Samstag, 06.07.2013 von 10 - 12 Uhr (im Anschluss Essay/Letter Writing 12:30 - 14 Uhr)

Zweit-/Wiederholungstermin: Freitag, 27.09.2013 von 10 - 12 Uhr (anschl. Essay/Letter Writing 12:30 - 14 Uhr)

Vorherige Anmeldung zur Prüfung

a) interne Registrierung über Seminar-Homepage

b) FlexNow

457212

Comprehensive Language Course - GRAMMAR (No. 1)

Übung SWS: 2; Anz. Teiln.: 35

Tuschinsky, Joachim

Mi 10:15 - 11:45 Raum: Verfügungs VG 4.102 , wöchentlich

Durchf. Doz.: *Tuschinsky, Joachim*

Organisatorisches

Registration for courses in Stud.IP: 1 March - 5 April 2013

Kommentar

This course is designed to help you develop and consolidate grammatical competence and practical skills in English necessary to achieve the C1-level in the CEFR, which is the general standard we are aiming at in our practical language teaching programme.

457218

Listening / Reading Comprehension

Übung SWS: 2; Anz. Teiln.: 45

Stone, Jeff

Mi 16:15 - 17:45 Raum: Theologicu T01 , wöchentlich

Organisatorisches

Registration for courses in Stud.IP: 1 March - 5 April 2013

Kommentar

On the course, we will listen to and watch several videos from an online platform called TED (<http://www.ted.com/>) and read short articles which are broadly based on the TED videos. The advantage of basing the listening and reading on these videos is that everyone should, in theory, have access to them day and night. And they are free! Exercises and tasks will include answering comprehension questions, looking for the gist, writing summaries, learning new vocabulary, scanning and skimming texts for information, key facts, etc. Our main aims in doing this are to practise, hone and develop your listening and reading skills in English. The final test will be based on one short video clip for the listening part, following by a short text for the reading part.

457857

Translation German into English (for both old-style and new-style students)

Übung SWS: 2; Anz. Teiln.: 35

Baig, Fatima

Fr 10:15 - 11:45 Raum: Verfügungs VG 3.108 , wöchentlich
Fr 10:00 - 12:00 Klausur am: 19.07.2013

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar On the course, we will translate literary and non-literary German texts into English. We will also focus on specific stumbling blocks in German-to-English translations and work on building our vocabulary. It is hoped that by the end of the semester, you will be able to prepare and compare translations of various texts and be able to identify the merits and flaws of each translation. Assessment: Students are assessed based on a final translation exam.

TM 2: Oral Competence

451880 **Practical Pronunciation Course - British English (No. 5, FOR REPEATERS ONLY)**
Übung SWS: 1; Anz. Teiln.: 15 *Ross, Gordon Charles*
Do 13:15 - 14:00 Raum: Universität HDW 2.112 , wöchentlich

Organisatorisches Registration Stud.IP: 1 March - 5 April 2013

Bemerkung **Sign-up and attendance regulations for all practical language courses**

You have to come to the first class or your name will be crossed off the list! If you are ill, you must excuse yourself BEFORE the first class and show a doctor's note (Attest) in the following session. If you miss more than 2 sessions without a doctor's note, your name will be crossed off the list.

451967 **British Phonetics**
Übung SWS: 2; Anz. Teiln.: 80 *Ross, Gordon Charles*
Mo 12:15 - 13:45 Raum: Verfügungs VG 2.101 , wöchentlich

Organisatorisches Registration Stud.IP: 1 March - 5 April 2013

Kommentar This is an introductory course on phonetics and phonology based on British English. You will have to learn some theory but the course is designed to be practical in that we will be discussing the way phonetics and phonology influence the meaning and the function of spoken and written English. You will also have to learn how to transcribe. The course is designed to overlap with the Practical Pronunciation Course (PPC) for British English. **You cannot do the course without the Reader.** Please also see my course descriptions in the Reader. Sign-up is via StudIP but there is no participation limit.

451969 **American Phonetics**
Übung SWS: 2; Anz. Teiln.: 80 *Stone, Jeff*
Mo 12:15 - 13:45 Raum: ZESS AP26 , wöchentlich
Durchf. Doz.: Stone, Jeff

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar This is an introductory course on phonetics and phonology based on American. The primary emphasis will be to give you tools to help you to understand and especially pronounce American English as perfectly as possible, though some basic theory is necessary to give you those tools. You will also be required to learn how to transcribe American Eng-

lish phonetically. You should take this course along with a Practical Pronunciation Course (PPC) for American English. There is no participation limit.

451976

Oral Practice Course

Übung SWS: 2; Anz. Teiln.: 15
Mo 10:00 - 12:00wöchentlich
Durchf. Doz.: Tuschinsky, Joachim

*Baig, Fatima;
Ross, Gordon Charles;
Schofield, Terence;
Stone, Jeff;
Tuschinsky, Joachim*

Mo 14:00 - 16:00wöchentlich
Durchf. Doz.: Schofield, Terence

Mo 14:00 - 16:00wöchentlich
Durchf. Doz.: Ross, Gordon Charles

Mo 16:00 - 18:00wöchentlich
Durchf. Doz.: Schofield, Terence

Di 10:00 - 12:00wöchentlich
Durchf. Doz.: Ross, Gordon Charles

Di 12:00 - 14:00wöchentlich
Durchf. Doz.: Stone, Jeff

Di 14:00 - 16:00wöchentlich
Durchf. Doz.: Schofield, Terence

Mi 10:00 - 12:00wöchentlich
Durchf. Doz.: Baig, Fatima

Mi 12:00 - 14:00wöchentlich
Durchf. Doz.: Baig, Fatima

Mi 14:00 - 16:00wöchentlich
Durchf. Doz.: Stone, Jeff

Do 12:00 - 14:00wöchentlich
Durchf. Doz.: Stone, Jeff

Do 16:00 - 18:00wöchentlich
Durchf. Doz.: Tuschinsky, Joachim

Fr 10:00 - 12:00wöchentlich
Durchf. Doz.: Tuschinsky, Joachim

- - mündliche Prüfung Block Von: 08.07.2013 Bis: 16.07.2013
- - mündliche Prüfung Block Von: 30.09.2013 Bis: 01.10.2013

Organisatorisches

Registration for courses in Stud.IP: **1 March - 5 April, 2013**

Bemerkung

Sign-up and attendance regulations for all practical language courses

You have to come to the first class or your name will be crossed off the list! If you are ill, you must excuse yourself BEFORE the first class and show a doctor's note (Attest) in the following session. If you miss more than 2 sessions without a doctor's note, your name will be crossed off the list.

Kommentar

This partial module includes three courses: (i) a class practising oral skills (OPC); (ii) a class practising pronunciation (PPC); (iii) an introduction to phonetics and phonology, either British or American English. The 30-minute oral test covers all three parts.

Nachweis

Vorherige Anmeldung zur mündlichen Prüfung

a) interne Registrierung über Seminar-Homepage

b) FlexNow

- 456485** **Oral Practice Course (No. 1)**
Übung SWS: 2; Anz. Teiln.: 15 *Tuschinsky, Joachim*
Mo 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456487** **Oral Practice Course (No. 6)**
Übung SWS: 2; Anz. Teiln.: 15 *Schofield, Terence*
Mo 14:15 - 15:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456488** **Oral Practice Course (No. 7)**
Übung SWS: 2; Anz. Teiln.: 15 *Schofield, Terence*
Mo 16:15 - 17:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456489** **Oral Practice Course (No. 3)**
Übung SWS: 2; Anz. Teiln.: 15 *Tuschinsky, Joachim*
Fr 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456490** **Oral Practice Course (No. 2)**
Übung SWS: 2; Anz. Teiln.: 15 *Tuschinsky, Joachim*
Do 16:15 - 17:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456491** **Oral Practice Course (No. 4)**
Übung SWS: 2; Anz. Teiln.: 15 *Stone, Jeff*
Di 12:15 - 13:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976

- 456492** **Oral Practice Course (No. 8)**
Übung SWS: 2; Anz. Teiln.: 15 *Schofield, Terence*
Di 14:15 - 15:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456493** **Oral Practice Course (No. 9)**
Übung SWS: 2; Anz. Teiln.: 15 *Stone, Jeff*
Mi 14:15 - 15:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456494** **Oral Practice Course (No. 5)**
Übung SWS: 2; Anz. Teiln.: 15 *Stone, Jeff*
Do 12:15 - 13:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456495** **Oral Practice Course (No. 12)**
Übung SWS: 2; Anz. Teiln.: 15 *Baig, Fatima*
Mi 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
-
- 456506** **Practical Pronunciation Course - British English (No. 1)**
Übung SWS: 1; Anz. Teiln.: 12 *Ross, Gordon Charles*
Mi 12:15 - 13:00 Raum: Universität HDW 2.111 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar The main aim of this course is to work on your problem areas in pronunciation and get you to sound roughly like a native-speaker of British English. There is a sign-up list for this course on the StudIP and the courses are limited to a max. of 12 students per class. You must have done the introductory lectures on phonetics and phonology (British English), or be **doing** them, to take part. **You cannot do the course without the Reader and the course book.** Please also see my course descriptions on the StudIP website and in the Reader for more details.
-
- 456507** **Practical Pronunciation Course (British English), No. 4**
Übung SWS: 1; Anz. Teiln.: 12 *Ross, Gordon Charles*
Do 12:15 - 13:00 Raum: Universität HDW 2.112 , wöchentlich

Organisatorisches	Registration in Stud.IP: 1 March - 5 April, 2013
Kommentar	The main aim of this course is to work on your problem areas in pronunciation and get you to sound roughly like a native-speaker of British English. There is a sign-up list for this course on the StudIP and the courses are limited to a max. of <u>12 students</u> per class. You must have done the introductory lectures on phonetics and phonology (British English), or be doing them, to take part. You cannot do the course without the Reader and the course book. Please also see my course descriptions on the StudIP website and in the Reader for more details.
456511	Practical Pronunciation Course - American English (No. 1) Übung SWS: 1; Anz. Teiln.: 15 <i>Stone, Jeff</i> Mo 14:15 - 15:00 Raum: Verfügungs VG 4.106 , wöchentlich
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013
Kommentar	This course aims to assist you in acquiring an American accent when speaking English. The course should be taken either simultaneously with or after the introductory phonetics course (American English), as there will be some theoretical and much practical overlap between the courses. These courses are limited to a maximum of 15 students per class.
456513	Practical Pronunciation Course - American English (No. 3) Übung SWS: 1; Anz. Teiln.: 15 <i>Stone, Jeff</i> Di 14:15 - 15:00 Raum: ZHG MZG 1.142 , wöchentlich
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013
Kommentar	This course aims to assist you in acquiring an American accent when speaking English. The course should be taken either simultaneously with or after the introductory phonetics course (American English), as there will be some theoretical and much practical overlap between the courses. These courses are limited to a maximum of 15 students per class.
456514	Practical Pronunciation Course - American English (No. 4) - ENTFÄLLT! Übung SWS: 1; Anz. Teiln.: 15 <i>Stone, Jeff</i> Di 15:15 - 16:00 wöchentlich
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013
Kommentar	This course aims to assist you in acquiring an American accent when speaking English. The course should be taken either simultaneously with or after the introductory phonetics course (American English), as there will be some theoretical and much practical overlap between the courses. These courses are limited to a maximum of 15 students per class.
456515	Practical Pronunciation Course - American English (No. 5) Übung SWS: 1; Anz. Teiln.: 15 <i>Stone, Jeff</i> Do 14:15 - 15:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013

- Kommentar This course aims to assist you in acquiring an American accent when speaking English. The course should be taken either simultaneously with or after the introductory phonetics course (American English), as there will be some theoretical and much practical overlap between the courses. These courses are limited to a maximum of 15 students per class.
- 456516** **Practical Pronunciation Course - American English (No. 6) - ENTFÄLLT!**
Übung SWS: 1; Anz. Teiln.: 15 *Stone, Jeff*
Do 15:15 - 16:00 wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar This course aims to assist you in acquiring an American accent when speaking English. The course should be taken either simultaneously with or after the introductory phonetics course (American English), as there will be some theoretical and much practical overlap between the courses. These courses are limited to a maximum of 15 students per class.
- 457234** **Oral Practice Course (No. 13)**
Übung SWS: 2; Anz. Teiln.: 15 *Baig, Fatima*
Mi 12:15 - 14:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration for courses in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
- 457235** **Oral Practice Course (No. 11)**
Übung SWS: 2; Anz. Teiln.: 15 *Ross, Gordon Charles*
Di 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
- Organisatorisches Registration for courses in Stud.IP
- Kommentar for commentary see UniVZ-Nr. 451976
- 457236** **Oral Practice Course (No.10)**
Übung SWS: 2; Anz. Teiln.: 15 *Ross, Gordon Charles*
Mo 14:15 - 15:45 Raum: Universität HDW 2.110 , wöchentlich
- Organisatorisches Registration for courses in Stud.IP: 1 March - 5 April 2013
- Kommentar for commentary see UniVZ-Nr. 451976
- 458149** **Practical Pronunciation Course - American English (No. 2)**
Übung SWS: 1; Anz. Teiln.: 15 *Stone, Jeff*
Mo 15:15 - 16:00 Raum: Verfügungs VG 4.106 , wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar This course aims to assist you in acquiring an American accent when speaking English. The course should be taken either simultaneously with or after the introductory phonetics course (American English), as there will be some theoretical and much practical overlap between the courses. These courses are limited to a maximum of 15 students per class.

459047	Practical Pronunciation Course - British English (No. 2)	
	Übung SWS: 1; Anz. Teiln.: 12	<i>Ross, Gordon Charles</i>
	Mi 13:15 - 14:00 Raum: Universität HDW 2.111 , wöchentlich	
Organisatorisches	Registration in Stud.IP	
Kommentar	The main aim of this course is to work on your problem areas in pronunciation and get you to sound roughly like a native-speaker of British English. There is a sign-up list for this course on the StudIP and the courses are limited to a max. of <u>12 students</u> per class. You must have done the introductory lectures on phonetics and phonology (British English), or be doing them, to take part. You cannot do the course without the Reader and the course book. Please also see my course descriptions on the StudIP website and in the Reader for more details.	
459049	Practical Pronunciation Course - British English (No. 3)	
	Übung SWS: 1; Anz. Teiln.: 12	<i>Ross, Gordon Charles</i>
	Mi 14:15 - 15:00 Raum: Universität HDW 2.111 , wöchentlich	
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013	
Kommentar	The main aim of this course is to work on your problem areas in pronunciation and get you to sound roughly like a native-speaker of British English. There is a sign-up list for this course on the StudIP and the courses are limited to a max. of <u>12 students</u> per class. You must have done the introductory lectures on phonetics and phonology (British English), or be doing them, to take part. You cannot do the course without the Reader and the course book. Please also see my course descriptions on the StudIP website and in the Reader for more details.	
459416	OPC- Tutorial	
	Tutorium SWS: 2; Anz. Teiln.: 15	<i>Gulyas, Anna-Elisabeth</i>
	Mi 16:00 - 18:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich	
Organisatorisches	Registration in Stud.IP: 1 March - 30 April 2013	
459419	OPC-Tutorial	
	Tutorium SWS: 2; Anz. Teiln.: 15	<i>Fischer, Tiana</i>
	Mo 18:00 - 20:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich	
Organisatorisches	Registration in Stud.IP: 1 March - 30 April 2013	

Aufbaumodule

Diese Module sind nach dem erfolgreichen Abschluss des Basismoduls B.EP.01 Englische Philologie zu belegen. Zur Modulfolge vgl. die Informationsbroschüre bzw. die Studienordnung.

Aufbaumodule Literatur- und Kulturwissenschaft

Anglistische Literatur- und Kulturwissenschaft

B.EP.201 Anglophone Literature and Culture I

457852 **Introduction to Cultural Studies**
E-Proseminar SWS: 2; Anz. Teiln.: 25 *Nambula, Katharina*
Di 08:30 - 10:00 Raum: Universität HDW 2.110 , wöchentlich
Di 08:00 - 10:00 Raum: Verfügungs VG 2.101 , Klausur am:
09.07.2013

Kommentar Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life.

The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through Stud.IP.

Requirements: Attendance in the first session is mandatory. Klausur (9.7.2013)

Registration: Stud.IP (until 31.3.2013)

457853 **Introduction to Cultural Studies**
E-Proseminar SWS: 2; Anz. Teiln.: 25 *Nambula, Katharina*
Di 10:00 - 12:00 Raum: Universität HDW 2.110 , wöchentlich
Di 10:00 - 12:00 Raum: Verfügungs VG 2.101 , Klausur am:
16.07.2013

Kommentar Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life. The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (16.7.2013)

Registration: (StudIP until 31.3.2013)

458206 **Harry Potter, a critical reading**
Proseminar SWS: 2; Anz. Teiln.: 20 *Nambula, Katharina*

Fr 12:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
07.06.2013
Sa 12:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
08.06.2013
Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar J.K. Rowling's Harry Potter is one of the best selling book series ever published. Altogether, more than 400 million copies have been sold around the world. The highly popular film adaptations have greatly contributed to the seven novels' worldwide success. Delving into Harry Potter's mysterious world, we will explore how the topics adolescent rebellion, heroism, race, gender, ethics, politics and philosophy turn the narratives into products of popular culture and, thus, make them so interesting for such a great audience.

Readings: Joanne K. Rowling: Harry Potter (at least the following three parts of the series should have been read: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*)

Klausur: Modules B.EP. 40a/b and B.EP. 202 written exam in VL.

Registration: via StudIP (until March 31st)

458294

Sir Walter Scott, the "Wizard of the North"

Proseminar SWS: 2; Anz. Teiln.: 20

Reitemeier, Frauke

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar When the young and hitherto unknown Walter Scott published *The Lay of the Last Minstrel* in 1805, readers were entranced. Never before had anyone so captured their imagination with a glimpse of Scotland and Scottish history. In 1814, Scott produced another book that was to keep readers spellbound: *Waverley, or 'Tis Sixty Years Since*. The novel was set in a turbulent time for Great Britain, during the Jacobite Rising of 1745, and it dared show the rebels' leader Charles Edward Stuart as a charming and unfortunate young man. With *Waverley*, Scott had 'invented' a new type of text, the historical novel, that produced literary offspring all over the world.

This course has two central aims. It wants to introduce students to the new (for the early nineteenth century) genre of historical novels set in Scotland, a largely unknown region for most readers. As such, the course is meant for anyone interested in Scottish nineteenth-century fiction. At the same time it aims at aiding students in beginning to write term papers. As such, it is expressly meant for students en route for their first term paper (module B.EP.201, alongside an Introduction to British Cultural Studies class); those wishing to write their first 'large-scale' paper (B.EP.203/20a/30b, having completed Cultural Studies) will also profit. To facilitate the writing process, the course will be structured around problem-based learning units (i.e. anyone wishing to partake as a 'lone wolf' outside team work will find life difficult).

Readings: Course work will be based on a discussion of Walter Scott: *Waverley*, ed. intr. A. Hook (Harmondsworth: Penguin, 1986 or later reprint), and Scott's *Redgauntlet*, ed. intr. K. Sutherland (Oxford: OUP, 1985 or later reprint).

Requirements: Attendance in the first session is mandatory. Students are expected to have read *Waverley* before the start of the semester.

Registration: via StudIP (until March 29, 2013)

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
03.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am:
04.05.2013

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
24.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am:
25.05.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

"Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458602

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 25

Georgi, Claudia

Mi 10:15 - 11:45 Raum: Verfügungs VG 2.105 , wöchentlich

Mi 10:00 - 12:00 Raum: Verfügungs VG 1.103 , Klausur am:
17.07.2013

Kommentar

Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life. The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (17.7.2013)

Registration: (StudIP until 7.4.2013)

458605

Popular Film Adaptations of 19th-Century Women's Writing

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mi 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Due to both technological improvements and social developments during the 19th century in Britain, the opportunities for women writers to get published greatly increased. Many of these texts have developed into canonical voices and, thus, greatly influenced both scholarly and artistic work until today. But what exactly do the works of authors like Jane Austen or the Brontë sisters entail to be repeatedly chosen for film adaptations in the entertainment industry? This course aims at investigating why and how the film makers have picked up these novels in order to transform them into highly successful movies. For a thorough analysis of the films, we will focus on basic techniques and methods of film analysis in order to understand the aesthetic concepts used in each film and discuss them by asking ourselves if and why they suit characteristics of popular culture.

Readings: Corrigan, Timothy; Patricia White. *The Film Experience. An Introduction*. Boston, New York: Bedford, St. Martin's. 2012.

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458611

Lord Byron: "Byromania" and the Beginning of Celebrity Culture

Proseminar SWS: 2; Anz. Teiln.: 15

Mangione, Vanessa

Mo 10:15 - 11:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

With the publication of *Childe Harold's Pilgrimage* in 1812, Lord Byron became an immensely prominent figure overnight. Lord Byron not only personified the ultimate Romantic hero, but also hypnotised the whole of the Romantic generation and dominated the next as the subject of intense curiosity, gossip, admiration, eroticisation and vilification. His works were enormously popular and sold out in issues of thousands. In this course we will take a look at the phenomenon of *Byromania*, how Byron intertwined himself with his fictional characters and thus became a cultural force in England, Europe, and America. Furthermore, we will investigate the "Byronic Hero", who's currently most famous manifestation is to be found in Stephenie Meyer's *Edward Cullen*; and ask how and why this stock character has not lost any of its appeal through the centuries.

Readings: Lord Byron, *Childe Harold's Pilgrimage*, *Manfred*, *Lara* and excerpts of letters and poems. Shorter course material will be made available on StudIP by the beginning of April. Students are advised to buy the Norton Critical Edition, *Byron's Poetry and Prose*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

458612 **Vampires in Literature**
Proseminar SWS: 2; Anz. Teiln.: 20 *Mangione, Vanessa*
Mo 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Vampire myths and legends have been around for thousands of years. They are to be found in ancient Greek writing, in Aztec carvings, as well as in oral legends of India, the Far East and Eastern Europe. However, these ancient concepts of vampires were static ones, where vampires appeared as blood-sucking and destructive monsters. This representation changed in 1819 when John Polidori's *The Vampyre* was published. Henceforward, vampires were reimagined in fiction and this new vampire literature hit an immediate vein of popularity. In this course we will trace the new establishment of conventions for the way vampires should look and act and will discover the vast diversity of the representations of vampires in literature.

Readings: Shorter course material will be made available on StudIP by the beginning of April. Due to the considerable length of some of the selected novels, students are strongly advised to read the novels before the beginning of the term!!! John Polidori, *The Vampyre*; J. Sheridan Le Fanu, *Carmilla*; Bram Stoker, *Dracula*; Anne Rice, *Interview with the Vampire*; Stephenie Meyer, *Twilight*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

459211 **Uncanny Media – Gothic Novels, Comics, and Film**
Blockveranstaltung SWS: 2; Anz. Teiln.: 25 *Schlegel, Johannes*
Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
07.06.2013
Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
08.06.2013
Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am:
21.06.2013
Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
22.06.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephenie Mayer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

B.EP.202 Anglophone Literature and Culture II

457645 **British Travel Literature from the Early Modern Period to the Present VL**
Vorlesung SWS: 2; Anz. Teiln.: 80 *Schaff, Barbara*
Do 10:00 - 12:00 Raum: ZHG ZHG004 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG001 , Klausur am: 18.07.2013

Kommentar Travellers cross boundaries, are curious and have an interest in the exchange and interaction with foreign cultures. As travel writers, they produce knowledge and shape discourses about home and abroad, about the Self and the Other- in short, travel writing is a way of seeing, imagining, aestheticising and understanding the world. The lecture series will give an overview of the rich tradition of 500 years of British travel writing, addressing different forms and purposes of travel (among them exploration, quest, education, research, leisure, adventure, escape) and various styles and genres of travel literature. A particular focus will be on travel and gender and the (quite magnificent) British tradition of female travel writers.

Readings: Carl Thompson, *Travel Writing* (2011); Peter Hulme and Tim Youngs, *The Cambridge Companion to Travel Writing* (2002); Jane Robinson, *Unsuitable for Ladies. An Anthology of Women Travellers* (1994).

Registration via StudIP: until 11.4.13 (date of the first lecture)

457733 **A Survey of British Literature and Cultural History: Romanticism, VL**
Vorlesung SWS: 2; Anz. Teiln.: 200 *Haekel, Ralf*
Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich
Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe

(ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458206

Harry Potter, a critical reading

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Fr 12:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
07.06.2013

Sa 12:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
08.06.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

J.K. Rowling's Harry Potter is one of the best selling book series ever published. Altogether, more than 400 million copies have been sold around the world. The highly popular film adaptations have greatly contributed to the seven novels' worldwide success. Delving into Harry Potter's mysterious world, we will explore how the topics adolescent rebellion, heroism, race, gender, ethics, politics and philosophy turn the narratives into products of popular culture and, thus, make them so interesting for such a great audience.

Readings: Joanne K. Rowling: Harry Potter (at least the following three parts of the series should have been read: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*)

Klausur: Modules B.EP. 40a/b and B.EP. 202 written exam in VL.

