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1 Einleitung

Die *Kommentierten Ankündigungen* enthalten Hinweise auf den Inhalt der einzelnen Vorlesungen, Seminare und Übungen des jeweiligen Semesters. Sie informieren außerdem über das Anmeldeverfahren, die Teilnahmevoraussetzungen, Leistungspunktevergabe und ggf. über die von Ihnen während der Semesterferien zu leistende Vorbereitung. Die erforderlichen Nachträge und Berichtigungen werden in den ersten Oktoberwochen online bekannt gegeben. Bitte überprüfen Sie die Angaben zu Zeit und Ort der Lehrveranstaltungen auf der Homepage: <<http://www.as.uni-hd.de>>. Der Redaktionsschluss dieser Druckversion war der 1. Juli 2010.

1.1 Termine und Fristen

Allg. Vorlesungsbeginn am Anglistischen Seminar: Dienstag, 12. Oktober 2010

Ende der Vorlesungszeit: Samstag, 5. Februar 2011

Vorlesungsfreie Tage: 23. Dezember 2010 bis 8. Januar 2011; 1. November 2010 (Allerheiligen)

Orientierungseinheit für Studienanfänger: Mittwoch, 6. Oktober 2011

Anmeldefrist (online Kurswahl): 20. September bis einschließlich 7. Oktober 2010

1.2 Einsatz von Studiengebühren für die Lehre

Das Anglistische Seminar setzt Studiengebühren überwiegend dazu ein, die Kursgröße klein zu halten und die Bandbreite der angebotenen Veranstaltungen zu erweitern. Im Wintersemester 2010/2011 werden voraussichtlich (Stand: Redaktionsschluss) die folgenden Lehrveranstaltungen aus Studiengebühren finanziert:

Kurstyp	Kurse aus Studiengebühren	Kurse insgesamt	Anteil aus Studiengebühren
Vorlesungen	0	7	0%
Proseminare	9	48	19%
Hauptseminare	4	15	27%
Kolloquien	0	7	0%
Oberseminare	0	2	0%
Examensvorbereitung	0	5	0%
Fachdidaktik	0	4	0%
Sprachpraxis Grundstudium	18	38	47%
Sprachpraxis Hauptstudium	16	23	70,00%

Weitere Informationen zum Einsatz der Studiengebühren finden Sie im Internet auf der Homepage des Seminars sowie unter <<http://sgv.uni-hd.de>>.

1.3 Leistungsbezeichnungen und Modulzuordnungen in der Übergangsphase zu den neuen Prüfungsordnungen

Mit den neuen Prüfungsordnungen in BA und Lehramt werden am WS 2010/11 neue Kurstypen eingeführt (z. B. „Tense and Aspect“, „Description and Narration“), und das Lehramt wird modularisiert. Die Leistungen und Module der beiden neuen Studiengänge (BA nach neuer Prüfungsordnung und modularisiertes Lehramt) sind weitestgehend kompatibel. Es gibt aber Unterschiede zum ‚alten‘ BA und zum alten Lehramt. Während einer Übergangsphase – solange also sowohl nach den alten als auch nach den neuen Prüfungsordnungen studiert werden kann – können in den neuen Lehrveranstaltungen auch Scheine alten Typs erworben werden.

Details über die Modulzugehörigkeit und Leistungspunkte der Lehrveranstaltungen finden Sie in den Modularisierungen, die Sie von der Homepage des Seminars („Im Studium/ Prüfungsangelegenheiten“) herunterladen können.

Die folgende Tabelle listet auf, welche ‚alten‘ Scheine in den neuen Kurstypen erworben werden können.

Neue Bezeichnung	Alte Leistungsbezeichnung
Description and Narration	Stylistics/Grammar and Style II
Exposition and Argumentation	Stylistics/Grammar and Style II
Grammar/Tense and Aspect	Grammar/Grammar and Style I
Writing/Essential Skills for Writing	Writing/Writing I
Translation into English/Structure and Idiom	Translation into English/Translation I
Advanced Writing/Academic Essay Writing	Advanced Writing/Writing II

1.4 Der Master-Studiengang

Für Studierende der MA-Studiengänge gibt es eine eigene Ausgabe der *Kommentierten Ankündigungen*, die ebenfalls im Glaskasten bzw. auf der Internetseite des Seminars zum Herunterladen verfügbar ist.