Registration: via StudIP (until March 31st)

458294

Sir Walter Scott, the "Wizard of the North"

Proseminar SWS: 2; Anz. Teiln.: 20

Reitemeier, Frauke

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

When the young and hitherto unknown Walter Scott published *The Lay of the Last Minstrel* in 1805, readers were entranced. Never before had anyone so captured their imagination with a glimpse of Scotland and Scottish history. In 1814, Scott produced another book that was to keep readers spellbound: *Waverley, or 'Tis Sixty Years Since*. The novel was set in a turbulent time for Great Britain, during the Jacobite Rising of 1745, and it dared show the rebels' leader Charles Edward Stuart as a charming and unfortunate young man. With *Waverley*, Scott had 'invented' a new type of text, the historical novel, that produced literary offspring all over the world.

This course has two central aims. It wants to introduce students to the new (for the early nineteenth century) genre of historical novels set in Scotland, a largely unknown region for most readers. As such, the course is meant for anyone interested in Scottish nineteenth-century fiction. At the same time it aims at aiding students in beginning to write term papers. As such, it is expressly meant for students en route for their first term paper (module B.EP.201, alongside an Introduction to British Cultural Studies class); those wishing to write their first 'large-scale' paper (B.EP.203/20a/30b, having completed Cultural Studies) will also profit. To facilitate the writing process, the course will be structured

around problem-based learning units (i.e. anyone wishing to partake as a 'lone wolf' outside team work will find life difficult).

Readings: Course work will be based on a discussion of Walter Scott: *Waverley*, ed. intr. A. Hook (Harmondsworth: Penguin, 1986 or later reprint), and Scott's *Redgauntlet*, ed. intr. K. Sutherland (Oxford: OUP, 1985 or later reprint).

Requirements: Attendance in the first session is mandatory. Students are expected to have read *Waverley* before the start of the semester.

Registration: via StudIP (until March 29, 2013)

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 03.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 04.05.2013

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 24.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 25.05.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

"Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458603

African Crime Literature

Proseminar SWS: 2; Anz. Teiln.: 25

Nambula, Katharina

Mi 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Only recently has the scientific study of African crime fiction turned into an academic discipline which is seen as worthwhile concentrating on. However, all popular genres - and

crime literature in particular - seem to have an amazing ability to represent the everyday concerns of the readers in a most engaging manner. This seminar picks up the topic by looking at three novels and one film production from a post-colonial perspective. While investigating the genre's techniques and their role for the reading process on the one hand, we will ask ourselves how the authors' diverse experiences have influenced their narratives on the other.

Readings: Alexander McCall Smith: *The No. 1 Ladies' Detective Agency*, Malla Nunn: *A Beautiful Place to Die*, Mukoma Wa Ngugi: *Nairobi Heat*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458605

Popular Film Adaptations of 19th-Century Women's Writing

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mi 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Due to both technological improvements and social developments during the 19th century in Britain, the opportunities for women writers to get published greatly increased. Many of these texts have developed into canonical voices and, thus, greatly influenced both scholarly and artistic work until today. But what exactly do the works of authors like Jane Austen or the Brontë sisters entail to be repeatedly chosen for film adaptations in the entertainment industry? This course aims at investigating why and how the film makers have picked up these novels in order to transform them into highly successful movies. For a thorough analysis of the films, we will focus on basic techniques and methods of film analysis in order to understand the aesthetic concepts used in each film and discuss them by asking ourselves if and why they suit characteristics of popular culture.

Readings: Corrigan, Timothy; Patricia White. *The Film Experience. An Introduction*. Boston, New York: Bedford, St. Martin's. 2012.

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458611

Lord Byron: "Byromania" and the Beginning of Celebrity Culture

Proseminar SWS: 2; Anz. Teiln.: 15

Mangione, Vanessa

Mo 10:15 - 11:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

With the publication of *Childe Harold's Pilgrimage* in 1812, Lord Byron became an immensely prominent figure overnight. Lord Byron not only personified the ultimate Romantic hero, but also hypnotised the whole of the Romantic generation and dominated the next as the subject of intense curiosity, gossip, admiration, eroticisation and vilification. His works were enormously popular and sold out in issues of thousands. In this course we will take a look at the phenomenon of *Byromania*, how Byron intertwined himself with his fictional characters and thus became a cultural force in England, Europe, and America. Furthermore, we will investigate the "Byronic Hero", who's currently most famous manifestation is to be found in Stephenie Meyer's Edward Cullen; and ask how and why this stock character has not lost any of its appeal through the centuries.

Readings: Lord Byron, *Childe Harold's Pilgrimage*, *Manfred*, *Lara* and excerpts of letters and poems. Shorter course material will be made available on StudIP by the beginning of April. Students are advised to buy the Norton Critical Edition, *Byron's Poetry and Prose*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

458612

Vampires in Literature

Proseminar SWS: 2; Anz. Teiln.: 20

Mangione, Vanessa

Mo 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Vampire myths and legends have been around for thousands of years. They are to be found in ancient Greek writing, in Aztec carvings, as well as in oral legends of India, the Far East and Eastern Europe. However, these ancient concepts of vampires were static ones, where vampires appeared as blood-sucking and destructive monsters. This representation changed in 1819 when John Polidori's *The Vampyre* was published. Henceforward, vampires were reimagined in fiction and this new vampire literature hit an immediate vein of popularity. In this course we will trace the new establishment of conventions for the way vampires should look and act and will discover the vast diversity of the representations of vampires in literature.

Readings: Shorter course material will be made available on StudIP by the beginning of April. Due to the considerable length of some of the selected novels, students are strongly advised to read the novels before the beginning of the term!!! John Polidori, *The Vampyre*; J. Sheridan Le Fanu, *Carmilla*; Bram Stoker, *Dracula*; Anne Rice, *Interview with the Vampire*; Stephenie Meyer, *Twilight*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

459211

Uncanny Media – Gothic Novels, Comics, and Film

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
07.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
08.06.2013

Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am:
21.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephenie Meyer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

459283 **Scottish Gothic Fiction--Edinburgh Summer School 2013**
Blockveranstaltung SWS: 2; Anz. Teiln.: 15 Schaff, Barbara

Kommentar This course will discuss a distinctively Scottish tradition of the Gothic, starting with James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* as a Romantic exploration of the self, moving on to Victorian Post-Darwinian anxieties as expressed in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. More recent fiction by Emma Tennant, James Robertson and Louise Welsh will provide us with insights into contemporary forms and themes of Scottish literary representations of the dark, uncanny and macabre. Part of the course will also be devoted to the making and marketing of Edinburgh as a "gothic" literary city.

All texts should be read by the beginning of July, when we will meet for a final adjustment of the schedule and distribution of the presentations. A recommended first introduction to the topic is David Punter's *Companion to the Gothic*, chapter 6, Blackwell 2001.

Readings: James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, R.L.Stevenson, *The Strange Case of Dr. Jekyll and Mr Hyde* and "*The Body-Snatcher*", Louise Welsh, *The Cutting Room*, James Robertson, *The Testament of Gideon Mack*, Emma Tennant, *Two Women of London: The Strange Case of Ms.Jekyll and Mrs.Hyde*.

459412 **Multicultural Scotland--EDINBURGH SUMMER SCHOOL 2013**
Proseminar SWS: 2; Anz. Teiln.: 15 Sandrock, Kirsten
Fr - Abgabe Hausarbeit am: 18.10.2013

B.EP.203 Anglophone Literature and Culture III

457645 **British Travel Literature from the Early Modern Period to the Present VL**
Vorlesung SWS: 2; Anz. Teiln.: 80 Schaff, Barbara
Do 10:00 - 12:00 Raum: ZHG ZHG004 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG001 , Klausur am: 18.07.2013

Kommentar Travellers cross boundaries, are curious and have an interest in the exchange and interaction with foreign cultures. As travel writers, they produce knowledge and shape discourses about home and abroad, about the Self and the Other- in short, travel writing is a way of seeing, imagining, aestheticising and understanding the world. The lecture series will give an overview of the rich tradition of 500 years of British travel writing, addressing different forms and purposes of travel (among them exploration, quest, education, research, leisure, adventure, escape) and various styles and genres of travel literature. A particu-

lar focus will be on travel and gender and the (quite magnificent) British tradition of female travel writers.

Readings: Carl Thompson, *Travel Writing* (2011); Peter Hulme and Tim Youngs, *The Cambridge Companion to Travel Writing* (2002); Jane Robinson, *Unsuitable for Ladies. An Anthology of Women Travellers* (1994).

Registration via StudIP: until 11.4.13 (date of the first lecture)

457733

A Survey of British Literature and Cultural History: Romanticism, VL

Vorlesung SWS: 2; Anz. Teiln.: 200

Haekel, Ralf

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar

This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe (ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458206

Harry Potter, a critical reading

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Fr 12:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 07.06.2013

Sa 12:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 08.06.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

J.K. Rowling's Harry Potter is one of the best selling book series ever published. Altogether, more than 400 million copies have been sold around the world. The highly popular film adaptations have greatly contributed to the seven novels' worldwide success. Delving into Harry Potter's mysterious world, we will explore how the topics adolescent rebellion, heroism, race, gender, ethics, politics and philosophy turn the narratives into products of popular culture and, thus, make them so interesting for such a great audience.

Readings: Joanne K. Rowling: Harry Potter (at least the following three parts of the series should have been read: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*)

Klausur: Modules B.EP. 40a/b and B.EP. 202 written exam in VL.

Registration: via StudIP (until March 31st)

458294

Sir Walter Scott, the "Wizard of the North"

Proseminar SWS: 2; Anz. Teiln.: 20

Reitemeier, Frauke

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

When the young and hitherto unknown Walter Scott published *The Lay of the Last Minstrel* in 1805, readers were entranced. Never before had anyone so captured their imagination with a glimpse of Scotland and Scottish history. In 1814, Scott produced another book that was to keep readers spellbound: *Waverley, or 'Tis Sixty Years Since*. The novel was set in a turbulent time for Great Britain, during the Jacobite Rising of 1745, and it dared show the rebels' leader Charles Edward Stuart as a charming and unfortunate young man. With *Waverley*, Scott had 'invented' a new type of text, the historical novel, that produced literary offspring all over the world.

This course has two central aims. It wants to introduce students to the new (for the early nineteenth century) genre of historical novels set in Scotland, a largely unknown region for most readers. As such, the course is meant for anyone interested in Scottish nineteenth-century fiction. At the same time it aims at aiding students in beginning to write term papers. As such, it is expressly meant for students en route for their first term paper (module B.EP.201, alongside an Introduction to British Cultural Studies class); those wishing to write their first 'large-scale' paper (B.EP.203/20a/30b, having completed Cultural Studies) will also profit. To facilitate the writing process, the course will be structured around problem-based learning units (i.e. anyone wishing to partake as a 'lone wolf' outside team work will find life difficult).

Readings: Course work will be based on a discussion of Walter Scott: *Waverley*, ed. intr. A. Hook (Harmondsworth: Penguin, 1986 or later reprint), and Scott's *Redgauntlet*, ed. intr. K. Sutherland (Oxford: OUP, 1985 or later reprint).

Requirements: Attendance in the first session is mandatory. Students are expected to have read *Waverley* before the start of the semester.

Registration: via StudIP (until March 29, 2013)

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 03.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 04.05.2013

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 24.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 25.05.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar "Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458603

African Crime Literature

Proseminar SWS: 2; Anz. Teiln.: 25

Nambula, Katharina

Mi 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Only recently has the scientific study of African crime fiction turned into an academic discipline which is seen as worthwhile concentrating on. However, all popular genres - and crime literature in particular - seem to have an amazing ability to represent the everyday concerns of the readers in a most engaging manner. This seminar picks up the topic by looking at three novels and one film production from a post-colonial perspective. While investigating the genre's techniques and their role for the reading process on the one hand, we will ask ourselves how the authors' diverse experiences have influenced their narratives on the other.

Readings: Alexander McCall Smith: *The No. 1 Ladies' Detective Agency*, Malla Nunn: *A Beautiful Place to Die*, Mukoma Wa Ngugi: *Nairobi Heat*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458605

Popular Film Adaptations of 19th-Century Women's Writing

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mi 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Due to both technological improvements and social developments during the 19th century in Britain, the opportunities for women writers to get published greatly increased. Many of these texts have developed into canonical voices and, thus, greatly influenced both

scholarly and artistic work until today. But what exactly do the works of authors like Jane Austen or the Brontë sisters entail to be repeatedly chosen for film adaptations in the entertainment industry? This course aims at investigating why and how the film makers have picked up these novels in order to transform them into highly successful movies. For a thorough analysis of the films, we will focus on basic techniques and methods of film analysis in order to understand the aesthetic concepts used in each film and discuss them by asking ourselves if and why they suit characteristics of popular culture.

Readings: Corrigan, Timothy; Patricia White. *The Film Experience. An Introduction*. Boston, New York: Bedford, St. Martin's. 2012.

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458612

Vampires in Literature

Proseminar SWS: 2; Anz. Teiln.: 20

Mangione, Vanessa

Mo 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Vampire myths and legends have been around for thousands of years. They are to be found in ancient Greek writing, in Aztec carvings, as well as in oral legends of India, the Far East and Eastern Europe. However, these ancient concepts of vampires were static ones, where vampires appeared as blood-sucking and destructive monsters. This representation changed in 1819 when John Polidori's *The Vampyre* was published. Henceforward, vampires were reimagined in fiction and this new vampire literature hit an immediate vein of popularity. In this course we will trace the new establishment of conventions for the way vampires should look and act and will discover the vast diversity of the representations of vampires in literature.

Readings: Shorter course material will be made available on StudIP by the beginning of April. Due to the considerable length of some of the selected novels, students are strongly advised to read the novels before the beginning of the term!!! John Polidori, *The Vampyre*; J. Sheridan Le Fanu, *Carmilla*; Bram Stoker, *Dracula*; Anne Rice, *Interview with the Vampire*; Stephenie Meyer, *Twilight*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

459211

Uncanny Media – Gothic Novels, Comics, and Film

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
07.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
08.06.2013

Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am:
21.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephe-

nie Mayer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

459283

Scottish Gothic Fiction--Edinburgh Summer School 2013

Blockveranstaltung SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Kommentar

This course will discuss a distinctively Scottish tradition of the Gothic, starting with James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* as a Romantic exploration of the self, moving on to Victorian Post-Darwinian anxieties as expressed in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. More recent fiction by Emma Tennant, James Robertson and Louise Welsh will provide us with insights into contemporary forms and themes of Scottish literary representations of the dark, uncanny and macabre. Part of the course will also be devoted to the making and marketing of Edinburgh as a "gothic" literary city.

All texts should be read by the beginning of July, when we will meet for a final adjustment of the schedule and distribution of the presentations. A recommended first introduction to the topic is David Punter's *Companion to the Gothic*, chapter 6, Blackwell 2001.

Readings: James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, R.L.Stevenson, *The Strange Case of Dr. Jekyll and Mr Hyde* and "*The Body-Snatcher*", Louise Welsh, *The Cutting Room*, James Robertson, *The Testament of Gideon Mack*, Emma Tennant, *Two Women of London: The Strange Case of Ms.Jekyll and Mrs.Hyde*.

459412

Multicultural Scotland--EDINBURGH SUMMER SCHOOL 2013

Proseminar SWS: 2; Anz. Teiln.: 15

Sandrock, Kirsten

Fr - Abgabe Hausarbeit am: 18.10.2013

B.EP.20a Literaturwissenschaft des anglophonen Raums I

457733

A Survey of British Literature and Cultural History: Romanticism, VL

Vorlesung SWS: 2; Anz. Teiln.: 200

Haekel, Ralf

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe (ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458206

Harry Potter, a critical reading

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Fr 12:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 07.06.2013

Sa 12:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 08.06.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

J.K. Rowling's Harry Potter is one of the best selling book series ever published. Altogether, more than 400 million copies have been sold around the world. The highly popular film adaptations have greatly contributed to the seven novels' worldwide success. Delving into Harry Potter's mysterious world, we will explore how the topics adolescent rebellion, heroism, race, gender, ethics, politics and philosophy turn the narratives into products of popular culture and, thus, make them so interesting for such a great audience.

Readings: Joanne K. Rowling: Harry Potter (at least the following three parts of the series should have been read: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*)

Klausur: Modules B.EP. 40a/b and B.EP. 202 written exam in VL.

Registration: via StudIP (until March 31st)

458294

Sir Walter Scott, the "Wizard of the North"

Proseminar SWS: 2; Anz. Teiln.: 20

Reitemeier, Frauke

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar When the young and hitherto unknown Walter Scott published *The Lay of the Last Minstrel* in 1805, readers were entranced. Never before had anyone so captured their imagination with a glimpse of Scotland and Scottish history. In 1814, Scott produced another book that was to keep readers spellbound: *Waverley, or 'Tis Sixty Years Since*. The novel was set in a turbulent time for Great Britain, during the Jacobite Rising of 1745, and it dared show the rebels' leader Charles Edward Stuart as a charming and unfortunate young man. With *Waverley*, Scott had 'invented' a new type of text, the historical novel, that produced literary offspring all over the world.

This course has two central aims. It wants to introduce students to the new (for the early nineteenth century) genre of historical novels set in Scotland, a largely unknown region for most readers. As such, the course is meant for anyone interested in Scottish nineteenth-century fiction. At the same time it aims at aiding students in beginning to write term papers. As such, it is expressly meant for students en route for their first term paper (module B.EP.201, alongside an Introduction to British Cultural Studies class); those wishing to write their first 'large-scale' paper (B.EP.203/20a/30b, having completed Cultural Studies) will also profit. To facilitate the writing process, the course will be structured around problem-based learning units (i.e. anyone wishing to partake as a 'lone wolf' outside team work will find life difficult).

Readings: Course work will be based on a discussion of Walter Scott: *Waverley*, ed. intr. A. Hook (Harmondsworth: Penguin, 1986 or later reprint), and Scott's *Redgauntlet*, ed. intr. K. Sutherland (Oxford: OUP, 1985 or later reprint).

Requirements: Attendance in the first session is mandatory. Students are expected to have read *Waverley* before the start of the semester.

Registration: via StudIP (until March 29, 2013)

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 03.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 04.05.2013

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 24.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 25.05.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar "Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458605

Popular Film Adaptations of 19th-Century Women's Writing

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mi 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Due to both technological improvements and social developments during the 19th century in Britain, the opportunities for women writers to get published greatly increased. Many of these texts have developed into canonical voices and, thus, greatly influenced both scholarly and artistic work until today. But what exactly do the works of authors like Jane Austen or the Brontë sisters entail to be repeatedly chosen for film adaptations in the entertainment industry? This course aims at investigating why and how the film makers have picked up these novels in order to transform them into highly successful movies. For a thorough analysis of the films, we will focus on basic techniques and methods of film analysis in order to understand the aesthetic concepts used in each film and discuss them by asking ourselves if and why they suit characteristics of popular culture.

Readings: Corrigan, Timothy; Patricia White. *The Film Experience. An Introduction*. Boston, New York: Bedford, St. Martin's. 2012.

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458611

Lord Byron: "Byromania" and the Beginning of Celebrity Culture

Proseminar SWS: 2; Anz. Teiln.: 15

Mangione, Vanessa

Mo 10:15 - 11:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

With the publication of *Childe Harold's Pilgrimage* in 1812, Lord Byron became an immensely prominent figure overnight. Lord Byron not only personified the ultimate Romantic hero, but also hypnotised the whole of the Romantic generation and dominated the next as the subject of intense curiosity, gossip, admiration, eroticisation and vilification. His works were enormously popular and sold out in issues of thousands. In this course we will take a look at the phenomenon of *Byromania*, how Byron intertwined himself with his fictional characters and thus became a cultural force in England, Europe, and America. Furthermore, we will investigate the "Byronic Hero", who's currently most famous manifestation is to be found in Stephenie Meyer's Edward Cullen; and ask how and why this stock character has not lost any of its appeal through the centuries.

Readings: Lord Byron, *Childe Harold's Pilgrimage*, *Manfred*, *Lara* and excerpts of letters and poems. Shorter course material will be made available on StudIP by the beginning of April. Students are advised to buy the Norton Critical Edition, *Byron's Poetry and Prose*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

458612

Vampires in Literature

Proseminar SWS: 2; Anz. Teiln.: 20

Mangione, Vanessa

Mo 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Vampire myths and legends have been around for thousands of years. They are to be found in ancient Greek writing, in Aztec carvings, as well as in oral legends of India, the Far East and Eastern Europe. However, these ancient concepts of vampires were static ones, where vampires appeared as blood-sucking and destructive monsters. This representation changed in 1819 when John Polidori's *The Vampyre* was published. Henceforward, vampires were reimagined in fiction and this new vampire literature hit an immediate vein of popularity. In this course we will trace the new establishment of conventions for the way vampires should look and act and will discover the vast diversity of the representations of vampires in literature.

Readings: Shorter course material will be made available on StudIP by the beginning of April. Due to the considerable length of some of the selected novels, students are strongly advised to read the novels before the beginning of the term!!! John Polidori, *The Vampyre*; J. Sheridan Le Fanu, *Carmilla*; Bram Stoker, *Dracula*; Anne Rice, *Interview with the Vampire*; Stephenie Meyer, *Twilight*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

459211

Uncanny Media – Gothic Novels, Comics, and Film

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
07.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
08.06.2013

Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am:
21.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephenie Mayer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

459412

Multicultural Scotland--EDINBURGH SUMMER SCHOOL 2013

Proseminar SWS: 2; Anz. Teiln.: 15

Sandrock, Kirsten

Fr - Abgabe Hausarbeit am: 18.10.2013

B.EP.20b Kulturwissenschaft des anglophonen Raums I

457852

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 25

Nambula, Katharina

Di 08:30 - 10:00 Raum: Universität HDW 2.110 , wöchentlich

Di 08:00 - 10:00 Raum: Verfügungs VG 2.101 , Klausur am:
09.07.2013

Kommentar

Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life.

The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through Stud.IP.

Requirements: Attendance in the first session is mandatory. Klausur (9.7.2013)

Registration: Stud.IP (until 31.3.2013)

457853

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 25

Nambula, Katharina

Di 10:00 - 12:00 Raum: Universität HDW 2.110 , wöchentlich

Di 10:00 - 12:00 Raum: Verfügungs VG 2.101 , Klausur am:
16.07.2013

Kommentar

Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life. The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant

critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (16.7.2013)

Registration: (StudIP until 31.3.2013)

458604

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mo 10:00 - 12:00 Raum: Verfügungs VG 1.106 , wöchentlich

Mo 10:00 - 12:00 Raum: Verfügungs VG 1.103 , Klausur am:
15.07.2013

Kommentar

Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life. The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (17.7.2013)

Registration: (StudIP until 31.3.2013)

B.EP.30b Kulturwissenschaft des anglophonen Raums II

457733

A Survey of British Literature and Cultural History: Romanticism, VL

Vorlesung SWS: 2; Anz. Teiln.: 200

Haekel, Ralf

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich

Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar

This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe (ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458206

Harry Potter, a critical reading

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Fr 12:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 07.06.2013

Sa 12:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 08.06.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

J.K. Rowling's Harry Potter is one of the best selling book series ever published. Altogether, more than 400 million copies have been sold around the world. The highly popular film adaptations have greatly contributed to the seven novels' worldwide success. Delving into Harry Potter's mysterious world, we will explore how the topics adolescent rebellion, heroism, race, gender, ethics, politics and philosophy turn the narratives into products of popular culture and, thus, make them so interesting for such a great audience.

Readings: Joanne K. Rowling: Harry Potter (at least the following three parts of the series should have been read: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*)

Klausur: Modules B.EP. 40a/b and B.EP. 202 written exam in VL.

Registration: via StudIP (until March 31st)

458294

Sir Walter Scott, the "Wizard of the North"

Proseminar SWS: 2; Anz. Teiln.: 20

Reitemeier, Frauke

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

When the young and hitherto unknown Walter Scott published *The Lay of the Last Minstrel* in 1805, readers were entranced. Never before had anyone so captured their imagination with a glimpse of Scotland and Scottish history. In 1814, Scott produced another book that was to keep readers spellbound: *Waverley, or 'Tis Sixty Years Since*. The novel was set in a turbulent time for Great Britain, during the Jacobite Rising of 1745, and it dared show the rebels' leader Charles Edward Stuart as a charming and unfortunate young man. With *Waverley*, Scott had 'invented' a new type of text, the historical novel, that produced literary offspring all over the world.

This course has two central aims. It wants to introduce students to the new (for the early nineteenth century) genre of historical novels set in Scotland, a largely unknown region for most readers. As such, the course is meant for anyone interested in Scottish nineteenth-century fiction. At the same time it aims at aiding students in beginning to wri-

te term papers. As such, it is expressly meant for students en route for their first term paper (module B.EP.201, alongside an Introduction to British Cultural Studies class); those wishing to write their first 'large-scale' paper (B.EP.203/20a/30b, having completed Cultural Studies) will also profit. To facilitate the writing process, the course will be structured around problem-based learning units (i.e. anyone wishing to partake as a 'lone wolf' outside team work will find life difficult).

Readings: Course work will be based on a discussion of Walter Scott: *Waverley*, ed. intr. A. Hook (Harmondsworth: Penguin, 1986 or later reprint), and Scott's *Redgauntlet*, ed. intr. K. Sutherland (Oxford: OUP, 1985 or later reprint).

Requirements: Attendance in the first session is mandatory. Students are expected to have read *Waverley* before the start of the semester.