1.5 Wichtige Hinweise zum Anmeldeverfahren

Grundsätzlich wird zwischen zwei Anmeldeverfahren unterschieden:

1. Persönliche Anmeldung
2. Online-Formularanmeldung („Kurswahl“)

Persönliche Anmeldung

Ab Erscheinen der *Kommentierten Ankündigungen* können Sie sich in den Sprechstunden der Kursleiterinnen und Kursleiter persönlich anmelden. Dieser Anmeldemodus gilt in der Regel für alle Seminare (Pro-, Haupt- und Oberseminare), Kolloquien und andere Kurse, die mit dem Vermerk „persönliche Anmeldung“ gekennzeichnet sind. Bitte beachten Sie die Fristen für die Anmeldung (insbes. der literaturwissenschaftlichen Veranstaltungen).

Online-Formularanmeldung („Kurswahl“)

Kurstypen mit diesem Anmeldemodus (Einführungsveranstaltungen und -tutorien, sprachpraktische Übungen, Fachdidaktik) sind durch einen entsprechenden Hinweis („Anmeldung per Online Formular“) gekennzeichnet.

Am Tag nach Ablauf der Anmeldefrist werden die Listen mit den Kursen und ihren jeweiligen Teilnehmer/innen am Institut ausgehängt; außerdem können Sie in „SignUp“ online einsehen, in welchen Kursen Sie einen Platz erhalten haben.

Regeln der Anmeldung:

Sie müssen sich für mindestens zwei – bei manchen Kursen für mindestens vier – der angebotenen Kurse anmelden. Diese Regelung ist erforderlich, um eine gleichmäßige Verteilung der Studierenden auf alle Kurse und damit die bestmögliche Betreuung zu gewährleisten.

Ihre Kurswahl können (und müssen) Sie je nach Ihren Dispositionen priorisieren. Die Prioritäten können Sie mit den Zahlen 1 bis 9 gewichten. 1 ist die niedrigste, 9 die höchste Priorität. Gewichten Sie also den Kurs, der am ehesten Ihren Wünschen entspricht, mit 9 Punkten und die weiteren Kurse mit entsprechenden niedrigeren Prioritäten, den zweiten Kurs also mit 8, den dritten mit 7 etc.

Beispielsweise könnte Ihre Anmeldung zu *Pronunciation Practice BrE* so aussehen, wenn Sie lieber einen Kurs am Mittwoch besuchen möchten, aber auch am Freitag Zeit hätten:

Pronunciation Practice, Zier, Wednesday	11.15 – 12.00	9 Punkte
Pronunciation Practice, Zier, Friday	11.15 – 12.00	4 Punkte

Der Zeitpunkt der Anmeldung während der Anmeldefrist hat keinen Einfluss auf die Berücksichtigung Ihrer Wünsche. Wer sich sehr früh anmeldet, wird nicht anders behandelt als jemand, der sich eher spät anmeldet. Während des Anmeldezeitraums können Sie Ihre Auswahl jederzeit einsehen und auch verändern. Nach Ende der Anmeldefrist ist dies nicht mehr möglich. Die Verteilung der Studierenden auf die Kurse erfolgt, soweit dies realisierbar ist, nach Ihren Wünschen. Besonders aussichtsreich ist übrigens die Wahl von Kursen, die montags oder freitags stattfinden.