Registration: via StudIP (until March 29, 2013)

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 03.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 04.05.2013

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 24.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 25.05.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

"Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458605

Popular Film Adaptations of 19th-Century Women's Writing

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mi 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Due to both technological improvements and social developments during the 19th century in Britain, the opportunities for women writers to get published greatly increased. Many of these texts have developed into canonical voices and, thus, greatly influenced both scholarly and artistic work until today. But what exactly do the works of authors like Jane Austen or the Brontë sisters entail to be repeatedly chosen for film adaptations in the entertainment industry? This course aims at investigating why and how the film makers have picked up these novels in order to transform them into highly successful movies. For a thorough analysis of the films, we will focus on basic techniques and methods of film analysis in order to understand the aesthetic concepts used in each film and discuss them by asking ourselves if and why they suit characteristics of popular culture.

Readings: Corrigan, Timothy; Patricia White. *The Film Experience. An Introduction*. Boston, New York: Bedford, St. Martin's. 2012.

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

459211

Uncanny Media – Gothic Novels, Comics, and Film

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 07.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am: 08.06.2013

Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am: 21.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am: 22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephanie Meyer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

Nordamerikastudien

B.EP.21 Kultur- und Literaturwissenschaft des nordamerikanischen Raums I

458933 **Postmodernism, New Ethnic Literatures, Recent Developments: U.S. Literature from the Second World War to the Age of Hegemony (A Cultural History of American Literature VI.)**

Vorlesung SWS: 2; Anz. Teiln.: 170

Spengler, Birgit

Di 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich

Di 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 16.07.2013

Kommentar Having emerged from World War II as a world power, the United States faced numerous problems of cultural self-definition in the second half of the twentieth century. While the Cold War imposed a role of international leadership on the nation, American culture was frequently ambivalent about its new position in the world. Domestic developments and crises - such as the advent of a post-industrial economical order, suburbanization, a new protest culture, the decline of the liberal consensus, political assassinations, culture wars, 9/11-contributed to a widespread sense of unease concerning the meaning and coherence of American culture. Today, after the end of the Cold War and with the onset of America's military hegemony and its possible economic decline, many of these problems of self-identification have been radicalized in unexpected ways. Cultural production within this era was almost always innovative, often playful, frequently belligerent, sometimes outrageous and hilarious. It gave us the Beat Movement, the counter-culture of the sixties, pop art, the New Hollywood, postmodernism, new ethnic literatures, cyberpunk, neo-realism, HBO, McSweeney"s, and the Internet.

In this lecture course, we will discuss selected phases and moments of American cultural and literary history after World War II. Readings will include poetry, drama, fiction, and non-fictional texts by authors from a variety of ethnic backgrounds such as Sylvia Plath, Robert Lowell, Adrienne Rich, Allen Ginsberg, Frank O'Hara, Naomi Shihab Nye, August Wilson, Suzan Lori Parks, Tony Kushner, Thomas Pynchon, Paul Auster, Toni Morrison, Jhumpa Lahiri, Edwidge Danticat, Philip Roth, Grace Paley, Cynthia Ozick, Louise Erdrich, Sherman Alexie, Tim O'Brien, Lauren Groff, Siri Hustvedt, Diana Abu-Jaber, and others. The final selection of texts will be available at the beginning of the semester (see syllabus).

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. E). Additional texts will be made available in a reader at the copyshop "Klartext."

453058 **Science Fiction Writing of the Postmodern Era**

Proseminar SWS: 2; Anz. Teiln.: 25

Rosenhagen, Diana

Fr 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Vorbesprechung am: 12.04.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 20.04.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 25.05.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Interest in Science Fiction as a genre, as an academic field, and as a "battleground" (Mendlesohn) of fans and critics has experienced a continuous growth in recent decades. Academics, journalists, and fans on social platforms alike have been dis-

cussing definitions and labels, the social and intellectual functions of SF and the general worthiness of genre fiction to be considered literature. The connection between Science Fiction and the conglomeration of cultural phenomena we call postmodernism has been considered by numerous critics. After all, as Andrew Butler holds, "much postmodernism reads like sf." This Proseminar will provide a survey of literary Science Fiction during its most productive era, from the 1950s through the 1980s. Beginning with Richard Matheson's highly acclaimed novel *I Am Legend* (1954), we will study a variety of SF texts, focusing mostly on short fiction by authors such as Philip K. Dick, Ursula LeGuin, Octavia Butler, and Orson Scott Card. In addition to questions of form (narrative techniques, imagery, postmodern metafictionality, etc.) and content (including issues such as race, class, gender, and the environment), we will be discussing these texts in their individual literary and cultural contexts, pointing out influences and tracing their cultural work.

The class will take place in a workshop format with block sessions on three Saturdays (20.4., 25.5., 22.6.2013). A mandatory preliminary meeting will be held on Friday, 12 April 2013, 4-6 pm in the SEP-Medienraum. In addition to oral and poster presentations, several keynote lectures (1 per session) will provide insights into and room for discussions about texts that are considered classics of the genre.

Credit for the course depends on successful completion of a 10-12 page term paper (due Aug. 30th), regular and active class participation, and either an oral presentation or an equivalent contribution to the workshop (e.g., poster presentation).

Students are expected to purchase their own copies of Matheson's *I Am Legend* (Gollancz 2010, ISBN 978-0575094161). Additionally, a reader containing a variety of short fiction, excerpts from longer works, and secondary texts should be purchased before the beginning of the semester at the "Klartext" copy shop, Am Güterverkehrszentrum 2, 37073 Göttingen.

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Please note: Students in B.EP.21 need to combine this course with the lecture "A Cultural History of American Literature".

The following key skills ("Schlüsselkompetenzen") can be obtained in this course: SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4.

453059

Margaret Atwood

Proseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mi 10:00 - 12:00 Raum: Verfügungs VG 1.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Margaret Atwood is without a doubt one of the most prolific and versatile contemporary Canadian writers, with thirteen novels published to date, as well as several books of short fiction and numerous poetry collections. She has also written works of literary criticism, most famously her 1972 study of Canadian literature *Survival*, children's books, and even comics. This proseminar will survey her work in several genres, focusing on the novels *The Handmaid's Tale* (1985) and *Cat's Eye* (1988) and a selection of her poetry and short fiction. Major topics for the course involve Atwood's manipulations of genres from science fiction to the artist novel, the place of gender and feminism in her work, the "Canadian-ness" of these texts, the adaptation of *The Handmaid's Tale* as a 1990 movie directed by Volker Schlöndorff, and others.

Credit for the course is dependent upon successful completion of a 10-12 page term paper (due Aug. 30th), regular and active class participation, and an oral presentation. For the presentations, students will act as experts for a particular text, offering close readings of a poem or short story and guiding the class discussion of that text.

Students are expected to purchase their own copies of the two novels. Additionally, a reader that will collect a variety of poetry, short fiction, and comics should be purchased before the beginning of the semester at the Digitale Druck Zentrum on campus.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Please note: Students in B.EP.21 need to combine this course with the lecture "A Cultural History of American Literature".

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4, SK.EP.E2-2.

457782

Recent Ethnic Fiction

Proseminar SWS: 2; Anz. Teiln.: 30

Spengler, Birgit

Mi 12:00 - 14:00 Raum: KWZ 0.606 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Perhaps more than any other nation, the U.S. is a multiethnic society. People of different ethnic backgrounds - immigrants from all over the world, enforced immigrants, indigenous people, and their descendants - have contributed to the diversity of American society and culture. Not surprisingly, notions of identity and alterity as based on ethnic inheritances, and processes of cultural negotiation, acculturation, transculturation, group formation, and cultural conflict are also reflected in American literature. However, ethnicity is but one aspect of identity that may define people's life, and the way contemporary identities are constructed also depends on factors such as gender, race, class, sexual identity, and age, to name but a few. In this class, we will discuss the role that ethnicity and processes of cultural negotiation play in constructions of identity and notions of belonging in a selection of texts by contemporary male and female authors from a variety of ethnic backgrounds. Moreover, we will discuss the emphasis placed on notions of ethnicity in relation to other contemporary concerns and categories of identity, such as issues of gender, race, class. We will consider texts from various genres, and acquire a theoretical basis that will provide a critical frame for discussions of ethnic literature, as well as for conceptualizations of "ethnicity" and multiculturalism.

Reading materials will be made available in a reader and/or online. Please check the notice board for preparatory reading.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

459342

Sleuthing America: American Detective Fiction from Poe to Auster

Proseminar SWS: 2; Anz. Teiln.: 30

Spengler, Birgit

Do 16:00 - 18:00 Raum: KWZ 0.609 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

As Martin A. Kayman suggests, in the middle decades of the nineteenth century, a "new and modern protagonist" enters the scene of American fiction: the literary detective. From

the first fully-fledged detective of American literature, Edgar Allen Poe's Auguste Dupin, up to present-day sleuths in both literature and on TV, the genre has enjoyed an unprecedented and unequalled popularity. However, while it has captivated the masses, detective fiction has also attracted the critical attention of scholars and writers such as Umberto Eco, Bertolt Brecht, and Ernst Bloch, to name but a few. In this seminar, we will focus on the emergence and development of American detective fiction from the nineteenth century onwards as well as on theories of the genre. A particular focus will be on the *functions* of detection, crime, and detective fiction with regard to social issues, epistemological questions, socio-historical developments. We will spend the first part of this class on the earlier history of the genre (Edgar Allan Poe, Harriet Prescott Spofford, and Anna Katharine Green, among others), and consider more recent examples in the second part of the semester (including Raymond Chandler and Paul Auster).

In preparation for this class, I recommend Peter Nusser, *Der Kriminalroman*, Metzler, 1992. A mastercopy of Anna Katharine Green's novel *The Leavenworth Case* (1878) will be available by mid March and will be discussed in class at the beginning of May. Please also obtain a copy of Paul Auster's *City of Glass* (part of the *New York Trilogy* - please get the faber & faber edition from 2011, ISBN 978-0571276554), which we will discuss towards the end of the semester. All other materials will be made available in a reader or online.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

B.EP.31 Kultur- und Literaturwissenschaft des nordamerikanischen Raums II

458933

Postmodernism, New Ethnic Literatures, Recent Developments: U.S. Literature from the Second World War to the Age of Hegemony (A Cultural History of American Literature VI.)

Vorlesung SWS: 2; Anz. Teiln.: 170

Spengler, Birgit

Di 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich

Di 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 16.07.2013

Kommentar

Having emerged from World War II as a world power, the United States faced numerous problems of cultural self-definition in the second half of the twentieth century. While the Cold War imposed a role of international leadership on the nation, American culture was frequently ambivalent about its new position in the world. Domestic developments and crises - such as the advent of a post-industrial economical order, suburbanization, a new protest culture, the decline of the liberal consensus, political assassinations, culture wars, 9/11-contributed to a widespread sense of unease concerning the meaning and coherence of American culture. Today, after the end of the Cold War and with the onset of America's military hegemony and its possible economic decline, many of these problems of self-identification have been radicalized in unexpected ways. Cultural production within this era was almost always innovative, often playful, frequently belligerent, sometimes outrageous and hilarious. It gave us the Beat Movement, the counter-culture of the sixties, pop art, the New Hollywood, postmodernism, new ethnic literatures, cyberpunk, neo-realism, HBO, McSweeney"s, and the Internet.

In this lecture course, we will discuss selected phases and moments of American cultural and literary history after World War II. Readings will include poetry, drama, fiction, and non-fictional texts by authors from a variety of ethnic backgrounds such as Sylvia Plath, Robert Lowell, Adrienne Rich, Allen Ginsberg, Frank O'Hara, Naomi Shihab Nye, August Wilson, Suzan Lori Parks, Tony Kushner, Thomas Pynchon, Paul Auster, Toni Morrison, Jhumpa Lahiri, Edwidge Danticat, Philip Roth, Grace Paley, Cynthia Ozick, Louise Erdrich, Sherman Alexie, Tim O'Brien, Lauren Groff, Siri Hustvedt, Diana Abu-Jaber, and

others. The final selection of texts will be available at the beginning of the semester (see syllabus).

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. E). Additional texts will be made available in a reader at the copyshop "Klartext."

455220

Introduction to American Cultural History I

Übung SWS: 2; Anz. Teiln.: 35

Sommerfeld, Stephanie

Do 12:00 - 14:00 Raum: KWZ 0.602 , wöchentlich

Do 12:00 - 14:00 Klausur am: 11.07.2013

Kommentar

This course provides an introduction to American cultural history from the period of British settlement in the 17th century to the Civil War and the Reconstruction Era in the late 19th century. We will read some of the most important and influential texts (sermons, speeches, legal documents, etc.) that both reflect and shape the cultural trajectory of the American colonies and the early United States. In addition to exploring these texts, students will do independent research on a selection of key terms that are essential for understanding the continuities and ruptures in the historical development of American culture.

Please be aware that this is a work-intensive, yet very profitable course. It teaches you "what every Americanist must know," and thus presents a necessary prerequisite for taking advanced classes in American Studies.

Reading: Primary texts and other material will be made available in a reader at "Klartext." For contextualization and background study, all participants please purchase Paul Boyer, ed. *The Enduring Vision*, 7th edition (Boston: Houghton, 2010; ISBN-10: 1439081794).

Students in B.EP please note: Credit in this class is required in order to successfully complete module B.EP.31. You may also attend part II (late 19th century - present) for the "Top-Up Modul B.EP.T31".

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to be present and prepared in the first session.

457237

Introduction to American Cultural History I

Übung SWS: 2; Anz. Teiln.: 35

Sulimma, Maria

Mi 14:00 - 16:00 Raum: Theologicu T0.134 , Einzeltermin am: 29.05.2013

Mi 10:15 - 11:45 Raum: Verfügungs VG 0.111 , wöchentlich

Mi 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am: 17.07.2013

Kommentar

This course provides an introduction to American cultural history from the period of British settlement in the 17th century to the Civil War and the Reconstruction Era in the late 19th century. We will read some of the most important and influential texts (sermons, speeches, legal documents, etc.) that both reflect and shape the cultural trajectory of the American colonies and the early United States. In addition to exploring these texts, students will do independent research on a selection of key terms that are essential for understanding the continuities and ruptures in the historical development of American culture.

Please be aware that this is a work-intensive, yet very profitable course. It teaches you "what every Americanist must know," and thus presents a necessary prerequisite for taking advanced classes in American Studies.

Reading: Primary texts and other material will be made available in a reader at "Klartext." For contextualization and background study, all participants please purchase Paul Boyer, ed. *The Enduring Vision*, 7th edition (Boston: Houghton, 2010; ISBN-10: 1439081794).

Students in B.EP please note: Credit in this class is required in order to successfully complete module B.EP.31. You may also attend part II (late 19th century - present) for the "Top-Up Modul B.EP.T31".

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to be present and prepared in the first session.

Aufbaumodule Sprachwissenschaft

Englische Sprache und Literatur des Mittelalters

459430 **Tutorial zum Aufbaumodul 1**
Tutorium SWS: 2; Anz. Teiln.: 20 *Josfeld, Julia*
Mi 12:00 - 14:00 Raum: KWZ 1.701 , wöchentlich

Kommentar

459432 **Tutorial zum Aufbaumodul 1**
Tutorium SWS: 2; Anz. Teiln.: 20 *Vollbrecht, Melanie*
Mo 14:00 - 16:00 Raum: MZG/Blauer MZG 0.136 , wöchentlich

Kommentar

B.EP.204 Medieval English Literature and Culture

453029 **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*
Di 10:00 - 12:00 Raum: Verfügungs VG 4.104 , wöchentlich
Di 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am:
16.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen E-Proseminar B.EP.01

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).

Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

458133	Aufbaumodul 1: Introduction to Medieval English Literature and Culture Proseminar SWS: 2; Anz. Teiln.: 30 Do 08:30 - 10:00 Raum: Verfügungs VG 0.110 , wöchentlich Do 08:30 - 10:00 Klausur am: 11.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013 Voraussetzungen E-Proseminar B.EP.01 Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur). Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory. 452527	Aufbaumodul 1: Introduction to Medieval English Literature and Culture Proseminar SWS: 2; Anz. Teiln.: 30 Do 10:00 - 12:00 Raum: Verfügungs VG 2.104 , wöchentlich Do 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am: 18.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013 Voraussetzungen E-Proseminar B.EP.01 Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur). Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory. 452514	Aufbaumodul 1: Introduction to Medieval English Literature and Culture Proseminar SWS: 2; Anz. Teiln.: 30 Do 12:00 - 14:00 Raum: Verfügungs VG 4.104 , wöchentlich Do 12:00 - 14:00 Klausur am: 11.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013 Voraussetzungen E-Proseminar B.EP.01 Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur). Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and
---------------	--	--	---

introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

453681

Medieval Textual Culture

Vorlesung SWS: 2; Anz. Teiln.: 160

Rudolf, Winfried

Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013

Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar

Medieval Textual Culture

This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

B.EP.301 Topics of Medieval English Studies

453681

Medieval Textual Culture

Vorlesung SWS: 2; Anz. Teiln.: 160

Rudolf, Winfried

Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013

Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar

Medieval Textual Culture

This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

455207

Aufbaumodul 2: The Old English Poetical Manuscripts: Texts and Contexts

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Mi 14:15 - 15:45 Raum: Verfügungs VG 1.101 , wöchentlich

Mi 14:00 - 16:00 Raum: Verfügungs VG 0.110 , Klausur am:
17.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43a, B.EP.43e, B.EP.T24 und B.EP.T33 (Klausur), B.EP.24 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar

Although Old English is the best-documented early witness of all Germanic languages, the bulk of the poetry composed in this language survives in only four manuscripts. If they

were lost, we would lack the stunning Exeter Book Riddles, the emotive Elegies, the riddlic *Dream of the Rood* as well as the heroic *Beowulf* - to name but a few. The labels applied here are, of course, subjective. If and in how far they apply needs to be discovered by every new reader. In this course, you can become such a reader who discovers the world of Old English poetry in its material, literary and cultural contexts. In particular questions about literary form and genre, and manuscript contexts shall provide a starting point in this journey to the roots of poetic creativity and expression in English.

458135

Aufbaumodul 2: Manuscript to Text: Readings in Middle English Literature

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Di 12:15 - 13:45 Raum: Verfügungs VG 2.104 , wöchentlich

Di 12:00 - 14:00 Klausur am: 16.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43b, B.EP.43e, B.EP.T25 und B.EP.T33 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar Helpful as they are, modern editions of medieval texts create texts "that never were". However, they provide access to century-old material for a large readership, usually accompanied by edited material to facilitate access to the text as well as commentaries and such like. Each manuscript, on the other hand, is a unique witness of a text and the environment in which it was produced as well as that of its reception. By way of a selection of Middle English texts (including some pieces by Chaucer) we shall explore the intricacies of medieval textual transmission and questions of editing such texts, thereby bringing to life a textual culture that in many respects differs from our own. Other subjects such as authorship, narrative techniques and many more shall round up this course.

458568

Aufbaumodul 2: "So grete diuersite": English in Change

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:

11.04.2013 Bis: 11.07.2013

Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:

11.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.32, B.EP.43b, B.EP.43d, B.EP.T25, B.EP.T32 und M.EP.201 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar As if it had a life of its own, language is often treated like an organism that evolves from an original, "pure" state to a state of "decay", such attrition possibly leading to the death of the language. While such notions made sense in the nineteenth century, in the meantime the focus has shifted to the speakers of a given language who use it as an organon (a tool), adapting and modifying this tool to suit varying needs. Change, therefore, is the effect of the speakers' "invisible hand", and the modifications of the English language through the workings of such an "invisible hand" is the topic of this course. Since Middle English in particular is characterized by dramatic changes on many linguistic levels, we shall focus on this period including, however, occasional glances at earlier as well as later developments.

458932	Aufbaumodul 2: The Logic of the Middle English Anthology	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Critten, Rory</i>
	Do 10:15 - 11:45 Raum: Verfügungs VG 4.104 , wöchentlich	
	Do 10:00 - 12:00 Raum: Verfügungs VG 0.111 , Klausur am: 18.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Voraussetzungen	Aufbaumodul 1, B.EP.204	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.T33 B.EP.43e (Klausur), B.EP.25 (Hausarbeit); SKs nach Absprache in erster Sitzung.	
Kommentar	<p>In this course we will make a thorough study of Oxford, Bodleian Library MS Ashmole 61, a late medieval anthology of secular and religious poetry assembled continuously by one scribe. We will examine a selection of the codex's texts, which include popular romance and hagiographic works as well as a series of courtesy poems and brief comic exempla, and we will think about the way in which Ashmole 61 functions as an anthology: to what extent to do the texts assembled in the book speak to each other? What kind of reader do they implicate? What can the book tell us about late medieval reading habits? In our attempts to answer these questions we will aim to balance paleographical, codicological and textual critical approaches to the manuscript with close reading and, if time allows, performance of some of its highly entertaining poems.</p> <p>Set text: George Shuffelton, <i>Codex Ashmole 61: A Compilation of Popular Middle English Verse</i>. Kalamazoo, MI: Medieval Institute, 2008. This text is available online: http://www.lib.rochester.edu/camelot/teams/sgas.htm. You can buy a hard copy here: http://www.wmich.edu/medieval/mip/books/teams/mets.html. Please bring to every class either a hard or an electronic copy of the sections of the Ashmole codex set for the course (timetable to follow).</p>	
	B.EP.24 Altenglische Sprache, Literatur und Kultur	
453681	Medieval Textual Culture	
	Vorlesung SWS: 2; Anz. Teiln.: 160	<i>Rudolf, Winfried</i>
	Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am: 25.04.2013	
	Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich	
Kommentar	Medieval Textual Culture <p>This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.</p>	
455207	Aufbaumodul 2: The Old English Poetical Manuscripts: Texts and Contexts	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Schultze, Dirk</i>
	Mi 14:15 - 15:45 Raum: Verfügungs VG 1.101 , wöchentlich	
	Mi 14:00 - 16:00 Raum: Verfügungs VG 0.110 , Klausur am: 17.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	

Voraussetzungen	Aufbaumodul 1, B.EP.204
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43a, B.EP.43e, B.EP.T24 und B.EP.T33 (Klausur), B.EP.24 (Hausarbeit). SKs nach Absprache in erster Sitzung.
Kommentar	Although Old English is the best-documented early witness of all Germanic languages, the bulk of the poetry composed in this language survives in only four manuscripts. If they were lost, we would lack the stunning Exeter Book Riddles, the emotive Elegies, the riddlic <i>Dream of the Rood</i> as well as the heroic <i>Beowulf</i> - to name but a few. The labels applied here are, of course, subjective. If and in how far they apply needs to be discovered by every new reader. In this course, you can become such a reader who discovers the world of Old English poetry in its material, literary and cultural contexts. In particular questions about literary form and genre, and manuscript contexts shall provide a starting point in this journey to the roots of poetic creativity and expression in English.

B.EP.25 Mittelenglische Sprache, Literatur und Kultur

453681	Medieval Textual Culture	
	Vorlesung SWS: 2; Anz. Teiln.: 160	<i>Rudolf, Winfried</i>
	Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am: 25.04.2013	
	Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich	

Kommentar	Medieval Textual Culture
	This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

458135	Aufbaumodul 2: Manuscript to Text: Readings in Middle English Literature	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Schultze, Dirk</i>
	Di 12:15 - 13:45 Raum: Verfügungs VG 2.104 , wöchentlich	
	Di 12:00 - 14:00 Klausur am: 16.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	

Voraussetzungen	Aufbaumodul 1, B.EP.204
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43b, B.EP.43e, B.EP.T25 und B.EP.T33 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.
Kommentar	Helpful as they are, modern editions of medieval texts create texts "that never were". However, they provide access to century-old material for a large readership, usually accompanied by edited material to facilitate access to the text as well as commentaries and such like. Each manuscript, on the other hand, is a unique witness of a text and the environment in which it was produced as well as that of its reception. By way of a selection of Middle English texts (including some pieces by Chaucer) we shall explore the intricacies of medieval textual transmission and questions of editing such texts, thereby bringing to life a textual culture that in many respects differs from our own. Other subjects such as authorship, narrative techniques and many more shall round up this course.

458568	Aufbaumodul 2: "So grete diuersite": English in Change
	Seminar SWS: 2; Anz. Teiln.: 30 <i>Schultze, Dirk</i>
	Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 11.04.2013 Bis: 11.07.2013
	Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Klausur am: 11.07.2013
	Fr - Abgabe Hausarbeit am: 30.08.2013
Voraussetzungen	Aufbaumodul 1, B.EP.204
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.32, B.EP.43b, B.EP.43d, B.EP.T25, B.EP.T32 und M.EP.201 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.
Kommentar	As if it had a life of its own, language is often treated like an organism that evolves from an original, "pure" state to a state of "decay", such attrition possibly leading to the death of the language. While such notions made sense in the nineteenth century, in the meantime the focus has shifted to the speakers of a given language who use it as an organon (a tool), adapting and modifying this tool to suit varying needs. Change, therefore, is the effect of the speakers' "invisible hand", and the modifications of the English language through the workings of such an "invisible hand" is the topic of this course. Since Middle English in particular is characterized by dramatic changes on many linguistic levels, we shall focus on this period including, however, occasional glances at earlier as well as later developments.
458932	Aufbaumodul 2: The Logic of the Middle English Anthology
	Seminar SWS: 2; Anz. Teiln.: 30 <i>Critten, Rory</i>
	Do 10:15 - 11:45 Raum: Verfügungs VG 4.104 , wöchentlich
	Do 10:00 - 12:00 Raum: Verfügungs VG 0.111 , Klausur am: 18.07.2013
	Fr - Abgabe Hausarbeit am: 30.08.2013
Voraussetzungen	Aufbaumodul 1, B.EP.204
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.T33 B.EP.43e (Klausur), B.EP.25 (Hausarbeit); SKs nach Absprache in erster Sitzung.
Kommentar	In this course we will make a thorough study of Oxford, Bodleian Library MS Ashmole 61, a late medieval anthology of secular and religious poetry assembled continuously by one scribe. We will examine a selection of the codex's texts, which include popular romance and hagiographic works as well as a series of courtesy poems and brief comic exempla, and we will think about the way in which Ashmole 61 functions as an anthology: to what extent do the texts assembled in the book speak to each other? What kind of reader do they implicate? What can the book tell us about late medieval reading habits? In our attempts to answer these questions we will aim to balance paleographical, codicological and textual critical approaches to the manuscript with close reading and, if time allows, performance of some of its highly entertaining poems. Set text: George Shuffelton, <i>Codex Ashmole 61: A Compilation of Popular Middle English Verse</i> . Kalamazoo, MI: Medieval Institute, 2008. This text is available online: http://www.lib.rochester.edu/camelot/teams/sgas.htm . You can buy a hard copy here: http://www.wmich.edu/medieval/mip/books/teams/mets.html . Please bring to every class either a hard or an electronic copy of the sections of the Ashmole codex set for the course (time-table to follow).