Alle Studierenden benötigen für den Zugang zum eigenen SignUp-Konto den Nachnamen (erster Buchstabe groß!), die Matrikelnummer und das Passwort des URZ-Kontos. Der Zugang zu SignUp erfolgt über das Login: <<http://signup.uni-hd.de>>. (Wählen Sie dort „Studierende“ und „Anglistik“, dann „Login“). Alle Studierenden, die noch über kein Passwort zu ihrem URZ-Konto verfügen, erhalten dieses auf der folgenden Webseite des Universitätsrechenzentrums: <<http://web.urz.uni-heidelberg.de/AllgemeinInfo/ben-verw/stud-bi.html>>

Zur Anmeldung für die Teilnahme an einem Kurs wählen Sie in Ihrem „SignUp“-Konto die ab Beginn der Anmeldefrist freigeschaltete Leiste „Kursauswahl“ am linken Rand unter den Leisten „Logout“, „Daten“, „Leistungen“ etc. Dort wählen Sie dann den jeweiligen Kurstyp, zum Beispiel „Grammar/Tense and Aspect“, „Pronunciation Practice/Begleitkurse Phonetik AmE“ etc. Das weitere Vorgehen erklärt sich von selbst.

Auf der Homepage der Anglistik gibt es darüber hinaus in der Rubrik „SignUp“ einen Bildschirmfilm, der das Anmelden vorführt.

Für Fragen und Probleme betreffend „SignUp“ gibt es eine Hilfe-Funktion (Klick auf „Hilfe“ in der oberen Zeile). Außerdem steht während der gesamten Anmeldezeiträume und am Tag der Veröffentlichung der Listen mit den Teilnehmern/innen ein Ansprechpartner zur Verfügung, den Sie per E-Mail (Klick auf „Feedback“) erreichen (geben Sie bitte Namen, Matrikelnummer und eine kurze Beschreibung des Problems an). Auch in der ersten Semesterwoche gibt es ausreichend Möglichkeit der Besprechung und Lösung individueller Probleme (s. Aushang).

1.6 Orientierungseinheit für Studienanfänger

Am Mittwoch, dem 6. Oktober 2010 findet in Raum 108 des Anglistischen Seminars von 10 bis 18 Uhr eine Orientierungseinheit für Studienanfänger statt. Dieses eintägige Tutorium, das aus Studiengebühren finanziert wird, ermöglicht Studienanfängern einen erfolgreichen und reibungslosen Einstieg in das Studium am Anglistischen Seminar. Erfahrene Studierende höherer Semester bieten in kleineren Gruppen wertvolle Hilfestellung bei der Stundenplangestaltung, geben Tipps zur Organisation des Studienalltags und helfen bei einer ersten Orientierung im Seminar. Darüber hinaus bietet das Tutorium die Möglichkeit, sowohl Studierende als auch Lehrende in einem ungezwungenen Rahmen kennenzulernen. Für einen guten Start in das Studium wird die Teilnahme allen Studienanfängern dringend empfohlen.

gez. Kathrin Pfister

Bitte informieren Sie sich über aktuelle Änderungen am Schwarzen Brett des Seminars bzw. im Internet unter <<http://www.as.uni-hd.de>>. Bei abweichenden Angaben in <<http://lsf.uni-heidelberg.de>> sind immer die der Homepage Anglistik aktuell.

Endredaktion: H. Jakubzik & D. Hock
Redaktionsschluss: 1. Juli 2010

2 Vorlesungen

2.1 Vorlesung historische Sprachwissenschaft

Course Requirements (unless noted otherwise):

Regular attendance, course preparation/homework assignments and written term paper or exam.

English (Historical) Linguistics: recent Trends

N.N. Wednesday 09:15 – 10:45 Heu II 2hrs.

This lecture will present to you recent trends and key thinkers in English (historical) linguistics, focusing on major methodological approaches as well as theories and studies investigating the English language. Areas to be introduced are – among others – historical linguistics, (historical) pragmatics, corpus linguistics, stylistics, sociolinguistics and the like.

First session: 3 November 2010

2.2 Vorlesung moderne Sprachwissenschaft

Course Requirements (unless noted otherwise):

Regular attendance, course preparation/homework assignments and written term paper or exam.

Linguistic Pragmatics

Priv.-Doz. Dr. S. Kleinke Tuesday 16:15 – 17:45 NU ehem. Senatssaal 2hrs.

Pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener. This lecture aims to provide an overview of the major sources listeners can rely upon when they attempt to interpret utterances beyond their literal meaning. The course will begin with a brief survey of the development of pragmatics as an independent branch of linguistics and a clarification of its relations to neighbouring disciplines. This will lead us to the basic concepts and notions of linguistic utterances as communicative acts. We will deal with the various techniques of pointing (deixis), as well as the notion of reference. The second part of the lecture will focus on interactional aspects of communication. Among the topics to be discussed in this area are speech acts and speech act theory (Austin, Searle, direct and indirect speech acts, illocutionary roles, etc.) as well as Grice's co-operative principle, its conversational maxims, implicatures, the notion of relevance (Sperber/Wilson) and Levinson's presumptive meanings. The third part of the class will be devoted to an introduction to major theories of linguistic politeness (Brown/Levinson's concept of face, Leech's pragmatic principle of politeness and Watts' interactionally constructed 'Politeness 1') and rudeness (Bousfield).

Texts: Recommended for introductory reading: Bublitz, W. (2001): *Englische Pragmatik. Eine Einführung*. Berlin. Chapter 1.

2.3 Vorlesungen Literaturwissenschaft

Course Requirements (unless noted otherwise):

Regular attendance, course preparation/homework assignments and written term paper or exam.

Overview of British Novels II: The Nineteenth Century

Prof. V. Nünning Wednesday 09:15 – 10:45 110 2hrs.

This lecture is meant to provide a survey of English novels published between 1800 and the end of the nineteenth century. The period, which is held to be characterised by ‘Victorian values’, is quite contradictory and full of tensions – both as far as British culture and mentalities in general and fiction in particular are concerned. We will therefore become familiar with a large number of novels, which will be read against the background of prominent cultural currents – just think of the ideal of the ‘Angel in the House’, who was allowed to do almost nothing while expected to achieve almost everything, controversies surrounding social reforms, the idealisation of the middle ages, and the realities of the slums.

In this lecture, we will be concerned with a broad range of popular and highbrow sub-genres, such as Gothic novels, historical novels, bildungsromane, political novels, social-problem novels, religious novels, romances, parodies, sensation fiction, regional novels, and, last but certainly not least, realist fiction. In addition to providing an overview over the main features of these sub-genres, the lecture will give an introduction to and discuss some of the more important novels written by ‘major’ authors like Jane Austen, Charlotte and Emily Brontë, Charles Dickens, Wilkie Collins, William Thackeray, Elizabeth Gaskell, Charles Kingsley and George Eliot in greater detail.

Irish Dramatists 1700 to 1930

Prof. P. Schnierer Monday 09:15 – 10:45 NUni HS 5 2hrs.

Irish drama moved into the focus of the world’s theatres with the advent of the great playwrights of the Irish Renaissance: Yeats, Synge, O’Casey and many others. Yet their overt “Irishness” sometimes obscures the fact that Irish dramatists had been active in – some say: dominating – the English scene for centuries. This course of lectures will cover the great comic playwrights of the 18th century (Farquhar, Macklin, Goldsmith, Sheridan), 19th-century farces and melodramas (Boucicault, Wilde), the erratic George Bernard Shaw and, of course, the triad of Renaissance dramatists referred to above, as well as lesser, but nevertheless noteworthy figures like Lady Gregory and Lord Dunsany. They make for a varied bunch, and the questions their work raises are those any dramatic tradition provokes, but for obvious reasons issues of nationality, identity and the relationship between (colonial) centre and periphery will be our constant concern.

Note: These lectures are part of a group of three courses covering Irish dramatic history from the beginnings to the present day, the other two being Dr. Michael Raab’s summer workshop (see page 19) and my own Hauptseminar (see page 43).

Texts: A reader will be made available as we go on, but I strongly urge you to read widely in the works of these playwrights. To add the long view, you could do worse than acquire and read Martin Middeke and Peter Paul Schnierer (eds.), *The Methuen Drama Guide to Contemporary Irish Playwrights* (2010).

Visions of America: Nineteenth Century

Prof. D. Schloss Thursday 14:15 – 15:45 108 2hrs.