B.EP.26 Grundzüge der englischen Sprachgeschichte

- 452514** **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Critten, Rory*
Do 12:00 - 14:00 Raum: Verfügungs VG 4.104 , wöchentlich
Do 12:00 - 14:00 Klausur am: 11.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013
- Voraussetzungen E-Proseminar B.EP.01
- Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
- Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.
-
- 452527** **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*
Do 10:00 - 12:00 Raum: Verfügungs VG 2.104 , wöchentlich
Do 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am:
18.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013
- Voraussetzungen E-Proseminar B.EP.01
- Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
- Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.
-
- 453029** **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*
Di 10:00 - 12:00 Raum: Verfügungs VG 4.104 , wöchentlich
Di 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am:
16.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013
- Voraussetzungen E-Proseminar B.EP.01
- Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).

Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

453681

Medieval Textual Culture

Vorlesung SWS: 2; Anz. Teiln.: 160

Rudolf, Winfried

Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013

Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar

Medieval Textual Culture

This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

458133

Aufbaumodul 1: Introduction to Medieval English Literature and Culture

Proseminar SWS: 2; Anz. Teiln.: 30

Critten, Rory

Do 08:30 - 10:00 Raum: Verfügungs VG 0.110 , wöchentlich

Do 08:30 - 10:00 Klausur am: 11.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen E-Proseminar B.EP.01

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).

Kommentar

This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

B.EP.32 Aspekte der englischen Sprachgeschichte

453681

Medieval Textual Culture

Vorlesung SWS: 2; Anz. Teiln.: 160

Rudolf, Winfried

Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013

Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar

Medieval Textual Culture

This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

458568	Aufbaumodul 2: "So grete diuersite": English in Change	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Schultze, Dirk</i>
	Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 11.04.2013 Bis: 11.07.2013	
	Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Klausur am: 11.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Voraussetzungen	Aufbaumodul 1, B.EP.204	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.32, B.EP.43b, B.EP.43d, B.EP.T25, B.EP.T32 und M.EP.201 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.	
Kommentar	As if it had a life of its own, language is often treated like an organism that evolves from an original, "pure" state to a state of "decay", such attrition possibly leading to the death of the language. While such notions made sense in the nineteenth century, in the meantime the focus has shifted to the speakers of a given language who use it as an organon (a tool), adapting and modifying this tool to suit varying needs. Change, therefore, is the effect of the speakers' "invisible hand", and the modifications of the English language through the workings of such an "invisible hand" is the topic of this course. Since Middle English in particular is characterized by dramatic changes on many linguistic levels, we shall focus on this period including, however, occasional glances at earlier as well as later developments.	

B.EP.33 Aspekte der mittelalterlichen englischen Literatur und Kultur

453681	Medieval Textual Culture	
	Vorlesung SWS: 2; Anz. Teiln.: 160	<i>Rudolf, Winfried</i>
	Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am: 25.04.2013	
	Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich	
Kommentar	Medieval Textual Culture	
	This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.	

455207	Aufbaumodul 2: The Old English Poetical Manuscripts: Texts and Contexts	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Schultze, Dirk</i>
	Mi 14:15 - 15:45 Raum: Verfügungs VG 1.101 , wöchentlich	

Mi 14:00 - 16:00 Raum: Verfügungs VG 0.110 , Klausur am:
17.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43a, B.EP.43e, B.EP.T24 und B.EP.T33 (Klausur), B.EP.24 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar Although Old English is the best-documented early witness of all Germanic languages, the bulk of the poetry composed in this language survives in only four manuscripts. If they were lost, we would lack the stunning Exeter Book Riddles, the emotive Elegies, the riddlic *Dream of the Rood* as well as the heroic *Beowulf* - to name but a few. The labels applied here are, of course, subjective. If and in how far they apply needs to be discovered by every new reader. In this course, you can become such a reader who discovers the world of Old English poetry in its material, literary and cultural contexts. In particular questions about literary form and genre, and manuscript contexts shall provide a starting point in this journey to the roots of poetic creativity and expression in English.

458135

Aufbaumodul 2: Manuscript to Text: Readings in Middle English Literature

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Di 12:15 - 13:45 Raum: Verfügungs VG 2.104 , wöchentlich

Di 12:00 - 14:00 Klausur am: 16.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43b, B.EP.43e, B.EP.T25 und B.EP.T33 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar Helpful as they are, modern editions of medieval texts create texts "that never were". However, they provide access to century-old material for a large readership, usually accompanied by edited material to facilitate access to the text as well as commentaries and such like. Each manuscript, on the other hand, is a unique witness of a text and the environment in which it was produced as well as that of its reception. By way of a selection of Middle English texts (including some pieces by Chaucer) we shall explore the intricacies of medieval textual transmission and questions of editing such texts, thereby bringing to life a textual culture that in many respects differs from our own. Other subjects such as authorship, narrative techniques and many more shall round up this course.

458932

Aufbaumodul 2: The Logic of the Middle English Anthology

Seminar SWS: 2; Anz. Teiln.: 30

Critten, Rory

Do 10:15 - 11:45 Raum: Verfügungs VG 4.104 , wöchentlich

Do 10:00 - 12:00 Raum: Verfügungs VG 0.111 , Klausur am:

18.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.T33 B.EP.43e (Klausur), B.EP.25 (Hausarbeit); SKs nach Absprache in erster Sitzung.

Kommentar In this course we will make a thorough study of Oxford, Bodleian Library MS Ashmole 61, a late medieval anthology of secular and religious poetry assembled continuously by one scribe. We will examine a selection of the codex's texts, which include popular romance and hagiographic works as well as a series of courtesy poems and brief comic exempla, and we will think about the way in which Ashmole 61 functions as an anthology: to what extent do the texts assembled in the book speak to each other? What kind of reader do they implicate? What can the book tell us about late medieval reading habits? In our attempts to answer these questions we will aim to balance paleographical, codicological and textual critical approaches to the manuscript with close reading and, if time allows, performance of some of its highly entertaining poems.

Set text: George Shuffelton, *Codex Ashmole 61: A Compilation of Popular Middle English Verse*. Kalamazoo, MI: Medieval Institute, 2008. This text is available online: <http://www.lib.rochester.edu/camelot/teams/sgas.htm>. You can buy a hard copy here: <http://www.wmich.edu/medieval/mip/books/teams/mets.html>. Please bring to every class either a hard or an electronic copy of the sections of the Ashmole codex set for the course (time-table to follow).

Neuere Englische Sprache

B.EP.22 Syntax

451911 **Syntax: Analysis and Application (GB)**
Proseminar SWS: 2; Anz. Teiln.: 30 *Bode, Stefanie*
Do 12:15 - 13:45 Raum: Verfügungs VG 1.105 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013

Kommentar In this class we will work step by step through the analysis of major phenomena of English syntax. The emphasis will be on the practical application of the material covered in the overview course "Syntax: Syntactic Theory (GB)". It is recommended to attend the seminar "Syntax: Syntactic Theory" simultaneously.

454100 **Syntactic Theory (GB)**
Proseminar SWS: 2; Anz. Teiln.: 30 *Farke, Hildegard*
Mo 10:15 - 11:45 Raum: Verfügungs VG 3.101 , wöchentlich
Mo 10:15 - 11:45 Klausur am: 15.07.2013

Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013

Kommentar This class will provide an overview over the major phenomena of English syntax. We will discuss core concepts and methods in the systematic study of grammar. The theoretical framework will be Government and Binding (GB) Theory. It is recommended to attend the seminar "Syntax: Analysis and Application" simultaneously.

456528 **Syntax: Analysis and Application (GB)**
Proseminar SWS: 2; Anz. Teiln.: 30 *Farke, Hildegard*
Do 14:15 - 15:45 Raum: Verfügungs VG 3.101 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013

Kommentar In this class we will work step by step through the analysis of major phenomena of English syntax. The emphasis will be on the practical application of the material covered in the

overview course "Syntax: Syntactic Theory (GB)". It is recommended to attend the seminar "Syntax: Syntactic Theory" simultaneously.

456529 **Syntactic Theory (GB)**
Proseminar SWS: 2; Anz. Teiln.: 30 *Zeijlstra, Hedzer*
Di 12:00 - 14:00 Raum: Verfügungs VG 3.104 , wöchentlich
Di 12:15 - 13:45 Klausur am: 09.07.2013

Organisatorisches Registration via Stud.IP: starting 1 March 2013

Kommentar This class will provide an overview over the major phenomena of English syntax. We will discuss core concepts and methods in the systematic study of grammar. The theoretical framework will be Government and Binding (GB) Theory. It is recommended to attend the seminar "Syntax: Analysis and Application" simultaneously.

457901 **Tutorium zur LV 'Syntactic Theory - Government and Binding Theory'**
Tutorium SWS: 2; Anz. Teiln.: 20 *von Blanckenburg, Max*
- - wöchentlich

459448 **Tutorium zur LV 'Syntactic Theory - Government and Binding Theory'**
Tutorium SWS: 2; Anz. Teiln.: 20 *Watermann, Cora*
- - wöchentlich

B.EP.23 Semantik

454114 **Introduction to Semantic Theory**
Proseminar SWS: 2; Anz. Teiln.: 40 *Onea, Edgar*
Di 10:15 - 11:45 Raum: Verfügungs VG 1.102 , wöchentlich
Mo - Abgabe Hausarbeit am: 30.09.2013
Mo - Klausurähnliche Hausarbeit am: 30.09.2013

Organisatorisches Registration via Stud.IP: 1 March- 7 April 2013

Kommentar As humans, we have remarkable linguistic abilities: we are able to understand an unlimited number of sentences, including sentences that we haven't heard before. The knowledge that allows us to accomplish this incredible feat is largely unconscious. In this class, we will aim to uncover this knowledge by formulating and testing hypotheses about the interpretation of sentences and their parts. At different points in the class, we may make connections with related fields, like language acquisition. This class will suit you if you are interested in linguistic meaning, are keen on analytical thinking and enjoy theory-building. Regular class participation and class homework are required.

455251 **Semantics Lab Class**
Übung SWS: 2; Anz. Teiln.: 35 *Menéndez-Benito, Paula*
Mo 12:15 - 13:45 Raum: Verfügungs VG 3.102 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013

Kommentar In this class we will work step by step through the analysis of major phenomena in semantics. The emphasis will be on the practical application of the material covered in the overview course "Introduction to Semantic Theory".

It is recommended to attend the seminar "Introduction to Semantic Theory" simultaneously.

457900 **Tutorium zur LV 'Introduction to Semantic Theory '**
Tutorium SWS: 2; Anz. Teiln.: 15 *Dijkzeul, Paul*
- - wöchentlich

Vertiefungsmodule

Diese Module sind nach dem erfolgreichen Abschluss von Aufbaumodulen der jeweiligen Abteilungen zu belegen und dienen dazu, das Wissen in Kernbereichen der jeweiligen Abteilungen zu vertiefen. Zur Modulfolge vgl. die Informationsbroschüre bzw. die Studienordnung.

Vertiefungsmodule Literatur- und Kulturwissenschaft

Anglistische Literatur- und Kulturwissenschaft

B.EP.40a Literaturwissenschaft des anglophonen Raums I

457645 **British Travel Literature from the Early Modern Period to the Present VL**
Vorlesung SWS: 2; Anz. Teiln.: 80 *Schaff, Barbara*
Do 10:00 - 12:00 Raum: ZHG ZHG004 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG001 , Klausur am: 18.07.2013

Kommentar Travellers cross boundaries, are curious and have an interest in the exchange and interaction with foreign cultures. As travel writers, they produce knowledge and shape discourses about home and abroad, about the Self and the Other- in short, travel writing is a way of seeing, imagining, aestheticising and understanding the world. The lecture series will give an overview of the rich tradition of 500 years of British travel writing, addressing different forms and purposes of travel (among them exploration, quest, education, research, leisure, adventure, escape) and various styles and genres of travel literature. A particular focus will be on travel and gender and the (quite magnificent) British tradition of female travel writers.

Readings: Carl Thompson, *Travel Writing* (2011); Peter Hulme and Tim Youngs, *The Cambridge Companion to Travel Writing* (2002); Jane Robinson, *Unsuitable for Ladies. An Anthology of Women Travellers* (1994).

Registration via StudIP: until 11.4.13 (date of the first lecture)

457733 **A Survey of British Literature and Cultural History: Romanticism, VL**
Vorlesung SWS: 2; Anz. Teiln.: 200 *Haekel, Ralf*
Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich
Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and cul-

ture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe (ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458206

Harry Potter, a critical reading

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Fr 12:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
07.06.2013

Sa 12:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
08.06.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

J.K. Rowling's Harry Potter is one of the best selling book series ever published. Altogether, more than 400 million copies have been sold around the world. The highly popular film adaptations have greatly contributed to the seven novels' worldwide success. Delving into Harry Potter's mysterious world, we will explore how the topics adolescent rebellion, heroism, race, gender, ethics, politics and philosophy turn the narratives into products of popular culture and, thus, make them so interesting for such a great audience.

Readings: Joanne K. Rowling: Harry Potter (at least the following three parts of the series should have been read: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*)

Klausur: Modules B.EP. 40a/b and B.EP. 202 written exam in VL.

Registration: via StudIP (until March 31st)

458294

Sir Walter Scott, the "Wizard of the North"

Proseminar SWS: 2; Anz. Teiln.: 20

Reitemeier, Frauke

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 08:30 - 10:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

When the young and hitherto unknown Walter Scott published *The Lay of the Last Minstrel* in 1805, readers were entranced. Never before had anyone so captured their imagination with a glimpse of Scotland and Scottish history. In 1814, Scott produced another book that was to keep readers spellbound: *Waverley, or 'Tis Sixty Years Since*. The novel was set in a turbulent time for Great Britain, during the Jacobite Rising of 1745, and it dared show the rebels' leader Charles Edward Stuart as a charming and unfortunate

young man. With *Waverley*, Scott had 'invented' a new type of text, the historical novel, that produced literary offspring all over the world.

This course has two central aims. It wants to introduce students to the new (for the early nineteenth century) genre of historical novels set in Scotland, a largely unknown region for most readers. As such, the course is meant for anyone interested in Scottish nineteenth-century fiction. At the same time it aims at aiding students in beginning to write term papers. As such, it is expressly meant for students en route for their first term paper (module B.EP.201, alongside an Introduction to British Cultural Studies class); those wishing to write their first 'large-scale' paper (B.EP.203/20a/30b, having completed Cultural Studies) will also profit. To facilitate the writing process, the course will be structured around problem-based learning units (i.e. anyone wishing to partake as a 'lone wolf' outside team work will find life difficult).

Readings: Course work will be based on a discussion of Walter Scott: *Waverley*, ed. intr. A. Hook (Harmondsworth: Penguin, 1986 or later reprint), and Scott's *Redgauntlet*, ed. intr. K. Sutherland (Oxford: OUP, 1985 or later reprint).

Requirements: Attendance in the first session is mandatory. Students are expected to have read *Waverley* before the start of the semester.

Registration: via StudIP (until March 29, 2013)

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 03.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 04.05.2013

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 24.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 25.05.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

"Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458603

African Crime Literature

Proseminar SWS: 2; Anz. Teiln.: 25

Nambula, Katharina

Mi 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Only recently has the scientific study of African crime fiction turned into an academic discipline which is seen as worthwhile concentrating on. However, all popular genres - and crime literature in particular - seem to have an amazing ability to represent the everyday concerns of the readers in a most engaging manner. This seminar picks up the topic by looking at three novels and one film production from a post-colonial perspective. While investigating the genre's techniques and their role for the reading process on the one hand, we will ask ourselves how the authors' diverse experiences have influenced their narratives on the other.

Readings: Alexander McCall Smith: *The No. 1 Ladies' Detective Agency*, Malla Nunn: *A Beautiful Place to Die*, Mukoma Wa Ngugi: *Nairobi Heat*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458605

Popular Film Adaptations of 19th-Century Women's Writing

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mi 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Due to both technological improvements and social developments during the 19th century in Britain, the opportunities for women writers to get published greatly increased. Many of these texts have developed into canonical voices and, thus, greatly influenced both scholarly and artistic work until today. But what exactly do the works of authors like Jane Austen or the Brontë sisters entail to be repeatedly chosen for film adaptations in the entertainment industry? This course aims at investigating why and how the film makers have picked up these novels in order to transform them into highly successful movies. For a thorough analysis of the films, we will focus on basic techniques and methods of film analysis in order to understand the aesthetic concepts used in each film and discuss them by asking ourselves if and why they suit characteristics of popular culture.

Readings: Corrigan, Timothy; Patricia White. *The Film Experience. An Introduction*. Boston, New York: Bedford, St. Martin's. 2012.

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458611

Lord Byron: "Byromania" and the Beginning of Celebrity Culture

Proseminar SWS: 2; Anz. Teiln.: 15

Mangione, Vanessa

Mo 10:15 - 11:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar With the publication of *Childe Harold's Pilgrimage* in 1812, Lord Byron became an immensely prominent figure overnight. Lord Byron not only personified the ultimate Romantic hero, but also hypnotised the whole of the Romantic generation and dominated the next as the subject of intense curiosity, gossip, admiration, eroticisation and vilification. His works were enormously popular and sold out in issues of thousands. In this course we will take a look at the phenomenon of *Byromania*, how Byron intertwined himself with his fictional characters and thus became a cultural force in England, Europe, and America. Furthermore, we will investigate the "Byronic Hero", whose currently most famous manifestation is to be found in Stephenie Meyer's Edward Cullen; and ask how and why this stock character has not lost any of its appeal through the centuries.

Readings: Lord Byron, *Childe Harold's Pilgrimage*, *Manfred*, *Lara* and excerpts of letters and poems. Shorter course material will be made available on StudIP by the beginning of April. Students are advised to buy the Norton Critical Edition, *Byron's Poetry and Prose*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

458612

Vampires in Literature

Proseminar SWS: 2; Anz. Teiln.: 20

Mangione, Vanessa

Mo 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Vampire myths and legends have been around for thousands of years. They are to be found in ancient Greek writing, in Aztec carvings, as well as in oral legends of India, the Far East and Eastern Europe. However, these ancient concepts of vampires were static ones, where vampires appeared as blood-sucking and destructive monsters. This representation changed in 1819 when John Polidori's *The Vampyre* was published. Henceforward, vampires were reimagined in fiction and this new vampire literature hit an immediate vein of popularity. In this course we will trace the new establishment of conventions for the way vampires should look and act and will discover the vast diversity of the representations of vampires in literature.

Readings: Shorter course material will be made available on StudIP by the beginning of April. Due to the considerable length of some of the selected novels, students are strongly advised to read the novels before the beginning of the term!!! John Polidori, *The Vampyre*; J. Sheridan Le Fanu, *Carmilla*; Bram Stoker, *Dracula*; Anne Rice, *Interview with the Vampire*; Stephenie Meyer, *Twilight*.

Requirements: active participation, reading response papers.

Registration: in StudIP until April 21st.

459211

Uncanny Media – Gothic Novels, Comics, and Film

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
07.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
08.06.2013

Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am:
21.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephanie Meyer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

B.EP.40b Kulturwissenschaft des anglophonen Raums III

457645 **British Travel Literature from the Early Modern Period to the Present VL**
Vorlesung SWS: 2; Anz. Teiln.: 80 *Schaff, Barbara*
Do 10:00 - 12:00 Raum: ZHG ZHG004 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG001 , Klausur am: 18.07.2013

Kommentar Travellers cross boundaries, are curious and have an interest in the exchange and interaction with foreign cultures. As travel writers, they produce knowledge and shape discourses about home and abroad, about the Self and the Other- in short, travel writing is a way of seeing, imagining, aestheticising and understanding the world. The lecture series will give an overview of the rich tradition of 500 years of British travel writing, addressing different forms and purposes of travel (among them exploration, quest, education, research, leisure, adventure, escape) and various styles and genres of travel literature. A particular focus will be on travel and gender and the (quite magnificent) British tradition of female travel writers.

Readings: Carl Thompson, *Travel Writing* (2011); Peter Hulme and Tim Youngs, *The Cambridge Companion to Travel Writing* (2002); Jane Robinson, *Unsuitable for Ladies. An Anthology of Women Travellers* (1994).

Registration via StudIP: until 11.4.13 (date of the first lecture)

457733 **A Survey of British Literature and Cultural History: Romanticism, VL**
Vorlesung SWS: 2; Anz. Teiln.: 200 *Haekel, Ralf*
Mi 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich
Mi 12:00 - 14:00 Raum: ZHG ZHG101 , Klausur am: 10.07.2013

Kommentar This series of lectures serves as an introduction to the literature and culture of the Romantic period. We will investigate Romanticism as a particularly British as well as an European

phenomenon: Romantic literature was influenced by European politics, the French Revolution, and the Napoleonic Wars; English authors travelled and lived in France, Germany, and Italy, and they were influenced by French and German philosophy. But British Romanticism is also a highly idiosyncratic movement which differs in central aspects from its European counterparts. This lecture course will introduce you to the literature and culture of period roughly ranging from the 1780s to the 1830s. We will investigate politics - the struggle for democracy, the rights of women, and the abolition of the slave trade -, science, philosophy, and aesthetics, and we will look at authors such as Mary Wollstonecraft, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, Percy Bysshe Shelley, and John Keats, as well as literary genres ranging from the Romantic ode to the Gothic novel.

The texts discussed in this lecture will be taken from the *Norton Anthology of English Literature*.

Further reading: Christoph Reinfandt, *Englische Romantik. Eine Einführung*, Berlin: Schmidt, 2008. Sharon Ruston, *Romanticism*, London: Continuum, 2007; Nicholas Roe (ed.), *Romanticism. An Oxford Guide*, Oxford: OUP, 2005; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford: Blackwell, 1998.

Klausur: Students taking this course for M.EP. 10c should please contact the instructor to arrange for the oral exam.

458206

Harry Potter, a critical reading

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Fr 12:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 07.06.2013

Sa 12:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 08.06.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

J.K. Rowling's Harry Potter is one of the best selling book series ever published. Altogether, more than 400 million copies have been sold around the world. The highly popular film adaptations have greatly contributed to the seven novels' worldwide success. Delving into Harry Potter's mysterious world, we will explore how the topics adolescent rebellion, heroism, race, gender, ethics, politics and philosophy turn the narratives into products of popular culture and, thus, make them so interesting for such a great audience.

Readings: Joanne K. Rowling: Harry Potter (at least the following three parts of the series should have been read: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*)

Klausur: Modules B.EP. 40a/b and B.EP. 202 written exam in VL.

Registration: via StudIP (until March 31st)

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 03.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 04.05.2013

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
24.05.2013
Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am:
25.05.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar "Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458603

African Crime Literature

Proseminar SWS: 2; Anz. Teiln.: 25

Nambula, Katharina

Mi 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Only recently has the scientific study of African crime fiction turned into an academic discipline which is seen as worthwhile concentrating on. However, all popular genres - and crime literature in particular - seem to have an amazing ability to represent the everyday concerns of the readers in a most engaging manner. This seminar picks up the topic by looking at three novels and one film production from a post-colonial perspective. While investigating the genre's techniques and their role for the reading process on the one hand, we will ask ourselves how the authors' diverse experiences have influenced their narratives on the other.

Readings: Alexander McCall Smith: *The No. 1 Ladies' Detective Agency*, Malla Nunn: *A Beautiful Place to Die*, Mukoma Wa Ngugi: *Nairobi Heat*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

458605

Popular Film Adaptations of 19th-Century Women's Writing

Proseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Mi 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Due to both technological improvements and social developments during the 19th century in Britain, the opportunities for women writers to get published greatly increased. Many of these texts have developed into canonical voices and, thus, greatly influenced both scholarly and artistic work until today. But what exactly do the works of authors like Jane Austen or the Brontë sisters entail to be repeatedly chosen for film adaptations in the entertainment industry? This course aims at investigating why and how the film makers have picked up these novels in order to transform them into highly successful movies. For a thorough analysis of the films, we will focus on basic techniques and methods of film analysis in order to understand the aesthetic concepts used in each film and discuss them by asking ourselves if and why they suit characteristics of popular culture.

Readings: Corrigan, Timothy; Patricia White. *The Film Experience. An Introduction*. Boston, New York: Bedford, St. Martin's. 2012.

Registration: via StudIP (until Mar. 31)

Klausur: Modules B.EP. 40a & b, 202: exam in a VL.

459211

Uncanny Media – Gothic Novels, Comics, and Film

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
07.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
08.06.2013

Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am:
21.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephanie Meyer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

Nordamerikastudien

B.EP.41 Literatur- und Kulturwissenschaft im nordamerikanischen Raum III

458933 Postmodernism, New Ethnic Literatures, Recent Developments: U.S. Literature from the Second World War to the Age of Hegemony (A Cultural History of American Literature VI.)

Vorlesung SWS: 2; Anz. Teiln.: 170

Spengler, Birgit

Di 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich

Di 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 16.07.2013

Kommentar

Having emerged from World War II as a world power, the United States faced numerous problems of cultural self-definition in the second half of the twentieth century. While the Cold War imposed a role of international leadership on the nation, American culture was frequently ambivalent about its new position in the world. Domestic developments and crises - such as the advent of a post-industrial economical order, suburbanization, a new protest culture, the decline of the liberal consensus, political assassinations, culture wars, 9/11-contributed to a widespread sense of unease concerning the meaning and coherence of American culture. Today, after the end of the Cold War and with the onset of America's military hegemony and its possible economic decline, many of these problems of self-identification have been radicalized in unexpected ways. Cultural production within this era was almost always innovative, often playful, frequently belligerent, sometimes outrageous and hilarious. It gave us the Beat Movement, the counter-culture of the sixties, pop art, the New Hollywood, postmodernism, new ethnic literatures, cyberpunk, neo-realism, HBO, McSweeney"s, and the Internet.

In this lecture course, we will discuss selected phases and moments of American cultural and literary history after World War II. Readings will include poetry, drama, fiction, and non-fictional texts by authors from a variety of ethnic backgrounds such as Sylvia Plath, Robert Lowell, Adrienne Rich, Allen Ginsberg, Frank O'Hara, Naomi Shihab Nye, August Wilson, Suzan Lori Parks, Tony Kushner, Thomas Pynchon, Paul Auster, Toni Morrison, Jhumpa Lahiri, Edwidge Danticat, Philip Roth, Grace Paley, Cynthia Ozick, Louise Erdrich, Sherman Alexie, Tim O'Brien, Lauren Groff, Siri Hustvedt, Diana Abu-Jaber, and others. The final selection of texts will be available at the beginning of the semester (see syllabus).

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. E). Additional texts will be made available in a reader at the copyshop "Klartext."

453058 Science Fiction Writing of the Postmodern Era

Proseminar SWS: 2; Anz. Teiln.: 25

Rosenhagen, Diana

Fr 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Vorbesprechung am: 12.04.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 20.04.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 25.05.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Interest in Science Fiction as a genre, as an academic field, and as a "battleground" (Mendlesohn) of fans and critics has experienced a continuous growth in recent decades. Academics, journalists, and fans on social platforms alike have been discussing definitions and labels, the social and intellectual functions of SF and the general worthiness of genre fiction to be considered literature. The connection between Science Fiction and the conglomeration of cultural phenomena we call postmodernism has been considered by numerous critics. After all, as Andrew Butler holds, "much postmodernism reads like sf." This Proseminar will provide a survey of literary Science Fiction during its most productive era, from the 1950s through the 1980s. Beginning with Richard Matheson's highly acclaimed novel *I Am Legend* (1954), we will study a variety of SF texts, focusing mostly on short fiction by authors such as Philip K. Dick, Ursula LeGuin, Octavia Butler, and Orson Scott Card. In addition to questions of form (narrative techniques, imagery, postmodern metafictionality, etc.) and content (including issues such as race, class, gender, and the environment), we will be discussing these texts in their individual literary and cultural contexts, pointing out influences and tracing their cultural work.

The class will take place in a workshop format with block sessions on three Saturdays (20.4., 25.5., 22.6.2013). A mandatory preliminary meeting will be held on Friday, 12 April 2013, 4-6 pm in the SEP-Medienraum. In addition to oral and poster presentations, several keynote lectures (1 per session) will provide insights into and room for discussions about texts that are considered classics of the genre.

Credit for the course depends on successful completion of a 10-12 page term paper (due Aug. 30th), regular and active class participation, and either an oral presentation or an equivalent contribution to the workshop (e.g., poster presentation).

Students are expected to purchase their own copies of Matheson's *I Am Legend* (Gollancz 2010, ISBN 978-0575094161). Additionally, a reader containing a variety of short fiction, excerpts from longer works, and secondary texts should be purchased before the beginning of the semester at the "Klartext" copy shop, Am Güterverkehrszentrum 2, 37073 Göttingen.

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Please note: Students in B.EP.21 need to combine this course with the lecture "A Cultural History of American Literature".

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4.

453059

Margaret Atwood

Proseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mi 10:00 - 12:00 Raum: Verfügungs VG 1.105, wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Margaret Atwood is without a doubt one of the most prolific and versatile contemporary Canadian writers, with thirteen novels published to date, as well as several books of short fiction and numerous poetry collections. She has also written works of literary criticism, most famously her 1972 study of Canadian literature *Survival*, children's books, and even comics. This proseminar will survey her work in several genres, focusing on the novels *The Handmaid's Tale* (1985) and *Cat's Eye* (1988) and a selection of her poetry and short fiction. Major topics for the course involve Atwood's manipulations of genres from science fiction to the artist novel, the place of gender and feminism in her work, the "Canadian-

ness" of these texts, the adaptation of *The Handmaid's Tale* as a 1990 movie directed by Volker Schlöndorff, and others.

Credit for the course is dependent upon successful completion of a 10-12 page term paper (due Aug. 30th), regular and active class participation, and an oral presentation. For the presentations, students will act as experts for a particular text, offering close readings of a poem or short story and guiding the class discussion of that text.

Students are expected to purchase their own copies of the two novels. Additionally, a reader that will collect a variety of poetry, short fiction, and comics should be purchased before the beginning of the semester at the Digitale Druck Zentrum on campus.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Please note: Students in B.EP.21 need to combine this course with the lecture "A Cultural History of American Literature".

The following key skills ("Schlüsselkompetenzen") can be obtained in this course: SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4, SK.EP.E2-2.

457782

Recent Ethnic Fiction

Proseminar SWS: 2; Anz. Teiln.: 30

Spengler, Birgit

Mi 12:00 - 14:00 Raum: KWZ 0.606 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Perhaps more than any other nation, the U.S. is a multiethnic society. People of different ethnic backgrounds - immigrants from all over the world, enforced immigrants, indigenous people, and their descendants - have contributed to the diversity of American society and culture. Not surprisingly, notions of identity and alterity as based on ethnic inheritances, and processes of cultural negotiation, acculturation, transculturation, group formation, and cultural conflict are also reflected in American literature. However, ethnicity is but one aspect of identity that may define people's life, and the way contemporary identities are constructed also depends on factors such as gender, race, class, sexual identity, and age, to name but a few. In this class, we will discuss the role that ethnicity and processes of cultural negotiation play in constructions of identity and notions of belonging in a selection of texts by contemporary male and female authors from a variety of ethnic backgrounds. Moreover, we will discuss the emphasis placed on notions of ethnicity in relation to other contemporary concerns and categories of identity, such as issues of gender, race, class. We will consider texts from various genres, and acquire a theoretical basis that will provide a critical frame for discussions of ethnic literature, as well as for conceptualizations of "ethnicity" and multiculturalism.

Reading materials will be made available in a reader and/or online. Please check the notice board for preparatory reading.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

459342

Sleuthing America: American Detective Fiction from Poe to Auster

Proseminar SWS: 2; Anz. Teiln.: 30

Spengler, Birgit

Do 16:00 - 18:00 Raum: KWZ 0.609 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar As Martin A. Kayman suggests, in the middle decades of the nineteenth century, a "new and modern protagonist" enters the scene of American fiction: the literary detective. From the first fully-fledged detective of American literature, Edgar Allen Poe's Auguste Dupin, up to present-day sleuths in both literature and on TV, the genre has enjoyed an unprecedented and unequalled popularity. However, while it has captivated the masses, detective fiction has also attracted the critical attention of scholars and writers such as Umberto Eco, Bertolt Brecht, and Ernst Bloch, to name but a few. In this seminar, we will focus on the emergence and development of American detective fiction from the nineteenth century onwards as well as on theories of the genre. A particular focus will be on the *functions* of detection, crime, and detective fiction with regard to social issues, epistemological questions, socio-historical developments. We will spend the first part of this class on the earlier history of the genre (Edgar Allan Poe, Harriet Prescott Spofford, and Anna Katharine Green, among others), and consider more recent examples in the second part of the semester (including Raymond Chandler and Paul Auster).

In preparation for this class, I recommend Peter Nusser, *Der Kriminalroman*, Metzler, 1992. A mastercopy of Anna Katharine Green's novel *The Leavenworth Case* (1878) will be available by mid March and will be discussed in class at the beginning of May. Please also obtain a copy of Paul Auster's *City of Glass* (part of the *New York Trilogy* - please get the faber & faber edition from 2011, ISBN 978-0571276554), which we will discuss towards the end of the semester. All other materials will be made available in a reader or online.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

B.EP.44 Medien und visuelle Kultur Nordamerikas

458934 **Circus Circus! 'Human Curiosities' in Photography and Film**
Proseminar SWS: 2; Anz. Teiln.: 35 *Hamscha, Susanne*
Di 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar In this course, we will have a look at the American circus and sideshow tradition, with a focus on the late 19th and early 20th centuries. More specifically, we will analyze the representation of "human curiosities" in circus films and sideshow photography. At the turn of the century, the exhibition of "exotic" and "extraordinary" bodies in circuses and sideshows was a flourishing business and constituted a central aspect of the popular amusement and entertainment industry. We will look at circuses and sideshows as "heterotopias," as social spaces that are somewhat different from one's everyday surroundings and that, consequently, offer a place to negotiate "otherness," difference, and hybridity. By scrutinizing the representation of "human curiosities" in American film and photography, we will investigate the cultural work marginalized bodies perform in challenging the social order and in redefining the line between "normality" and "deviance," in particular. Our primary material will include the films *Freaks* (1932) by Tod Browning, *At the Circus* (1939) by the Marx Brothers, Walt Disney's *Dumbo* (1941), *The Elephant Man* (1980) by David Lynch, *The Funhouse* (1981) by Tobe Hooper and the photography of well-known "freak portraitists" Charles Eisenmann, Mathew Brady, and Diane Arbus. We will also have a look at promotional material for circuses and sideshows, such as pamphlets, posters, advertisements, and lithographs.

Assessment: Class participation, including readings and class discussions; group presentation; term-paper.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Vertiefungsmodule Sprachwissenschaft

Englische Sprache und Literatur des Mittelalters

B.EP.401 Peer Assisted Medieval English Studies

458566	Vertiefungsmodul: Peer Assisted Medieval English Studies	
	Seminar SWS: 2; Anz. Teiln.: 20	<i>Critten, Rory</i>
	Do 16:00 - 18:00 Raum: Verfügungs VG 2.106 , wöchentlich Von: 11.04.2013 Bis: 18.04.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Voraussetzungen	Aufbaumodul 2, B.EP.301, B.EP.24/25/26/43a-c	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.401 (Hausarbeit). SKs nach Absprache in der ersten Sitzung.	
Kommentar	This course offers you help and guided feedback while working on your individual research topic. In two sessions at the beginning of term we help you choose a particular topic from diverse areas such as hagiography, heroic poetry, penitentials, Chaucer's poems, or lawcodes and lyrics. You will then study your topic independently, writing drafts of your research paper which you can discuss in two personal tutorials (one-on-one or one-on-two) throughout the term. Aufbaumodule 1 and 2 are prerequisites for this course.	

453681	Medieval Textual Culture	
	Vorlesung SWS: 2; Anz. Teiln.: 160	<i>Rudolf, Winfried</i>
	Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am: 25.04.2013	
	Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich	
Kommentar	Medieval Textual Culture	
	This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.	

B.EP.43a Erweiterungsmodul Altenglische Sprache, Literatur und Kultur

453681	Medieval Textual Culture	
	Vorlesung SWS: 2; Anz. Teiln.: 160	<i>Rudolf, Winfried</i>
	Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am: 25.04.2013	
	Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich	
Kommentar	Medieval Textual Culture	
	This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and	

book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

455207

Aufbaumodul 2: The Old English Poetical Manuscripts: Texts and Contexts

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Mi 14:15 - 15:45 Raum: Verfügungs VG 1.101 , wöchentlich

Mi 14:00 - 16:00 Raum: Verfügungs VG 0.110 , Klausur am:
17.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43a, B.EP.43e, B.EP.T24 und B.EP.T33 (Klausur), B.EP.24 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar Although Old English is the best-documented early witness of all Germanic languages, the bulk of the poetry composed in this language survives in only four manuscripts. If they were lost, we would lack the stunning Exeter Book Riddles, the emotive Elegies, the riddlic *Dream of the Rood* as well as the heroic *Beowulf* - to name but a few. The labels applied here are, of course, subjective. If and in how far they apply needs to be discovered by every new reader. In this course, you can become such a reader who discovers the world of Old English poetry in its material, literary and cultural contexts. In particular questions about literary form and genre, and manuscript contexts shall provide a starting point in this journey to the roots of poetic creativity and expression in English.

B.EP.43b Erweiterungsmodul Mittelenglische Sprache, Literatur und Kultur

453681

Medieval Textual Culture

Vorlesung SWS: 2; Anz. Teiln.: 160

Rudolf, Winfried

Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013

Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar **Medieval Textual Culture**

This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

458135

Aufbaumodul 2: Manuscript to Text: Readings in Middle English Literature

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Di 12:15 - 13:45 Raum: Verfügungs VG 2.104 , wöchentlich

Di 12:00 - 14:00 Klausur am: 16.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43b, B.EP.43e, B.EP.T25 und B.EP.T33 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar Helpful as they are, modern editions of medieval texts create texts "that never were". However, they provide access to century-old material for a large readership, usually accompanied by edited material to facilitate access to the text as well as commentaries and such like. Each manuscript, on the other hand, is a unique witness of a text and the environment in which it was produced as well as that of its reception. By way of a selection of Middle English texts (including some pieces by Chaucer) we shall explore the intricacies of medieval textual transmission and questions of editing such texts, thereby bringing to life a textual culture that in many respects differs from our own. Other subjects such as authorship, narrative techniques and many more shall round up this course.

458568

Aufbaumodul 2: "So grete diuersite": English in Change

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 11.04.2013 Bis: 11.07.2013

Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Klausur am: 11.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.32, B.EP.43b, B.EP.43d, B.EP.T25, B.EP.T32 und M.EP.201 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar As if it had a life of its own, language is often treated like an organism that evolves from an original, "pure" state to a state of "decay", such attrition possibly leading to the death of the language. While such notions made sense in the nineteenth century, in the meantime the focus has shifted to the speakers of a given language who use it as an organon (a tool), adapting and modifying this tool to suit varying needs. Change, therefore, is the effect of the speakers' "invisible hand", and the modifications of the English language through the workings of such an "invisible hand" is the topic of this course. Since Middle English in particular is characterized by dramatic changes on many linguistic levels, we shall focus on this period including, however, occasional glances at earlier as well as later developments.

458932

Aufbaumodul 2: The Logic of the Middle English Anthology

Seminar SWS: 2; Anz. Teiln.: 30

Critten, Rory

Do 10:15 - 11:45 Raum: Verfügungs VG 4.104 , wöchentlich

Do 10:00 - 12:00 Raum: Verfügungs VG 0.111 , Klausur am: 18.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.T33 B.EP.43e (Klausur), B.EP.25 (Hausarbeit); SKs nach Absprache in erster Sitzung.

Kommentar In this course we will make a thorough study of Oxford, Bodleian Library MS Ashmole 61, a late medieval anthology of secular and religious poetry assembled continuously by one scribe. We will examine a selection of the codex's texts, which include popular romance and hagiographic works as well as a series of courtesy poems and brief comic exempla,

and we will think about the way in which Ashmole 61 functions as an anthology: to what extent do the texts assembled in the book speak to each other? What kind of reader do they implicate? What can the book tell us about late medieval reading habits? In our attempts to answer these questions we will aim to balance paleographical, codicological and textual critical approaches to the manuscript with close reading and, if time allows, performance of some of its highly entertaining poems.

Set text: George Shuffelton, *Codex Ashmole 61: A Compilation of Popular Middle English Verse*. Kalamazoo, MI: Medieval Institute, 2008. This text is available online: <http://www.lib.rochester.edu/camelot/teams/sgas.htm>. You can buy a hard copy here: <http://www.wmich.edu/medieval/mip/books/teams/mets.html>. Please bring to every class either a hard or an electronic copy of the sections of the Ashmole codex set for the course (timetable to follow).

B.EP.43c Erweiterungsmodul Grundzüge der englischen Sprachgeschichte

452514	Aufbaumodul 1: Introduction to Medieval English Literature and Culture Proseminar SWS: 2; Anz. Teiln.: 30 <i>Critten, Rory</i> Do 12:00 - 14:00 Raum: Verfügungs VG 4.104 , wöchentlich Do 12:00 - 14:00 Klausur am: 11.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013
Voraussetzungen	E-Proseminar B.EP.01
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
Kommentar	This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.
452527	Aufbaumodul 1: Introduction to Medieval English Literature and Culture Proseminar SWS: 2; Anz. Teiln.: 30 <i>Schultze, Dirk</i> Do 10:00 - 12:00 Raum: Verfügungs VG 2.104 , wöchentlich Do 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am: 18.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013
Voraussetzungen	E-Proseminar B.EP.01
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
Kommentar	This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

- 453029** **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*
Di 10:00 - 12:00 Raum: Verfügungs VG 4.104 , wöchentlich
Di 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am:
16.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013
- Voraussetzungen E-Proseminar B.EP.01
- Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
- Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.
- 453681** **Medieval Textual Culture**
Vorlesung SWS: 2; Anz. Teiln.: 160 *Rudolf, Winfried*
Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013
Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich
- Kommentar **Medieval Textual Culture**
- This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.
- 458133** **Aufbaumodul 1: Introduction to Medieval English Literature and Culture**
Proseminar SWS: 2; Anz. Teiln.: 30 *Critten, Rory*
Do 08:30 - 10:00 Raum: Verfügungs VG 0.110 , wöchentlich
Do 08:30 - 10:00 Klausur am: 11.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013
- Voraussetzungen E-Proseminar B.EP.01
- Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
- Kommentar This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various

genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

B.EP.43d Erweiterungsmodul Aspekte der englischen Sprachgeschichte

453681 **Medieval Textual Culture** *Rudolf, Winfried*
Vorlesung SWS: 2; Anz. Teiln.: 160
Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013
Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar **Medieval Textual Culture**

This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

458568 **Aufbaumodul 2: "So grete diuersite": English in Change** *Schultze, Dirk*
Seminar SWS: 2; Anz. Teiln.: 30
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
11.04.2013 Bis: 11.07.2013
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:
11.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.32, B.EP.43b, B.EP.43d, B.EP.T25, B.EP.T32 und M.EP.201 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar As if it had a life of its own, language is often treated like an organism that evolves from an original, "pure" state to a state of "decay", such attrition possibly leading to the death of the language. While such notions made sense in the nineteenth century, in the meantime the focus has shifted to the speakers of a given language who use it as an organon (a tool), adapting and modifying this tool to suit varying needs. Change, therefore, is the effect of the speakers' "invisible hand", and the modifications of the English language through the workings of such an "invisible hand" is the topic of this course. Since Middle English in particular is characterized by dramatic changes on many linguistic levels, we shall focus on this period including, however, occasional glances at earlier as well as later developments.

B.EP.43e Erweiterungsmodul Aspekte der mittelalterlichen englischen Literatur und Kultur

453681 **Medieval Textual Culture** *Rudolf, Winfried*
Vorlesung SWS: 2; Anz. Teiln.: 160
Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013
Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar **Medieval Textual Culture**

This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

455207

Aufbaumodul 2: The Old English Poetical Manuscripts: Texts and Contexts

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Mi 14:15 - 15:45 Raum: Verfügungs VG 1.101 , wöchentlich

Mi 14:00 - 16:00 Raum: Verfügungs VG 0.110 , Klausur am:
17.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43a, B.EP.43e, B.EP.T24 und B.EP.T33 (Klausur), B.EP.24 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar Although Old English is the best-documented early witness of all Germanic languages, the bulk of the poetry composed in this language survives in only four manuscripts. If they were lost, we would lack the stunning Exeter Book Riddles, the emotive Elegies, the riddlic *Dream of the Rood* as well as the heroic *Beowulf* - to name but a few. The labels applied here are, of course, subjective. If and in how far they apply needs to be discovered by every new reader. In this course, you can become such a reader who discovers the world of Old English poetry in its material, literary and cultural contexts. In particular questions about literary form and genre, and manuscript contexts shall provide a starting point in this journey to the roots of poetic creativity and expression in English.

458135

Aufbaumodul 2: Manuscript to Text: Readings in Middle English Literature

Seminar SWS: 2; Anz. Teiln.: 30

Schultze, Dirk

Di 12:15 - 13:45 Raum: Verfügungs VG 2.104 , wöchentlich

Di 12:00 - 14:00 Klausur am: 16.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.43b, B.EP.43e, B.EP.T25 und B.EP.T33 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar Helpful as they are, modern editions of medieval texts create texts "that never were". However, they provide access to century-old material for a large readership, usually accompanied by edited material to facilitate access to the text as well as commentaries and such like. Each manuscript, on the other hand, is a unique witness of a text and the environment in which it was produced as well as that of its reception. By way of a selection of Middle English texts (including some pieces by Chaucer) we shall explore the intricacies of medieval textual transmission and questions of editing such texts, thereby bringing to life a textual culture that in many respects differs from our own. Other subjects such as authorship, narrative techniques and many more shall round up this course.

458932	Aufbaumodul 2: The Logic of the Middle English Anthology	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Critten, Rory</i>
	Do 10:15 - 11:45 Raum: Verfügungs VG 4.104 , wöchentlich	
	Do 10:00 - 12:00 Raum: Verfügungs VG 0.111 , Klausur am: 18.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Voraussetzungen	Aufbaumodul 1, B.EP.204	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.33, B.EP.T33 B.EP.43e (Klausur), B.EP.25 (Hausarbeit); SKs nach Absprache in erster Sitzung.	
Kommentar	<p>In this course we will make a thorough study of Oxford, Bodleian Library MS Ashmole 61, a late medieval anthology of secular and religious poetry assembled continuously by one scribe. We will examine a selection of the codex's texts, which include popular romance and hagiographic works as well as a series of courtesy poems and brief comic exempla, and we will think about the way in which Ashmole 61 functions as an anthology: to what extent to do the texts assembled in the book speak to each other? What kind of reader do they implicate? What can the book tell us about late medieval reading habits? In our attempts to answer these questions we will aim to balance paleographical, codicological and textual critical approaches to the manuscript with close reading and, if time allows, performance of some of its highly entertaining poems.</p> <p>Set text: George Shuffelton, <i>Codex Ashmole 61: A Compilation of Popular Middle English Verse</i>. Kalamazoo, MI: Medieval Institute, 2008. This text is available online: http://www.lib.rochester.edu/camelot/teams/sgas.htm. You can buy a hard copy here: http://www.wmich.edu/medieval/mip/books/teams/mets.html. Please bring to every class either a hard or an electronic copy of the sections of the Ashmole codex set for the course (timetable to follow).</p>	

Neuere Englische Sprache

B.EP.42 Sprachstruktur und Sprachgebrauch

TM 1: Sprachstruktur

459199	Phonology	
	Seminar SWS: 2; Anz. Teiln.: 15	<i>Kohlstedt, Tatiana</i>
	Di 16:15 - 17:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich	
	Mo - Klausurähnliche Hausarbeit am: 30.09.2013	
Organisatorisches	Registration in Stud.IP: 1 March - 7 April 2013	
Kommentar	<p>After a quick revision of the basics of phonetics (IPA Chart etc.) we shall move on to the phonemic principle, underlying forms, distinctive features, linear and non-linear rules, and phonological domains , esp. the syllable and the intonational phrase. Many of the examples will be from English, and will be of use and interest to future teachers of English. In addition to Standard British English, we shall also look at examples from Popular London English, American English, Scottish English, and other European languages like Spanish and French. We shall also examine Autosegmental Phonology and contemporary Optimality Theory.</p> <p>Credits will be awarded on the basis of regular attendance, giving an Oral Report and writing a Term Paper. A precondition of attendance is some basic familiarity with the principles of phonetics evidenced by successful participation in a British or American English Phonetics course and an E-Proseminar in Linguistics.</p>	

Literatur	A revised Course Reader in Six Parts will be made available to students online during the course of the semester. This replaces the old Reader in the DDZ.
459200	Ways of thinking about grammar: prescriptive vs. descriptive Seminar SWS: 2; Anz. Teiln.: 30 <i>Farke, Hildegard</i> Mo 16:15 - 17:45 Raum: Verfügungs VG 1.105 , wöchentlich Mo - Klausurähnliche Hausarbeit am: 30.09.2013
Organisatorisches	Registration in Stud.IP: 1 March - 7 April 2013
Kommentar	<p>Most familiarly, "grammar" means the rules governing how a language is supposed to be used - in this sense, "grammar" is prescriptive. In modern linguistics, grammar is "descriptive" rather than prescriptive. The aim of descriptive grammar is to describe the grammatical system of a language, that is, what speakers of the language unconsciously know, which enables them to speak and understand the language. Descriptive grammars thus embody constitutive rules, in contrast with the normative rules of prescriptive grammars (which in principle are not in conflict). The aim of this course is to cover categories, phrases, and sentence structures of English descriptively (with a generative but theory neutral approach) and to discuss the prescriptive rules connected to that material.</p> <p>textbook:</p> <p>van Gelderen, E. 2010. <i>An Introduction to the Grammar of English</i>. Amsterdam: John Benjamins</p>
459201	Relative Clauses Seminar SWS: 2; Anz. Teiln.: 30 <i>Bode, Stefanie</i> Mi 14:15 - 15:45 Raum: Verfügungs VG 3.102 , wöchentlich Mo - Klausurähnliche Hausarbeit am: 30.09.2013
Organisatorisches	Registration in Stud.IP: 1 March - 7 April 2013
Kommentar	<p>What is interesting about <i>relative</i> clauses? Considering an example like (1)</p> <p>(1) [[the song] [which he played at the concert last night]]</p> <p>we have to account for three distinct <i>relations</i>: (i) the DP <i>the song</i> is related to the relative clause as a whole, (ii) the noun <i>song</i> and the relative pronoun <i>which</i> are associated and (iii) the relative pronoun is functionally anchored inside the relative clause. Ideally, the ungrammaticality of (2) - (4) should follow from the analysis to be chosen.</p> <p>(2) *the song which song he played at the concert last night</p> <p>(3) *the song who he met at the concert last night</p> <p>(4) *the song which he played a guitar solo at the concert last night</p> <p>Thus, a proper analysis of relative clauses has to explain how these relationships are established.</p> <p>In this course, we will discuss empirical facts about relative clauses and investigate different theoretical approaches to relative clauses to see whether or not they handle the data in question.</p> <p>A reference list will be made available in the first session.</p>

459212	Agreement in English and other languages	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Zeijlstra, Hedzer</i>
	Mi 12:00 - 14:00 Raum: Verfügungs VG 3.102 , wöchentlich Mo - Klausurähnliche Hausarbeit am: 30.09.2013	
Organisatorisches	Registration in Stud.IP: starting 1 March 2013	
Kommentar	English exhibits so-called morpho-syntactic agreement, such as the 3 rd person singular morpheme -s in <i>Mary sleep-s</i> . Agreement is a fascinating and still not properly understood phenomenon. For instance, without the agreement morpheme, the sentence would be equally clear. Agreement therefore seems functionally redundant or meaningless. Nevertheless, the vast majority of the world languages exhibits syntactic agreement. Why would languages exhibit a functionally redundant or meaningless phenomenon at such a large scale? For this reason, agreement is currently located in the heart of modern syntactic theory. In this course, we will study the major theories for agreement that have been proposed thus far and critically evaluate them. Also, we will look at the way agreement phenomena emerge and disappear in the course of time. Literature: t.b.a.	
TM 2: Sprachgebrauch		
459192	English and German language change compared / Sprachwandel im Englischen und Deutschen im Vergleich	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Eckardt, Regine; Speyer, Augustin</i>
	Fr - Präsentation am: 12.07.2013 Mo - Abgabe Präsentation Ausarbeitung am: 30.09.2013 Mi 10:15 - 11:45 Raum: Verfügungs VG 0.110 , wöchentlich Mi - Andere Prf. form am: 10.07.2013 Mo - Abgabe Hausarbeit am: 30.09.2013 Mo - Klausurähnliche Hausarbeit am: 30.09.2013	
Organisatorisches	Registration in Stud.IP: 25 Febr - 20 April 2013	
Kommentar	Die Lehrveranstaltung gibt einen vergleichenden Überblick über die historische Entwicklung des Englischen und des Deutschen. Insbesondere werden wir nachzeichnen, wie verwandte Strukturen der Grammatik (Phonologie, Morphologie, Syntax) des Deutschen und Englischen sich (auseinander-) entwickelt haben. Ein weiterer Schwerpunkt der Veranstaltung ist die Grammatikalisierung, d.h. Entwicklung von grammatischen Elementen aus Inhaltswörtern in früheren Sprachstufen. Ein gleichzeitiger Besuch der Vorlesung 'Germanische Sprachen' von Augustin Speyer ist hilfreich. Voraussetzung: Einführende und vertiefende Kenntnisse in Linguistik im Rahmen des BA-Studiums Germanistik, Anglistik oder vergleichbare. Besuchen Sie gerne unsere Sprechstunde, wenn Sie Fragen haben.	
Literatur	Einführende Lektüre: Guy Deutscher: <i>The Unfolding of Language</i> . 2005. Speyer, Augustin: <i>Germanische Sprachen</i> . 2010.	
459202	Psycholinguistics	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Farke, Hildegard</i>
	Di 10:15 - 11:45 Raum: Verfügungs VG 2.103 , wöchentlich Mo - Klausurähnliche Hausarbeit am: 30.09.2013	

Organisatorisches Registration in Stud.IP: 1 March - 7 April, 2013

Kommentar How do humans produce and understand language? What are the basic processes and representations involved in language use? What do language users carry around in their heads as part of their linguistic knowledge, and how is this knowledge stored? The aim of this course is to introduce into the methods, terms, and concepts of psycholinguistics. Using data from observation (speech errors, ambiguous sentences, etc.) and from experiments we will focus on modeling the uniquely human ability to communicate through language.

textbook:

Warren, P. 2013. *Introducing Psycholinguistics*. Cambridge: Cambridge University Press

Vertiefungsmodul Sprachpraxis ('old style students')

Dieses Modul setzt den erfolgreichen Abschluss des Basismoduls B.EP.02 Sprachpraxis voraus.

B.EP.07-2 Vertiefungsmodul Sprachpraxis

TM 1: Essay and Letter Writing

453522

Introduction to Essay and Letter Writing

Übung SWS: 2; Anz. Teiln.: 25

Di 10:15 - 11:45 wöchentlich

Durchf. Doz.: Tuschinsky, Joachim

Di 12:15 - 13:45 wöchentlich

Durchf. Doz.: Schofield, Terence

Sa 12:30 - 15:00 Raum: ZHG ZHG009 , Klausur am: 06.07.2013

Fr 12:30 - 15:00 Raum: ZHG ZHG009 , Klausur am: 27.09.2013

*Schofield, Terence;
Tuschinsky, Joachim*

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Limit of attendance: 25 per class

Bemerkung **Sign-up and attendance regulations for all practical language courses**

You have to come to the first class or your name will be crossed off the list! If you are ill, you must excuse yourself BEFORE the first class and show a doctor's note (Attest) in the following session. If you miss more than 2 sessions without a doctor's note, your name will be crossed off the list.

Kommentar This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both old-style and new-style students once they have completed the basic module in *Sprachpraxis*.

Nachweis Klausur 'Essay and Letter Writing'

Ersttermin: **Samstag, 6. Juli 2013 von 12:30 - 15 Uhr (im Anschluss an Grammar, LRC)**

Zweit-/Wiederholungstermin: **Freitag, 27. September 2013 von 12:30 - 15 Uhr (im Anschluss an Grammar, LRC)**

Vorherige Anmeldung zur Prüfung

a) interne Registrierung über Seminar-Homepage:

b) FlexNow

456767 **Essay / Letter Writing (No. 2)**
Übung SWS: 2; Anz. Teiln.: 25 *Schofield, Terence*
Di 12:15 - 13:45 Raum: Verfügungs VG 3.106 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Limit of attendance: 25 per class

Kommentar This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both old-style and new-style students once they have completed the basic module in *Sprachpraxis*.

457227 **Essay / Letter Writing (No. 1)**
Übung SWS: 2; Anz. Teiln.: 25 *Tuschinsky, Joachim*
Di 10:15 - 11:45 Raum: Verfügungs VG 2.102 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March- 5 April 2013

Limit of attendance: 25 per class

Kommentar This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both old-style and new-style students once they have completed the basic module in *Sprachpraxis*.

459512 **Essay / Letter Writing (No. 3)**
Übung SWS: 2; Anz. Teiln.: 25 *Stone, Jeff*
Mi 12:15 - 13:45 Raum: Verfügungs VG 4.104 , wöchentlich

Organisatorisches Stud.IP: open end registration starting April 4, 2013 at 12:00

TM 2: Post-CLC-Courses

451956 **Advanced Discussion and Essay Writing**
Übung SWS: 2; Anz. Teiln.: 25 *Schofield, Terence*
Mi 12:15 - 13:45 Raum: Verfügungs VG 1.102 , wöchentlich
Mi 12:15 - 13:45 Klausur am: 03.07.2013

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar In this course we will be reading certain essays and stories in class and comparing them to other art forms - namely sculpture, painting, etc. Thus the course will enable the stu-

dents through comparative analysis of these mediums to better understand literary and artistic criticism (interpretation).

- 455249** **Vocabulary Training (No. 1)**
Übung SWS: 2; Anz. Teiln.: 40 *Tuschinsky, Joachim*
Mo 16:15 - 17:45 Raum: Verfügungs VG 2.102 , wöchentlich
Mo 16:15 - 17:45 Klausur am: 08.07.2013
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar The areas to be covered in this course and the methods to be employed will be presented and explained at the first meeting, which you are required to attend. Registration is through StudIP. There will be no limit on attendance.
The following key skills (Schlüsselkompetenzen) can be achieved and credited:
SK.EP.E1-1; SK.EP.E1-3; SK.EP.E1-4; SK.EP.E2-1.
- Nachweis Klausur

Registration in FlexNow obligatory!
- 455745** **Advanced Aural Comprehension (AAC)**
Übung SWS: 2; Anz. Teiln.: 20 *Ross, Gordon Charles*
Do 14:15 - 15:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
- Organisatorisches Registration via Stud.IP: 1 March - 5 April 2013
- Kommentar This is a course for advanced students designed to improve and hone listening (aural) skills. It is meant to be a practical course so there will be little or no theory. You **MUST** have the *Sprachpraxis Basismodul* for this course. You will listen to and watch audio-visual recordings and presentations, answer questions, learn new vocab, do exercises, complete tasks, etc. If you want credits, you will also have to give a presentation and pass the final test. The result of the final test will be based on a combination of the class presentation and the final test (*mündliche Prüfung*).
- Nachweis Presentation + final test (mündliche Prüfung)
- 458153** **Academic Writing**
Übung SWS: 3; Anz. Teiln.: 25 *Baig, Fatima*
Fr - Abgabe Essay am: 19.07.2013
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Do 14:15 - 15:00 wöchentlich
- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar This course is designed to give students theoretical understanding as well as practice in aspects of academic writing. Topics include features of successful academic writing and academic style, essay structure, how to write a good paragraph, academic reporting, language of critiquing, referencing and support. Assessment: Students are assessed based on an academic essay they will draft and complete over the course of the semester.
- 459216** **Vocabulary Training (No. 2)**
Übung SWS: 2; Anz. Teiln.: 20 *Ross, Gordon Charles*

Di 12:15 - 13:45 Raum: Verfügungs VG 3.107 , wöchentlich

Organisatorisches
Registration in Stud.IP: 1 March - 5 April 2013

459513

Vocabulary Training (No. 3)

Übung SWS: 2; Anz. Teiln.: 40

Böhlendorf, Thomas

Mi 14:15 - 15:45 Raum: Verfügungs VG 3.101 , wöchentlich

Organisatorisches
Stud.IP: open end registration starting April 4, 2013 at 12:00

Vertiefungsmodul Sprachpraxis und Landeskunde ('new style students')

B.EP.074 a-c Lehramt

451974

Introduction to American Landeskunde (Course 1)

Übung SWS: 2; Anz. Teiln.: 80

Schofield, Terence

Mi 14:15 - 15:45 Raum: ZESS AP26 , wöchentlich

Mi 14:15 - 15:45 Klausur am: 03.07.2013

Organisatorisches
Registration Stud.IP: 1 March - 5 April 2013

Kommentar
This course will deal with topics which are basic to American society (e.g. institutions, sub-culture, current events). Material will be primarily films and articles relevant to the topics. Students will be expected to take an active part in group discussions.

453522

Introduction to Essay and Letter Writing

Übung SWS: 2; Anz. Teiln.: 25

Schofield, Terence;

Di 10:15 - 11:45 wöchentlich

Tuschinsky, Joachim

Durchf. Doz.: *Tuschinsky, Joachim*

Di 12:15 - 13:45 wöchentlich

Durchf. Doz.: *Schofield, Terence*

Sa 12:30 - 15:00 Raum: ZHG ZHG009 , Klausur am: 06.07.2013

Fr 12:30 - 15:00 Raum: ZHG ZHG009 , Klausur am: 27.09.2013

Organisatorisches
Registration in Stud.IP: 1 March - 5 April 2013

Limit of attendance: 25 per class

Bemerkung
Sign-up and attendance regulations for all practical language courses

You have to come to the first class or your name will be crossed off the list! If you are ill, you must excuse yourself BEFORE the first class and show a doctor's note (Attest) in the following session. If you miss more than 2 sessions without a doctor's note, your name will be crossed off the list.

Kommentar
This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both

old-style and new-style students once they have completed the basic module in *Sprachpraxis*.

Nachweis

Klausur 'Essay and Letter Writing'

Ersttermin: **Samstag, 6. Juli 2013 von 12:30 - 15 Uhr (im Anschluss an Grammar, LRC)**

Zweit-/Wiederholungstermin: **Freitag, 27. September 2013 von 12:30 - 15 Uhr (im Anschluss an Grammar, LRC)**

Vorherige Anmeldung zur Prüfung

a) interne Registrierung über Seminar-Homepage:

b) FlexNow

455249

Vocabulary Training (No. 1)

Übung SWS: 2; Anz. Teiln.: 40

Tuschinsky, Joachim

Mo 16:15 - 17:45 Raum: Verfügungs VG 2.102 , wöchentlich

Mo 16:15 - 17:45 Klausur am: 08.07.2013

Organisatorisches

Registration in Stud.IP: 1 March - 5 April 2013

Kommentar

The areas to be covered in this course and the methods to be employed will be presented and explained at the first meeting, which you are required to attend. Registration is through StudIP. There will be no limit on attendance.

The following key skills (Schlüsselkompetenzen) can be achieved and credited:

SK.EP.E1-1; SK.EP.E1-3; SK.EP.E1-4; SK.EP.E2-1.

Nachweis

Klausur

Registration in FlexNow obligatory!

456767

Essay / Letter Writing (No. 2)

Übung SWS: 2; Anz. Teiln.: 25

Schofield, Terence

Di 12:15 - 13:45 Raum: Verfügungs VG 3.106 , wöchentlich

Organisatorisches

Registration in Stud.IP: 1 March - 5 April 2013

Limit of attendance: 25 per class

Kommentar

This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both old-style and new-style students once they have completed the basic module in *Sprachpraxis*.

457227

Essay / Letter Writing (No. 1)

Übung SWS: 2; Anz. Teiln.: 25

Tuschinsky, Joachim

Di 10:15 - 11:45 Raum: Verfügungs VG 2.102 , wöchentlich

Organisatorisches	Registration in Stud.IP: 1 March- 5 April 2013 Limit of attendance: 25 per class
Kommentar	This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both old-style and new-style students once they have completed the basic module in <i>Sprachpraxis</i> .
457857	Translation German into English (for both old-style and new-style students) Übung SWS: 2; Anz. Teiln.: 35 <i>Baig, Fatima</i> Fr 10:15 - 11:45 Raum: Verfügungs VG 3.108 , wöchentlich Fr 10:00 - 12:00 Klausur am: 19.07.2013
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013
Kommentar	On the course, we will translate literary and non-literary German texts into English. We will also focus on specific stumbling blocks in German-to-English translations and work on building our vocabulary. It is hoped that by the end of the semester, you will be able to prepare and compare translations of various texts and be able to identify the merits and flaws of each translation. Assessment: Students are assessed based on a final translation exam.
459213	Introduction to American Landeskunde (Course 2) Übung SWS: 2; Anz. Teiln.: 50 <i>Stone, Jeff</i> Di 16:15 - 17:45 Raum: ZESS AP26 , wöchentlich
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013
459214	British Landeskunde 1: Scottish Life and Institutions, Then and Now - Summer School Edinburgh 2013 Übung SWS: 2; Anz. Teiln.: 20 <i>Reitemeier, Frauke;</i> - - Blockveranstaltung + Sa und So Von: 17.08.2013 Bis: <i>Tuschinsky, Joachim</i> 31.08.2013 Mo - Portfolio am: 07.10.2013 Mo - Klausur am: 07.10.2013
459215	Introduction to British Landeskunde Übung SWS: 2; Anz. Teiln.: 30 <i>Loebell, Bengt-Felix</i> Mi 16:15 - 17:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Mi 16:15 - 17:45 Klausur am: 10.07.2013
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013
Kommentar	This course is designed to introduce students to British "Landeskunde" through the study and discussion of selected topics in this field. We will have a look at areas such as the history and geography of Britain, the political system, education, regional differences and identities, and others. While factual information will certainly play more than a marginal ro-

le, the course will not be restricted to a nuts-and-bolts approach, but also analyse and interpret facts and figures in order to provide some deeper insights into the many facets of British life and culture. Texts including extracts from books and newspaper articles will be used to help provide our work in class with a solid basis as well as the use of film sequences and music.

459216 **Vocabulary Training (No. 2)**
Übung SWS: 2; Anz. Teiln.: 20 *Ross, Gordon Charles*
Di 12:15 - 13:45 Raum: Verfügungs VG 3.107 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

459512 **Essay / Letter Writing (No. 3)**
Übung SWS: 2; Anz. Teiln.: 25 *Stone, Jeff*
Mi 12:15 - 13:45 Raum: Verfügungs VG 4.104 , wöchentlich

Organisatorisches Stud.IP: open end registration starting April 4, 2013 at 12:00

459513 **Vocabulary Training (No. 3)**
Übung SWS: 2; Anz. Teiln.: 40 *Böhlendorf, Thomas*
Mi 14:15 - 15:45 Raum: Verfügungs VG 3.101 , wöchentlich

Organisatorisches Stud.IP: open end registration starting April 4, 2013 at 12:00

B.EP.075 a-b Nicht-Lehramt

451974 **Introduction to American Landeskunde (Course 1)**
Übung SWS: 2; Anz. Teiln.: 80 *Schofield, Terence*
Mi 14:15 - 15:45 Raum: ZESS AP26 , wöchentlich
Mi 14:15 - 15:45 Klausur am: 03.07.2013

Organisatorisches Registration Stud.IP: 1 March - 5 April 2013

Kommentar This course will deal with topics which are basic to American society (e.g. institutions, sub-culture, current events). Material will be primarily films and articles relevant to the topics. Students will be expected to take an active part in group discussions.

453522 **Introduction to Essay and Letter Writing**
Übung SWS: 2; Anz. Teiln.: 25 *Schofield, Terence;*
Di 10:15 - 11:45 wöchentlich *Tuschinsky, Joachim*
Durchf. Doz.: Tuschinsky, Joachim
Di 12:15 - 13:45 wöchentlich
Durchf. Doz.: Schofield, Terence
Sa 12:30 - 15:00 Raum: ZHG ZHG009 , Klausur am: 06.07.2013

Fr 12:30 - 15:00 Raum: ZHG ZHG009 , Klausur am: 27.09.2013

Organisatorisches

Registration in Stud.IP: 1 March - 5 April 2013

Limit of attendance: 25 per class

Bemerkung

Sign-up and attendance regulations for all practical language courses

You have to come to the first class or your name will be crossed off the list! If you are ill, you must excuse yourself BEFORE the first class and show a doctor's note (Attest) in the following session. If you miss more than 2 sessions without a doctor's note, your name will be crossed off the list.

Kommentar

This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both old-style and new-style students once they have completed the basic module in *Sprachpraxis*.

Nachweis

Klausur 'Essay and Letter Writing'

Ersttermin: **Samstag, 6. Juli 2013 von 12:30 - 15 Uhr (im Anschluss an Grammar, LRC)**

Zweit-/Wiederholungstermin: **Freitag, 27. September 2013 von 12:30 - 15 Uhr (im Anschluss an Grammar, LRC)**

Vorherige Anmeldung zur Prüfung

a) interne Registrierung über Seminar-Homepage:

b) FlexNow

455249

Vocabulary Training (No. 1)

Übung SWS: 2; Anz. Teiln.: 40

Tuschinsky, Joachim

Mo 16:15 - 17:45 Raum: Verfügungs VG 2.102 , wöchentlich

Mo 16:15 - 17:45 Klausur am: 08.07.2013

Organisatorisches

Registration in Stud.IP: 1 March - 5 April 2013

Kommentar

The areas to be covered in this course and the methods to be employed will be presented and explained at the first meeting, which you are required to attend. Registration is through StudIP. There will be no limit on attendance.

The following key skills (Schlüsselkompetenzen) can be achieved and credited:
SK.EP.E1-1; SK.EP.E1-3; SK.EP.E1-4; SK.EP.E2-1.

Nachweis

Klausur

Registration in FlexNow obligatory!

456767

Essay / Letter Writing (No. 2)

Übung SWS: 2; Anz. Teiln.: 25

Schofield, Terence

Di 12:15 - 13:45 Raum: Verfügungs VG 3.106 , wöchentlich

Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013 Limit of attendance: 25 per class
Kommentar	This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both old-style and new-style students once they have completed the basic module in <i>Sprachpraxis</i> .
457227	Essay / Letter Writing (No. 1) Übung SWS: 2; Anz. Teiln.: 25 <i>Tuschinsky, Joachim</i> Di 10:15 - 11:45 Raum: Verfügungs VG 2.102 , wöchentlich
Organisatorisches	Registration in Stud.IP: 1 March- 5 April 2013 Limit of attendance: 25 per class
Kommentar	This course will introduce you to and practise the skills necessary to successfully write argumentative essays of a non-academic nature and formal letters (e.g. letters of request, application, complaint, etc.), preparing you for the test in either B.EP.7-02 (old examination regulations), or B.EP.074a, 075a (new examination regulations). So it is open to both old-style and new-style students once they have completed the basic module in <i>Sprachpraxis</i> .
457857	Translation German into English (for both old-style and new-style students) Übung SWS: 2; Anz. Teiln.: 35 <i>Baig, Fatima</i> Fr 10:15 - 11:45 Raum: Verfügungs VG 3.108 , wöchentlich Fr 10:00 - 12:00 Klausur am: 19.07.2013
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013
Kommentar	On the course, we will translate literary and non-literary German texts into English. We will also focus on specific stumbling blocks in German-to-English translations and work on building our vocabulary. It is hoped that by the end of the semester, you will be able to prepare and compare translations of various texts and be able to identify the merits and flaws of each translation. Assessment: Students are assessed based on a final translation exam.
459213	Introduction to American Landeskunde (Course 2) Übung SWS: 2; Anz. Teiln.: 50 <i>Stone, Jeff</i> Di 16:15 - 17:45 Raum: ZESS AP26 , wöchentlich
Organisatorisches	Registration in Stud.IP: 1 March - 5 April 2013
459214	British Landeskunde 1: Scottish Life and Institutions, Then and Now - Summer School Edinburgh 2013 Übung SWS: 2; Anz. Teiln.: 20 <i>Reitemeier, Frauke;</i> - - Blockveranstaltung + Sa und So Von: 17.08.2013 Bis: <i>Tuschinsky, Joachim</i> 31.08.2013 Mo - Portfolio am: 07.10.2013 Mo - Klausur am: 07.10.2013

459215 **Introduction to British Landeskunde**
Übung SWS: 2; Anz. Teiln.: 30 *Loebell, Bengt-Felix*
Mi 16:15 - 17:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mi 16:15 - 17:45 Klausur am: 10.07.2013

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar This course is designed to introduce students to British "Landeskunde" through the study and discussion of selected topics in this field. We will have a look at areas such as the history and geography of Britain, the political system, education, regional differences and identities, and others. While factual information will certainly play more than a marginal role, the course will not be restricted to a nuts-and-bolts approach, but also analyse and interpret facts and figures in order to provide some deeper insights into the many facets of British life and culture. Texts including extracts from books and newspaper articles will be used to help provide our work in class with a solid basis as well as the use of film sequences and music.

459216 **Vocabulary Training (No. 2)**
Übung SWS: 2; Anz. Teiln.: 20 *Ross, Gordon Charles*
Di 12:15 - 13:45 Raum: Verfügungs VG 3.107 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

459512 **Essay / Letter Writing (No. 3)**
Übung SWS: 2; Anz. Teiln.: 25 *Stone, Jeff*
Mi 12:15 - 13:45 Raum: Verfügungs VG 4.104 , wöchentlich

Organisatorisches Stud.IP: open end registration starting April 4, 2013 at 12:00

459513 **Vocabulary Training (No. 3)**
Übung SWS: 2; Anz. Teiln.: 40 *Böhlendorf, Thomas*
Mi 14:15 - 15:45 Raum: Verfügungs VG 3.101 , wöchentlich

Organisatorisches Stud.IP: open end registration starting April 4, 2013 at 12:00

Wissenschaftsmodule (Bereich fachwissenschaftliche Vertiefung)

Diese Module sind nach dem erfolgreichen Abschluss von Vertiefungsmodulen der jeweiligen Abteilungen zu belegen. Sie dienen dazu, einen angestrebten Master of Arts vorzubereiten, und können einzeln oder im Paket in das Profil Fachwissenschaftliche Vertiefung eingebracht werden. Zur Modulfolge vgl. die Informationsbroschüre bzw. die Studienordnung.

Wissenschaftsmodule Literatur- und Kulturwissenschaft

Anglistische Literatur- und Kulturwissenschaft

B.EP.50a Advanced Studies in Anglophone Literature

456317 **New Literary Publications**
Kolloquium SWS: 2; Anz. Teiln.: 20 *Haekel, Ralf*

Di 18:00 - 20:00 Raum: Verfügungs VG 4.104 , wöchentlich

Kommentar In this Colloquium we will read and discuss works of fiction, drama, and poetry that have been published only very recently. The intention is to approach new literature without any standard interpretation or preconceived notion in mind. Students will have the chance to practice their journalistic skills, and, in order to get credits, each participant should write two short literary reviews (roughly 2 pages each). We will meet on a regular basis every two weeks; so there should be enough time for every participant to be prepared. The course syllabus will be the result of a democratic process: suggestions can be made on StudIP by editing the Wiki page, and in the first session we will decide which books to read.

Klausur: Students taking this course for the Abschlussmodul M.EP. 06a should please contact the instructor to arrange for the oral exam.

Registration: in StudIP

457732

Novels of the Romantic Age

Hauptseminar SWS: 2; Anz. Teiln.: 15

Georgi, Claudia

Mi 08:15 - 09:45 Raum: Verfügungs VG 2.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar The class explores the development of the generic conventions of the novel in the Romantic Age by focusing on new forms such as the Gothic Novel, the Historical Novel, the Newgate Novel, the Social Novel and the Silver Fork Novel or Fashionable Novel and their interrelations. In addition to their defining features, the social, cultural and political context of the selected novels will be considered in order to address topics such as the fascination with terror and crime, the moral responsibility of literature or the relation between historical fiction and historiography.

Readings: Horace Walpole, *The Castle of Otranto* (1764); Sir Walter Scott, *Waverley; or, 'Tis Sixty Years Since* (1814); Charles Dickens, *Oliver Twist* (1837); additional reading during the term: e.g. excerpts from Edward George Bulwer-Lytton, *Pelham, or The Adventures of a Gentleman* (1828); William Hazlitt, "The Dandy School"

Requirements: Students are strongly advised to read the novels before the beginning of the term!!!

Klausur: Module M.EP. 01a written essay exam in the "Romantic" VL.

Registration: via StudIP (until April 7th 2013)

458296

Stranger than Fiction: Metafictional Elements in Contemporary Fiction and Films

Hauptseminar SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Fr - Abgabe Essay am: 30.08.2013

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar As a type of fiction that self-reflexively exposes its constructedness and destroys aesthetic illusion, metafiction has a long tradition in literature and has been discussed widely in the context of postmodernist approaches to history. This course will analyse and compare metafictional strategies in more recent novels and films, and investigate characteristic medium-related devices and techniques of illusion-breaking in novels, films and TV Series.

Readings: Michael Cunningham, *The Hours* (1998); Ian McEwan, *Atonement* (2001); Jasper Fforde, *Lost in a Good Book* (2002);

Films: *The Player* (Robert Altman, 1992); *Stranger than Fiction* (Marc Forster 2006); *The Artist* (Michel Hazanavicius 2011); *Atonement* (Joe Wright 2007); TV Series: *Arrested Development*

Klausur: M.EP. 01a written exam in either VL.

Registration: in StudIP until 8.4.2013

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 03.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 04.05.2013

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 24.05.2013

Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 25.05.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

"Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458609

Napoleon and the Napoleonic Wars in the British and European Literary Imagination

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Di 14:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 09.04.2013

Fr - Abgabe Essay am: 30.08.2013

Di 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Napoleon fuelled the 19th-century European literary imagination as perhaps no other sovereign. For the Romantic poets, he embodied the dialectic between liberation and power, between heroism and dictatorship. European novelists wove the Napoleonic patterns of rise and fall or aspiration and failure into their narratives in regard to their distinctive national contexts. The course will investigate the Napoleonic myth in European literature and compare the respective national perspectives and literary and filmic modes of representation. Students should be fluent in both English and German, as texts in both languages will be read and discussed.

Readings: Poems by Byron, Shelley, Heine and Hölderlin (available on StudIP in April); L. Tolstoj, *Krieg und Frieden*; W. Thackeray, *Vanity Fair*, Stendhal, *Die Kartause von Parma*; TV Series: *Hornblower*; Sharpe.

Klausur: Module M.EP. 01a written essay exam in the "Survey" VL

Registration in StudIP: until 8.4.2013

459211

Uncanny Media – Gothic Novels, Comics, and Film

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 07.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am: 08.06.2013

Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am: 21.06.2013

Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am: 22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephanie Meyer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

459283

Scottish Gothic Fiction--Edinburgh Summer School 2013

Blockveranstaltung SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Kommentar This course will discuss a distinctively Scottish tradition of the Gothic, starting with James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* as a Romantic exploration of the self, moving on to Victorian Post-Darwinian anxieties as expressed in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. More recent fiction by Emma Tennant, James Robertson and Louise Welsh will provide us with insights into contemporary forms and themes of Scottish literary representations of the dark, uncanny and macabre. Part of the course will also be devoted to the making and marketing of Edinburgh as a "gothic" literary city.

All texts should be read by the beginning of July, when we will meet for a final adjustment of the schedule and distribution of the presentations. A recommended first introduction to the topic is David Punter's *Companion to the Gothic*, chapter 6, Blackwell 2001.

Readings: James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, R.L.Stevenson, *The Strange Case of Dr. Jekyll and Mr Hyde* and "*The Body-Snatcher*", Louise Welsh, *The Cutting Room*, James Robertson, *The Testament of Gideon Mack*, Emma Tennant, *Two Women of London: The Strange Case of Ms.Jekyll and Mrs.Hyde*.

459412

Multicultural Scotland--EDINBURGH SUMMER SCHOOL 2013

Proseminar SWS: 2; Anz. Teiln.: 15

Sandrock, Kirsten

Fr - Abgabe Hausarbeit am: 18.10.2013

B.EP.50b Advanced Studies in British Culture

457732

Novels of the Romantic Age

Hauptseminar SWS: 2; Anz. Teiln.: 15

Georgi, Claudia

Mi 08:15 - 09:45 Raum: Verfügungs VG 2.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

The class explores the development of the generic conventions of the novel in the Romantic Age by focusing on new forms such as the Gothic Novel, the Historical Novel, the Newgate Novel, the Social Novel and the Silver Fork Novel or Fashionable Novel and their interrelations. In addition to their defining features, the social, cultural and political context of the selected novels will be considered in order to address topics such as the fascination with terror and crime, the moral responsibility of literature or the relation between historical fiction and historiography.

Readings: Horace Walpole, *The Castle of Otranto* (1764); Sir Walter Scott, *Waverley; or, 'Tis Sixty Years Since* (1814); Charles Dickens, *Oliver Twist* (1837); additional reading during the term: e.g. excerpts from Edward George Bulwer-Lytton, *Pelham, or The Adventures of a Gentleman* (1828); William Hazlitt, "The Dandy School"

Requirements: Students are strongly advised to read the novels before the beginning of the term!!!

Klausur: Module M.EP. 01a written essay exam in the "Romantic" VL.

Registration: via StudIP (until April 7th 2013)

458296

Stranger than Fiction: Metafictional Elements in Contemporary Fiction and Films

Hauptseminar SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Fr - Abgabe Essay am: 30.08.2013
Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar As a type of fiction that self-reflexively exposes its constructedness and destroys aesthetic illusion, metafiction has a long tradition in literature and has been discussed widely in the context of postmodernist approaches to history. This course will analyse and compare metafictional strategies in more recent novels and films, and investigate characteristic medium-related devices and techniques of illusion-breaking in novels, films and TV Series.

Readings: Michael Cunningham, *The Hours* (1998); Ian McEwan, *Atonement* (2001); Jasper Fforde, *Lost in a Good Book* (2002);

Films: *The Player* (Robert Altman, 1992); *Stranger than Fiction* (Marc Forster 2006); *The Artist* (Michel Hazanavicius 2011); *Atonement* (Joe Wright 2007); TV Series: *Arrested Development*

Klausur: M.EP. 01a written exam in either VL.

Registration: in StudIP until 8.4.2013

458298

The Devil Wears Prada?! Fashion in/and Cultural Studies

Blockveranstaltung SWS: 2; Anz. Teiln.: 25

Schlegel, Johannes

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
03.05.2013
Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am:
04.05.2013
Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
24.05.2013
Sa 10:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am:
25.05.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar "Okay. I see ... You go to your closet and you select ... that lumpy blue sweater, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. ... However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry".

These are the words of fashion icon Miranda Priestly, portrayed by Meryl Streep in the 2005 film adaptation *The Devil Wears Prada*. Regardless of whether we like this character or not, she has a point: at least in contemporary culture, fashion indeed seems to be everywhere and to be unavoidable. Fashion thus serves as an eminently productive signifier having a wide-ranging effect on categories including the body, gender, ethnicities, and identity. In this seminar, we will approach the phenomenon of fashion from various angles and discuss a wide range of theoretical and historical texts as well as diverse cultural representations.

Introductory Reading: For a concise introduction to fashion, I recommend Gertrud Lehnert, *Schnellkurs Mode*. Köln: Dumont, 2008. For fashion in cultural studies, see either Jennifer Craik, *The Face of Fashion. Cultural Studies in Fashion* (London: Routledge, 1993) or Susan B. Kaiser, *Fashion and Cultural Studies*. Oxford: Berg, 2012.

Texts will be made available via StudIP upon the start of term.

Registration: via StudIP (until June 1)

458609 **Napoleon and the Napoleonic Wars in the British and European Literary Imagination**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Schaff, Barbara*
Di 14:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am:
09.04.2013
Fr - Abgabe Essay am: 30.08.2013
Di 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Napoleon fuelled the 19th-century European literary imagination as perhaps no other sovereign. For the Romantic poets, he embodied the dialectic between liberation and power, between heroism and dictatorship. European novelists wove the Napoleonic patterns of rise and fall or aspiration and failure into their narratives in regard to their distinctive national contexts. The course will investigate the Napoleonic myth in European literature and compare the respective national perspectives and literary and filmic modes of representation. Students should be fluent in both English and German, as texts in both languages will be read and discussed.

Readings: Poems by Byron, Shelley, Heine and Hölderlin (available on StudIP in April); L. Tolstoj, *Krieg und Frieden*; W. Thackeray, *Vanity Fair*; Stendhal, *Die Kartause von Parma*; TV Series: Hornblower; Sharpe.

Klausur: Module M.EP. 01a written essay exam in the "Survey" VL

Registration in StudIP: until 8.4.2013

459211 **Uncanny Media – Gothic Novels, Comics, and Film**
Blockveranstaltung SWS: 2; Anz. Teiln.: 25 *Schlegel, Johannes*
Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:
07.06.2013
Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
08.06.2013
Fr 10:00 - 12:00 Raum: Universität HDW 0.115 , Einzeltermin am:
21.06.2013
Sa 10:00 - 16:00 Raum: Universität HDW 0.115 , Einzeltermin am:
22.06.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Since its inception in the mid-eighteenth century, the genre of Gothic fiction proves to be of exceptional endurance: Ranging from Horace Walpole's *The Castle of Otranto* (1764) to present day phenomena of both literature for young readers (such as Stephanie Meyer's *Twilight*-novels, 2005-2008) and cinema and television (e.g. *American Horror Story*, 2011-), the Gothic has made a remarkable career. As a specific mode of narrative that deals with the dark side of the human and its creaturely existence, it seems to be able to respond in a unique way to cultural discontents of various kinds. Given the fact that it lends itself to the predominant medium of a respective period, it allows for a wide range of cultural analyses.

The aim of this course is threefold: First, it offers a survey of one of the most popular genres in cultural history, its most important writers and texts, key terms and concepts. Second, it is intended as an introduction to the analysis and interpretation of narratives in various media. The seminar thus repeats and deepens the skills acquired in the introductory

course. Finally, it puts special emphasis on how Gothic narratives reflect their own medial status.

Readings: Please obtain the following books and read them **prior to the start** of the seminar! Additional material will be available via StudIP upon the start of term: Horace Walpole, *The Castle of Otranto*. Mary Shelley, *Frankenstein*. Robert L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*, Alan Moore, *From Hell*.

Registration: via StudIP (until May 1)

459283 **Scottish Gothic Fiction--Edinburgh Summer School 2013**
Blockveranstaltung SWS: 2; Anz. Teiln.: 15 *Schaff, Barbara*

Kommentar This course will discuss a distinctively Scottish tradition of the Gothic, starting with James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* as a Romantic exploration of the self, moving on to Victorian Post-Darwinian anxieties as expressed in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. More recent fiction by Emma Tennant, James Robertson and Louise Welsh will provide us with insights into contemporary forms and themes of Scottish literary representations of the dark, uncanny and macabre. Part of the course will also be devoted to the making and marketing of Edinburgh as a "gothic" literary city.

All texts should be read by the beginning of July, when we will meet for a final adjustment of the schedule and distribution of the presentations. A recommended first introduction to the topic is David Punter's *Companion to the Gothic*, chapter 6, Blackwell 2001.

Readings: James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, R.L.Stevenson, *The Strange Case of Dr. Jekyll and Mr Hyde* and "*The Body-Snatcher*", Louise Welsh, *The Cutting Room*, James Robertson, *The Testament of Gideon Mack*, Emma Tennant, *Two Women of London: The Strange Case of Ms.Jekyll and Mrs.Hyde*.

459412 **Multicultural Scotland--EDINBURGH SUMMER SCHOOL 2013**
Proseminar SWS: 2; Anz. Teiln.: 15 *Sandrock, Kirsten*
Fr - Abgabe Hausarbeit am: 18.10.2013

Nordamerikastudien

B.EP.51 Advanced Studies in American Literature and Culture

452710 **Independent Study: Methodologisches Tutorial zu den Hauptseminaren**
Tutorium SWS: 2; Anz. Teiln.: 2 *N.N.*,
- - nach Vereinbarung

Organisatorisches Ort und Zeit nach Vereinbarung.

Kommentar This independent study unit accompanies the "Hauptseminare." If you wish to take a "Hauptseminar" for your "Wissenschaftsmodul" in English Philology (B.EP.51) or for your "wissenschaftliche Vertiefungsmodul" in American Studies (B.AS.8), **please see your instructor well in advance (at least three weeks before classes commence)!**

452668 **Current Issues in American Studies**

Kolloquium SWS: 2; Anz. Teiln.: 25
Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , mündliche Prüfung am: 10.07.2013

Tischleder, Bärbel

Kommentar The colloquium invites advanced students who are preparing or already working on their B.A. or M.A. thesis. It will provide the opportunity to present and discuss your work in progress and receive valuable feedback. Further sessions will be on academic writing, research, and current developments in American cultural and literary studies as well as critical theory.

The course also gives students the opportunity to suggest specific topics and/or theoretical texts relevant to the field of American Studies and with regard to current research projects that may be taken up in individual class discussions. If you have a particular topic or text in mind that you want to propose for discussion, please send an email to Prof. Tischleder (preferably before the beginning of the semester).

If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

452647

Examens- und Forschungskolloquium

Kolloquium SWS: 2; Anz. Teiln.: 25
Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich Von:
16.04.2013 Bis:
Di - mündliche Prüfung am: 09.07.2013

N.N.,

Kommentar This colloquium is open to all students who wish to take their final exams with me (especially B.A. and M.A. theses). Please register personally *before* the first week of classes. If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

457779

Photographic Discourses in/and Nineteenth Century America

Hauptseminar SWS: 2; Anz. Teiln.: 35
Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 12:00 - 14:00 mündliche Prüfung am: 11.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Spengler, Birgit

Kommentar When in 1839, Louis Jacques Mandé Daguerre announced the invention of a new imaging process before the French Academy of Sciences, he initiated a cultural practice that would have an immense impact on the ways people conceptualize the "world" and their relations to it. Europe and North America were seized by a veritable "daguerreotypemania," and soon the new medium did not just hold an indisputable place as an aide to memory, but stimulated aesthetic discussions, (pseudo-)scientific enterprises and (quasi-)colonial endeavors. Photographic processes changed modes of representation, impacted social relations, and inspired the cultural imagination in significant ways. In this class, we will explore the development of roughly the first eighty years of photography in the United States. We will examine various discursive fields in which photography and photographic practices played key roles as well as a variety of photographers, movements, and genres, such

as portrait, landscape, and scientific photography. Moreover, we will familiarize ourselves with theories concerning the implications and characteristics of photography, both contemporary and historical, and explore the impact of the new medium as reflected in nineteenth-century literary texts and biographical sources. Our emphasis will be on the cultural dimensions of photographic practices and on analyzing selected photographs in terms of their implications and composition.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458837

Jazz and Blues Literature

Hauptseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mo 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich

Mo 10:00 - 12:00 mündliche Prüfung am: 08.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Music has long exerted a strong fascination on literature, as well as on theories of the arts. A prominent example is the influential statement by nineteenth-century critic Walter Pater that "[a]ll arts constantly aspire to the condition of music." The role of jazz in literature of the 20th century is perhaps a special case; while music in general has been treated as if it were relatively free of ideology, jazz and blues music are firmly rooted in the popular imagination in the context of a particular social and ethnic group. Jazz and blues are seen as uniquely African-American art forms, though essentialist theories of jazz's origins remain contested from a musicological standpoint. Still, the association of jazz and blues with African-American culture is a well-established one and plays a significant role in the way this music is used in literature as a stand-in for a collective identity rooted in culture and race.

This seminar will examine different forms of jazz and blues literature - poetry, short fiction, and novels - asking two main questions: what are the formal attributes of such intermedial literature, which may not only describe and depict but also actively imitate musical techniques? What functions do these formal experiments serve for the broader cultural discourses in which these texts take part? We will apply theories of intermediality and adaptation as well as studies of the role of jazz and blues in African-American literature and culture. Students will take an active role in determining the final syllabus, choosing primary texts from a range suggested at the beginning of the semester and forming expert groups to present and analyze poetry, short fiction, and longer prose works.

Students should purchase copies of Toni Morrison's 1992 novel *Jazz* and Albert Murray's 1974 novel *Train Whistle Guitar*. A collection of theoretical texts, short fiction, and poetry will be available as a reader before the beginning of the semester at the Digitale Druck Zentrum on campus.

Der Kurs wird zu den folgenden Zeiten stattfinden:

Vorbesprechung: 12.4.2013, 16-18 Uhr
Workshops: 20.4., 25.5., 22.6., jeweils 9.30-13.00 und 14.00-17.30

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Wissenschaftsmodule Sprachwissenschaft

Englische Sprache und Literatur des Mittelalters

B.EP.11b Fortgeschrittene Englische Mediävistik

452212	The Junius Manuscript	<i>Rudolf, Winfried</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 25	
	Mi 12:15 - 14:45 Raum: Verfügungs VG 2.105 , wöchentlich	
	Mi 12:00 - 14:00 Klausur am: 10.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.	
Kommentar	<p>Oxford, Bodleian Library, MS Junius 11 is one of the four major codices containing Anglo-Saxon poetry. Its contents is reminiscent of the canon of poetry rendered into the vernacular by Caedmon, according to Bede's account of his miraculous translation efforts. The two Genesis poems have been studied in some detail by Francis Junius, owner of this manuscript in the seventeenth century and contemporary and friend of Milton. Influences on Milton's <i>Paradise Lost</i>, though direct evidence is lacking, are unmistakable. The poems <i>Exodus</i> and <i>Daniel</i> represent hallmarks of Anglo-Saxon poetry and have helped forge a mythical identity of the island invaders that maps itself on the Israelites.</p> <p>Students are required to read all poems in translation before the course and to acquire the parallel edition: <i>Old Testament Narratives</i>, ed. & transl. by Daniel Anlezark, Dumbarton Oaks Medieval Library (Cambridge: Harvard UP, 2011).</p>	
452473	Reading and Editing the Medieval Manuscript	<i>Rudolf, Winfried</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 30	
	Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich	
	Do 10:00 - 12:00 Klausur am: 18.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b und M.EP.201 (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.	
Kommentar	<p>"Back to the Manuscripts!" With this battle-cry E. G. Stanley, approved veteran of Anglo-Saxon studies, encouraged young students of medieval English in the year 1998 to shift their focus to the material text as the only reliable starting point for the study and appreciation of medieval language and textuality. This course seeks to follow in Stanley's footsteps by offering students an introduction to the description and analysis of medieval books and handwriting. Students will take their very first steps in deciphering, transcribing and translating medieval English texts as encountered in their material context. Aspects of editing as well as dating medieval texts on account of material and linguistic evidence will be addressed in this course. All primary texts will be provided.</p> <p><u>Requirements:</u> First session attendance is mandatory. Students may also wish to read in advance: Raymond Clemens and Timothy Graham, eds., <i>Introduction to Manuscript Studies</i> (Ithaca: Cornell UP, 2007).</p>	
452530	Mediävistisches Kolloquium	<i>Rudolf, Winfried</i>
	Seminar SWS: 2; Anz. Teiln.: 30	
	Mi 18:15 - 19:45 Raum: Verfügungs VG 0.110 , wöchentlich	
	Mi 18:00 - 20:00 mündliche Prüfung am: 10.07.2013	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.11b (Hausarbeit) und M.EP.07b (mdl. Prüfung). SKs nach Absprache in der ersten Sitzung.	

Kommentar Das Kolloquium richtet sich vornehmlich an Examenskandidatinnen und -kandidaten und mediävistisch interessierte Studierende. Je nach Bedarf dient die Veranstaltung der Prüfungsvorbereitung, der Vorstellung und Diskussion von Forschungsprojekten, dem vertiefenden Studium von Primärtexten im handschriftlichen Kontext oder der Vorbereitung von Exkursionen.

Neuere Englische Sprache

B.EP.11a Advanced English Linguistics

459193

Tense in Natural Language

Hauptseminar SWS: 2; Anz. Teiln.: 20

Menéndez-Benito,

Di 14:15 - 15:45 Raum: Universität HDW 0.115 , wöchentlich

Paula

Mo - Abgabe Hausarbeit am: 30.09.2013

Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013

Kommentar Human language allows us to make claims that are not restricted to the here and the now. It does so by providing us with devices that result in statements about displaced (non-actual) situations. Examples of some such devices are tenses and modal constructions. The past tense in "It was raining very hard" indicates that we are making a claim about a past situation. The counterfactual construction in sentences like "if it hadn't rained yesterday, we would have gone to the beach" indicates that we are not talking about the actual situation, but about others, merely possible, situations. This course will provide an introduction to tense semantics, the kind of semantics that models displacement along the temporal dimension. We will construct a compositional framework for tense semantics and use this system to investigate the semantics of tense in natural language. Familiarity with the basic tools and concepts of truth-conditional semantics will be presupposed.

459194

English complementizers (and conjunctions)

Hauptseminar SWS: 2; Anz. Teiln.: 20

Farke, Hildegard

Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mo - Abgabe Hausarbeit am: 30.09.2013

Organisatorisches Registration in Stud.IP: 1 March - 7 April 2013

Kommentar In generative grammar, a *complementizer* is a syntactic category equivalent to the term *subordinating conjunction* in traditional grammar. The term *complementizer* refers to a subclass of conjunctions which introduce a complement clause. The *complementizer* is widely held to be the syntactic head which can be filled (*that, if, whether*) or phonetically empty but syntactically active leading to interesting distributional facts (*Bill believes (that) John is nice - *(that) John is nice Bill believes*). In this seminar we are going to discuss different analyses of complementizer constructions and their various types and functions, and we will also have a closer look at coordinating and subordinating conjunctions.

requirements: active participation, oral presentation, term paper

459196

Conditionals

Hauptseminar SWS: 2; Anz. Teiln.: 20

Csipak, Eva;

Mo - Abgabe Präsentation Ausarbeitung am: 30.09.2013

Eckardt, Regine

Di 10:15 - 11:45 Raum: Verfügungs VG 1.101 , wöchentlich

Mo - Abgabe Hausarbeit am: 30.09.2013

- Organisatorisches Registration in Stud.IP: 25 Febr - 20 April 2013
- Kommentar Humans reasoning is not limited to the here and now. We can also consider counterfactual situations and share intuitions about what would have happened if ...
- Conditional sentences express our beliefs and knowledge about things that were not really true.
- In the present class, we take a look at different kinds of conditionals and different ways to model how we think about what could or could not be the case. Conditionals can be used to talk about future possibilities ("If it is sunny tomorrow, I will go to the park") and counterfactual claims ("If it had been sunny yesterday, I would have gone to the park"). They can also give advice ("If you want to go to Harlem, you should take the A-train") or insult ("If I may be frank, you look terrible today"). We can even express conditionality without the word "if": "Come to this class and you will have lots of fun!"
- Requirements: Introduction to Semantics.

459381 **Linguistics as Cognitive Science**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Zeijlstra, Hedzer*
Mi 16:15 - 17:45 Raum: Verfügungs VG 0.111 , wöchentlich
Mo - Abgabe Hausarbeit am: 30.09.2013

- Organisatorisches Registration in Stud.IP: starting 1 March 2013
- Kommentar Ever since the so-called linguistic revolution, initiated by Noam Chomsky in the 50's of the last century, linguistics is taken to be a cognitive science: a study of the human mind. This has led to a number of important and controversial hypotheses about the nature of language and linguistic knowledge. The best example of this is the hypothesis that there is a Universal Grammar (UG), an instance of linguistic knowledge innately present in every human being. The postulation of a UG gave rise to a number of fierce and ongoing debates about language acquisition, language evolution and the relation with other cognitive domains, such as music. In this course, we will look at a number of such contemporary debates in these domains and discuss the status of language as a cognitive object of study.
- Literature: t.b.a.

Wissenschaftsmodul Sprachpraxis

451956 **Advanced Discussion and Essay Writing**
Übung SWS: 2; Anz. Teiln.: 25 *Schofield, Terence*
Mi 12:15 - 13:45 Raum: Verfügungs VG 1.102 , wöchentlich
Mi 12:15 - 13:45 Klausur am: 03.07.2013

- Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013
- Kommentar In this course we will be reading certain essays and stories in class and comparing them to other art forms - namely sculpture, painting, etc. Thus the course will enable the students through comparative analysis of these mediums to better understand literary and artistic criticism (interpretation).

455249 **Vocabulary Training (No. 1)**
Übung SWS: 2; Anz. Teiln.: 40 *Tuschinsky, Joachim*
Mo 16:15 - 17:45 Raum: Verfügungs VG 2.102 , wöchentlich
Mo 16:15 - 17:45 Klausur am: 08.07.2013

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar The areas to be covered in this course and the methods to be employed will be presented and explained at the first meeting, which you are required to attend. Registration is through StudIP. There will be no limit on attendance.
The following key skills (Schlüsselkompetenzen) can be achieved and credited:
SK.EP.E1-1; SK.EP.E1-3; SK.EP.E1-4; SK.EP.E2-1.

Nachweis Klausur

Registration in FlexNow obligatory!

458153 **Academic Writing**
Übung SWS: 3; Anz. Teiln.: 25 *Baig, Fatima*
Fr - Abgabe Essay am: 19.07.2013
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Do 14:15 - 15:00 wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar This course is designed to give students theoretical understanding as well as practice in aspects of academic writing. Topics include features of successful academic writing and academic style, essay structure, how to write a good paragraph, academic reporting, language of critiquing, referencing and support. Assessment: Students are assessed based on an academic essay they will draft and complete over the course of the semester.

459216 **Vocabulary Training (No. 2)**
Übung SWS: 2; Anz. Teiln.: 20 *Ross, Gordon Charles*
Di 12:15 - 13:45 Raum: Verfügungs VG 3.107 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

459513 **Vocabulary Training (No. 3)**
Übung SWS: 2; Anz. Teiln.: 40 *Böhlendorf, Thomas*
Mi 14:15 - 15:45 Raum: Verfügungs VG 3.101 , wöchentlich

Organisatorisches Stud.IP: open end registration starting April 4, 2013 at 12:00

Module der Fachdidaktik und Landeskunde

Diese Module haben keine Zugangsvoraussetzungen und können daher ab dem ersten Studiensemester belegt werden. Sie gehören zum

Kerncurriculum der jeweiligen Profile und müssen daher belegt werden.

Fachdidaktik des Englischen

B.EP.07-1-L Vermittlungs- und Fachdidaktikmodul Englische Philologie

TM 1: Introduction to English Language Teaching

B.EP.073-L Vermittlungs- und Fachdidaktikmodul (PO 2012)

459025 **Introduction to English Language Teaching**
Einführung SWS: 2; Anz. Teiln.: 25 *Elis, Franziska*
Mo 12:00 - 14:00 Raum: Oec OEC 0.169 , wöchentlich Von:
08.04.2013 Bis: 12.07.2013
Mo 12:00 - 14:00 Raum: Oec OEC 1.162 , Einzeltermin am:
03.06.2013
Fr - Portfolio am: 02.08.2013

Kommentar This course provides basic guidelines for teaching English as a foreign language in schools. Individual sessions will be devoted to the role of the teacher, the language learner, teaching methods and learning theories, intercultural learning, teaching grammar, vocabulary, listening and speaking, reading and writing skills, testing, feedback and correction, and the use of media and literary texts in foreign language classes.
Reading: A comprehensive reader will be provided at the beginning of the semester (copyshop *Klartext*).
Requirements: Regular attendance and active participation. Out-of-class background reading will be set each week as an essential part of the course. Students will document their learning process with a portfolio. A 1-2 page entry is due every other week so that feedback can be provided continually throughout the course. Final deadline of the portfolio is **August 2nd, 2013**.
There will also be a weekly one-hour tutorial. The tutorials take place in the second half of the week. Prospective students must choose **one** of the tutorials and register for it via StudIP. The **number of participants per course** is restricted to 25 students.

Registration via Stud.IP will start on Monday, March 11th at 10am.

459027 **Introduction to English Language Teaching**
Einführung SWS: 2; Anz. Teiln.: 25 *Sara, Kira*
Di 14:00 - 16:00 Raum: Oec OEC 0.168 , wöchentlich

Kommentar This course provides basic guidelines for teaching English as a foreign language in schools. Individual sessions will be devoted to the role of the teacher, the language learner, teaching methods and learning theories, intercultural learning, teaching grammar, vocabulary, listening and speaking, reading and writing skills, testing, feedback and correction, and the use of media and literary texts in foreign language classes.
Reading: A comprehensive reader will be provided at the beginning of the semester (copyshop *Klartext*).
Requirements: Regular attendance and active participation. Out-of-class background reading will be set each week as an essential part of the course. Students will document their learning process with a portfolio. A 1-2 page entry is due every other week so that feedback can be provided continually throughout the course. Final deadline of the portfolio is **August 2nd, 2013**.
There will also be a weekly one-hour tutorial. The tutorials take place in the second half of the week. Prospective students must choose **one** of the tutorials and register for it via StudIP. The **number of participants per course** is restricted to 25 students.

Registration via Stud.IP will start on Monday, March 11th at 10am.

459028 **Introduction to Intercultural Learning**
Übung SWS: 1; Anz. Teiln.: 25 *Sara, Kira*
Fr 15:00 - 18:00 Raum: KWZ 0.601 , Einzeltermin am: 24.05.2013
Sa 09:00 - 16:00 Raum: KWZ 0.601 , Einzeltermin am: 25.05.2013

Kommentar Our work on intercultural learning is based on clarifying the concept of Culture, including current discussions about culture with a "little c" and transculturality. Based on what you have learned in the *Introduction to English Language Teaching* we will look deeper into the model of intercultural communicative competence, develop ways to foster it in the classroom and practice them in role-plays.

Reading:

The set texts will be uploaded at the beginning of term.

Requirements:

Attendance, active participation, role-play, a short reflection on a Critical Incident in written form, which is part of the *Introduction to English Language Teaching* portfolio (all in English).

459029

Introduction to Intercultural Learning

Übung SWS: 1; Anz. Teiln.: 25

Sara, Kira

Fr 15:00 - 18:00 Raum: KWZ 0.601 , Einzeltermin am: 07.06.2013

Sa 09:00 - 16:00 Raum: KWZ 0.601 , Einzeltermin am: 08.06.2013

Kommentar

Our work on intercultural learning is based on clarifying the concept of Culture, including current discussions about culture with a "little c" and transculturality. Based on what you have learned in the *Introduction to English Language Teaching* we will look deeper into the model of intercultural communicative competence, develop ways to foster it in the classroom and practice them in role-plays.

Reading:

The set texts will be uploaded at the beginning of term.

Requirements:

Attendance, active participation, role-play, a short reflection on a Critical Incident in written form, which is part of the *Introduction to English Language Teaching* portfolio (all in English).

459030

Introduction to English Language Teaching - Tutorium

Tutorium SWS: 1; Anz. Teiln.: 15

Bruck, Johanna

Mi 12:00 - 13:00 Raum: Verfügungs VG 2.107 , wöchentlich

459031

Introduction to English Language Teaching - Tutorium

Tutorium SWS: 1; Anz. Teiln.: 15

Bruck, Johanna

Mi 13:00 - 14:00 Raum: Verfügungs VG 2.107 , wöchentlich

459032

Introduction to English Language Teaching - Tutorium

Tutorium SWS: 1; Anz. Teiln.: 15

Sander, Corina

Do 12:00 - 13:00 Raum: Oec OEC 1.165 , wöchentlich

459034 **Introduction to English Language Teaching - Tutorium**
Tutorium SWS: 1; Anz. Teiln.: 15 *Sander, Corina*
Do 13:00 - 14:00 Raum: Oec OEC 1.165 , wöchentlich

B.EP.07-1-W Fachdidaktik des Englischen für Wirtschaftspädagogen

459025 **Introduction to English Language Teaching**
Einführung SWS: 2; Anz. Teiln.: 25 *Elis, Franziska*
Mo 12:00 - 14:00 Raum: Oec OEC 0.169 , wöchentlich Von:
08.04.2013 Bis: 12.07.2013
Mo 12:00 - 14:00 Raum: Oec OEC 1.162 , Einzeltermin am:
03.06.2013
Fr - Portfolio am: 02.08.2013

Kommentar This course provides basic guidelines for teaching English as a foreign language in schools. Individual sessions will be devoted to the role of the teacher, the language learner, teaching methods and learning theories, intercultural learning, teaching grammar, vocabulary, listening and speaking, reading and writing skills, testing, feedback and correction, and the use of media and literary texts in foreign language classes.
Reading: A comprehensive reader will be provided at the beginning of the semester (copyshop *Klartext*).
Requirements: Regular attendance and active participation. Out-of-class background reading will be set each week as an essential part of the course. Students will document their learning process with a portfolio. A 1-2 page entry is due every other week so that feedback can be provided continually throughout the course. Final deadline of the portfolio is **August 2nd, 2013**.
There will also be a weekly one-hour tutorial. The tutorials take place in the second half of the week. Prospective students must choose **one** of the tutorials and register for it via StudIP. The **number of participants per course** is restricted to 25 students.

Registration via Stud.IP will start on Monday, March 11th at 10am.

459027 **Introduction to English Language Teaching**
Einführung SWS: 2; Anz. Teiln.: 25 *Sara, Kira*
Di 14:00 - 16:00 Raum: Oec OEC 0.168 , wöchentlich

Kommentar This course provides basic guidelines for teaching English as a foreign language in schools. Individual sessions will be devoted to the role of the teacher, the language learner, teaching methods and learning theories, intercultural learning, teaching grammar, vocabulary, listening and speaking, reading and writing skills, testing, feedback and correction, and the use of media and literary texts in foreign language classes.
Reading: A comprehensive reader will be provided at the beginning of the semester (copyshop *Klartext*).
Requirements: Regular attendance and active participation. Out-of-class background reading will be set each week as an essential part of the course. Students will document their learning process with a portfolio. A 1-2 page entry is due every other week so that feedback can be provided continually throughout the course. Final deadline of the portfolio is **August 2nd, 2013**.

There will also be a weekly one-hour tutorial. The tutorials take place in the second half of the week. Prospective students must choose **one** of the tutorials and register for it via StudIP. The **number of participants per course** is restricted to 25 students.

Registration via Stud.IP will start on Monday, March 11th at 10am.

- 459030** **Introduction to English Language Teaching - Tutorium**
Tutorium SWS: 1; Anz. Teiln.: 15 *Bruck, Johanna*
Mi 12:00 - 13:00 Raum: Verfügungs VG 2.107 , wöchentlich
- 459031** **Introduction to English Language Teaching - Tutorium**
Tutorium SWS: 1; Anz. Teiln.: 15 *Bruck, Johanna*
Mi 13:00 - 14:00 Raum: Verfügungs VG 2.107 , wöchentlich
- 459032** **Introduction to English Language Teaching - Tutorium**
Tutorium SWS: 1; Anz. Teiln.: 15 *Sander, Corina*
Do 12:00 - 13:00 Raum: Oec OEC 1.165 , wöchentlich
- 459034** **Introduction to English Language Teaching - Tutorium**
Tutorium SWS: 1; Anz. Teiln.: 15 *Sander, Corina*
Do 13:00 - 14:00 Raum: Oec OEC 1.165 , wöchentlich

B.EP.07-W2 Fachdidaktik Englisch (Vertiefung) für Wirtschaftspädagogen

- 459033** **How to get pupils to talk? – Designing a Communicative Classroom**
Übung SWS: 2; Anz. Teiln.: 20 *Lewin, Sonja*
- - Blockveranstaltung + Sa und So Von: 14.06.2013 Bis:
16.06.2013
Mi - mündliche Prüfung am: 10.07.2013

Kommentar Enabling pupils to communicate successfully in the foreign language has been declared one of the highest goals for the foreign language classroom since the 1970s. Therefore classroom material, contents, lesson design and methods have to be chosen to suit this purpose. But how to do that, especially if you have not experienced that kind of lessons yourself as a pupil and thus lack role models and examples? In this class, you will experience and reflect on contents, methods and learning goals of foreign language lessons designed to get pupils involved with English as a foreign language - emotionally, content- and task-oriented.

Requirements: Active participation, short oral exam (in English).

Registration: Prospective participants should register in advance via StudIP. The number of participants is restricted to 20 students.

459035 **CLIL (Content and Language Integrated Learning)**
Übung SWS: 2; Anz. Teiln.: 20 *Sölter, Anja*
Do 16:00 - 18:00 Raum: Oec OEC 1.165 , wöchentlich
Do - mündliche Prüfung am: 11.07.2013

Kommentar Bilingual subject teaching is the German version of Content and Language Integrated Learning (CLIL) which is becoming increasingly popular in all subjects and all forms of school. The main question we will answer in this seminar is how subject-specific competences can be effectively trained in a foreign language. We will discuss the didactical and methodical implications of teaching your second subject in English. You will analyse the content-specific, linguistic and cultural competences involved in a subject topic of your choice. We will also evaluate the suitability of different support strategies for language and content learning. An essential element of this course is the planning of your own lesson sequence and an exemplary Micro Teaching Unit, so there is plenty of room for your own creativity.

Requirements: Regular attendance, active participation, presentation, short oral exam (all in English).

Registration: Prospective participants should register in advance via StudIP. The number of participants is restricted to 20 students.

459038 **English at Work: Teaching Business Communication**
Masterübung SWS: 2; Anz. Teiln.: 20 *Sölter, Anja*
Do 14:00 - 16:00 Raum: Oec OEC 1.163 , wöchentlich
Do 14:00 - 16:00 mündliche Prüfung am: 11.07.2013

Kommentar During professional training, pupils are confronted with English in a vocational context. In order to prepare them for this real-life situation and to avoid cultural misunderstandings, business communication should be trained even before. In this course, you will learn how to teach various forms of business communication such as letter writing, job applications, telephoning or business meetings. Together, we will explore the standards and conditions of teaching English in the Dual System of vocational training with special respect to learner heterogeneity. This course is especially aimed at students of "Wirtschaftspädagogik" and anyone who is interested in teaching English in a vocational context. There will be plenty of room for your own experience and ideas, since your main task in this course will be to develop and present a teaching unit.

Requirements: Regular attendance, active participation, background reading, presentation of a lesson planning.

Registration:
Prospective participants should register in advance via StudIP. The number of participants is restricted to 20 students.

459357 **A mouse took a stroll through the deep dark wood: Picture Books in the EFL Classroom**
Übung / Integrierte Vorlesung SWS: 2; Anz. Teiln.: 20 *Sara, Kira*

Do 14:00 - 16:00 Raum: Wald.26 ERZ 0.147 , wöchentlich
Fr - mündliche Prüfung am: 12.07.2013

Voraussetzungen

Organisatorisches Prospective participants should register in advance via StudIP. The number of participants is restricted to 20 students.

Kommentar For readers of all ages picture books have been the first port of call to the literary world. Correspondingly, picture books have long been recognized as a suitable starting point for early literary reading in a foreign language. Other fields of study have become attentive to the didactic potential of picture books too: Over the past decades they have been discussed in contexts as varied as cross-curricular learning (Niemann 2002), intercultural learning (Burwitz-Melzer 2004), visual literacy (Enever 2006, Lütge 2011, Stafford 2011) or learner empowerment (Bland 2013).

However, lofty aims remain a lip service if working with picture books is not based on solid foundations. Therefore the course primarily aims at developing your understanding of the genre and your acquaintance with individual books. We will discuss several examples of picture books that can be used for different age groups and assess the texts' potential to become resources for learning (it could be classics like Alice in Wonderland, favourites like The Gruffalo, or revolutionary work like Shaun Tan's). Only then can we explore how they can be used in different contexts of teaching and for achieving different aims. At the end of the course you will hopefully come out of the deep dark wood of picture books with many tasty nuts to share with your students!

Reading: Set texts will be uploaded on StudIP.

Tutorien zum Einführungskurs Fachdidaktik

Landeskunde ('old style students')

B.EP.07-1-L TM 2 Grundlagen der Landeskunde

451974 **Introduction to American Landeskunde (Course 1)**
Übung SWS: 2; Anz. Teiln.: 80 *Schofield, Terence*
Mi 14:15 - 15:45 Raum: ZESS AP26 , wöchentlich
Mi 14:15 - 15:45 Klausur am: 03.07.2013

Organisatorisches Registration Stud.IP: 1 March - 5 April 2013

Kommentar This course will deal with topics which are basic to American society (e.g. institutions, sub-culture, current events). Material will be primarily films and articles relevant to the topics. Students will be expected to take an active part in group discussions.

459213 **Introduction to American Landeskunde (Course 2)**
Übung SWS: 2; Anz. Teiln.: 50 *Stone, Jeff*
Di 16:15 - 17:45 Raum: ZESS AP26 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

459214 **British Landeskunde 1: Scottish Life and Institutions, Then and Now - Summer School Edinburgh 2013**
Übung SWS: 2; Anz. Teiln.: 20 *Reitemeier, Frauke;*
- - Blockveranstaltung + Sa und So Von: 17.08.2013 Bis: *Tuschinsky, Joachim*
31.08.2013
Mo - Portfolio am: 07.10.2013
Mo - Klausur am: 07.10.2013

459215 **Introduction to British Landeskunde**
Übung SWS: 2; Anz. Teiln.: 30 *Loebell, Bengt-Felix*
Mi 16:15 - 17:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mi 16:15 - 17:45 Klausur am: 10.07.2013

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar This course is designed to introduce students to British "Landeskunde" through the study and discussion of selected topics in this field. We will have a look at areas such as the history and geography of Britain, the political system, education, regional differences and identities, and others. While factual information will certainly play more than a marginal role, the course will not be restricted to a nuts-and-bolts approach, but also analyse and interpret facts and figures in order to provide some deeper insights into the many facets of British life and culture. Texts including extracts from books and newspaper articles will be used to help provide our work in class with a solid basis as well as the use of film sequences and music.

B.EP.07-1-N Vermittlungsmodul Englische Philologie

451974 **Introduction to American Landeskunde (Course 1)**
Übung SWS: 2; Anz. Teiln.: 80 *Schofield, Terence*
Mi 14:15 - 15:45 Raum: ZESS AP26 , wöchentlich
Mi 14:15 - 15:45 Klausur am: 03.07.2013

Organisatorisches Registration Stud.IP: 1 March - 5 April 2013

Kommentar This course will deal with topics which are basic to American society (e.g. institutions, sub-culture, current events). Material will be primarily films and articles relevant to the topics. Students will be expected to take an active part in group discussions.

459213 **Introduction to American Landeskunde (Course 2)**
Übung SWS: 2; Anz. Teiln.: 50 *Stone, Jeff*
Di 16:15 - 17:45 Raum: ZESS AP26 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

459214 **British Landeskunde 1: Scottish Life and Institutions, Then and Now - Summer School Edinburgh 2013**

Übung SWS: 2; Anz. Teiln.: 20
- - Blockveranstaltung + Sa und So Von: 17.08.2013 Bis:
31.08.2013
Mo - Portfolio am: 07.10.2013
Mo - Klausur am: 07.10.2013

*Reitemeier, Frauke;
Tuschinsky, Joachim*

459215

Introduction to British Landeskunde

Übung SWS: 2; Anz. Teiln.: 30
Mi 16:15 - 17:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mi 16:15 - 17:45 Klausur am: 10.07.2013

Loebell, Bengt-Felix

Organisatorisches

Registration in Stud.IP: 1 March - 5 April 2013

Kommentar

This course is designed to introduce students to British "Landeskunde" through the study and discussion of selected topics in this field. We will have a look at areas such as the history and geography of Britain, the political system, education, regional differences and identities, and others. While factual information will certainly play more than a marginal role, the course will not be restricted to a nuts-and-bolts approach, but also analyse and interpret facts and figures in order to provide some deeper insights into the many facets of British life and culture. Texts including extracts from books and newspaper articles will be used to help provide our work in class with a solid basis as well as the use of film sequences and music.

Fachspezifische Ergänzungsmodule

B.EP.T7TOEFL Sprachpraxismodul Test of English as a Foreign Language

B.EP.T7Eras Comprehensive Language, Culture and Institutions

B.EP.T7LK Vermittlungsmodul: Top Up Landeskunde

451974

Introduction to American Landeskunde (Course 1)

Übung SWS: 2; Anz. Teiln.: 80
Mi 14:15 - 15:45 Raum: ZESS AP26 , wöchentlich
Mi 14:15 - 15:45 Klausur am: 03.07.2013

Schofield, Terence

Organisatorisches

Registration Stud.IP: 1 March - 5 April 2013

Kommentar

This course will deal with topics which are basic to American society (e.g. institutions, sub-culture, current events). Material will be primarily films and articles relevant to the topics. Students will be expected to take an active part in group discussions.

456962

Advanced American Landeskunde

Übung SWS: 2; Anz. Teiln.: 50
Mi 16:15 - 17:45 Raum: ZESS AP26 , wöchentlich
Mi 16:15 - 17:45 Klausur am: 03.07.2013

Schofield, Terence

Organisatorisches

Registration via Stud.IP: 1 March - 5 April 2013

Kommentar I have noticed while teaching the last several years that students generally have hardly seen any of the American film classics or know anything about them. That is why this class is being offered. We will watch and analyze "important" American films in the genres of drama, comedy, mystery, science fiction, westerns, horror, etc. If you don't know who "Toto" is then you had better take this class. You have to bring your own popcorn.

459213 **Introduction to American Landeskunde (Course 2)**
Übung SWS: 2; Anz. Teiln.: 50 *Stone, Jeff*
Di 16:15 - 17:45 Raum: ZESS AP26 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

459214 **British Landeskunde 1: Scottish Life and Institutions, Then and Now - Summer School Edinburgh 2013**
Übung SWS: 2; Anz. Teiln.: 20 *Reitemeier, Frauke;*
- - Blockveranstaltung + Sa und So Von: 17.08.2013 Bis: *Tuschinsky, Joachim*
31.08.2013
Mo - Portfolio am: 07.10.2013
Mo - Klausur am: 07.10.2013

459215 **Introduction to British Landeskunde**
Übung SWS: 2; Anz. Teiln.: 30 *Loebell, Bengt-Felix*
Mi 16:15 - 17:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mi 16:15 - 17:45 Klausur am: 10.07.2013

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar This course is designed to introduce students to British "Landeskunde" through the study and discussion of selected topics in this field. We will have a look at areas such as the history and geography of Britain, the political system, education, regional differences and identities, and others. While factual information will certainly play more than a marginal role, the course will not be restricted to a nuts-and-bolts approach, but also analyse and interpret facts and figures in order to provide some deeper insights into the many facets of British life and culture. Texts including extracts from books and newspaper articles will be used to help provide our work in class with a solid basis as well as the use of film sequences and music.

B.EP.T7S Vermittlungsmodul: Top Up Sprachpraxis

451956 **Advanced Discussion and Essay Writing**
Übung SWS: 2; Anz. Teiln.: 25 *Schofield, Terence*
Mi 12:15 - 13:45 Raum: Verfügungs VG 1.102 , wöchentlich
Mi 12:15 - 13:45 Klausur am: 03.07.2013

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar In this course we will be reading certain essays and stories in class and comparing them to other art forms - namely sculpture, painting, etc. Thus the course will enable the students through comparative analysis of these mediums to better understand literary and artistic criticism (interpretation).

455745 **Advanced Aural Comprehension (AAC)**
Übung SWS: 2; Anz. Teiln.: 20 *Ross, Gordon Charles*
Do 14:15 - 15:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Organisatorisches Registration via Stud.IP: 1 March - 5 April 2013

Kommentar This is a course for advanced students designed to improve and hone listening (aural) skills. It is meant to be a practical course so there will be little or no theory. You **MUST** have the *Sprachpraxis Basismodul* for this course. You will listen to and watch audio-visual recordings and presentations, answer questions, learn new vocab, do exercises, complete tasks, etc. If you want credits, you will also have to give a presentation and pass the final test. The result of the final test will be based on a combination of the class presentation and the final test (*mündliche Prüfung*).

Nachweis Presentation + final test (mündliche Prüfung)

458153 **Academic Writing**
Übung SWS: 3; Anz. Teiln.: 25 *Baig, Fatima*
Fr - Abgabe Essay am: 19.07.2013
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Do 14:15 - 15:00wöchentlich

Organisatorisches Registration in Stud.IP: 1 March - 5 April 2013

Kommentar This course is designed to give students theoretical understanding as well as practice in aspects of academic writing. Topics include features of successful academic writing and academic style, essay structure, how to write a good paragraph, academic reporting, language of critiquing, referencing and support. Assessment: Students are assessed based on an academic essay they will draft and complete over the course of the semester.

Weitere Veranstaltungen