America has never been just a geographical place; rather, it has also always been a focal point of visions and dreams. This is the second part of a three-semester lecture course examining the changing conceptions of America from the seventeenth century to the present. Based on close readings of selected literary and expository texts, the lectures will try to assess the social, political, and cultural roles of the various idealistic conceptions of America and the United States. Critics have given different reasons for the persistence of these idealisms: Some consider them ideologies (in the Marxist sense) masking self-interested economic practices. Others perceive them as instruments of modern nationalism; as these visions draw their readers into an imaginary identification with the nation state, they perform 'cultural work'. Still others view these idealistic visions as the outgrowth of a deep human need. In the first part of this lecture course, we studied texts from the Colonial and Early National Periods. The second series of lectures will cover texts from the nineteenth and early twentieth centuries. Among the works to be analyzed are James Fenimore Cooper's *The Pioneers* (1823), Ralph Waldo Emerson's "The American Scholar" (1837) and "Self-Reliance" (1841), Nathaniel Hawthorne's *The Scarlet Letter* (1850), Frederick Douglass's *Narrative of the Life of Frederick Douglass, an American Slave* (1845), Harriet Beecher Stowe's *Uncle Tom's Cabin* (1861/62), William Dean Howells's *The Rise of Silas Lapham* (1885) and F. Scott Fitzgerald's *The Great Gatsby* (1925). The following subjects will be discussed: "Republic and Frontier", "Visions of Spiritual and Material America", "Separate Spheres: Women's Visions", "A House Divided: Slavery and the Promise of America", "The Power of Blackness: The Artist's Vision", "Visions of 'Realists': Capitalism's American Dream".

Texts: Principal textbook: *The Norton Anthology of American Literature*, ed. by Nina Baym et al. (Volume B of the 6th or 7th edition or Volume 1 of earlier editions).

The Pioneers, *Uncle Tom's Cabin*, *Silas Lapham*, and *Gatsby* are available in inexpensive paperback editions.

Course Requirements: Take-home exam plus oral exam.

US Literary Culture 1950 – 1990

Prof. G. Leyboldt Wednesday 11:15 – 12:45 NUni HS 5 2hrs.

This course of lectures will review literary trends in US culture between 1950 and 1990. Our main focus will lie on important aesthetic and cultural trends of this period that include the Beat Movement, the Black Aesthetic, postmodernist discourse, neorealist writing and ethnic fiction. We will also pay close attention to mid- and late-twentieth-century cultural socio-political and transformations relevant to United States literature of this period.

Texts: Most of the primary texts are contained in the *Norton* and *Heath* anthologies of American Literature.

For an introductory reading, see Emory Elliot, *Columbia Literary History of the United States*, part 5.

For more in-depth background reading, see Sacvan Bercovitch, *Cambridge History of American Literature*, vols. 7 and 8.

2.4 Vorlesung Kulturwissenschaft

Course Requirements (unless noted otherwise):

Regular attendance, course preparation/homework assignments and written term paper or exam.

Introduction to Cultural Studies: Concepts and Issues

Priv.-Doz. Dr. S. Herbrechter Monday 14:15 – 15:45 108 2hrs.

The idea behind cultural studies is to understand and critically evaluate how we invest our environment with meaning. Culture in this context is understood as “a way of life” in which diverse people take part. Most of the time we take the existence of culture and language for granted, indeed, they seem “transparent” most of the time. However, as soon as one starts looking at one’s “own” culture and one’s “own” language from a critical distance (precisely, as if they were not one’s own) one realises that things are not inevitably the way they “are”. They could be very different, which means that they are, in fact, the result of a historical process of selection, construction, but also repression. In short, culture and its meanings are political through and through. It thus becomes necessary to ask oneself who has the power to make culture the way it is? What is one’s own role in this process? We will be looking at contested issues in contemporary culture (e. g. relating to identity, the role of technology, the media, politics, art, etc.). We will place these issues in their historical context and discuss the critical concepts that cultural studies has developed over the last decades to enhance our critical grip on the construction process of cultural meaning. Given culture’s essential ambiguity, absolutely nothing can be taken for granted – from the way people dress to what they eat, from politics to body-enhancement, from postcards to computers, from everyday life experience to history books and literature – we will be developing ways of reading that will enable you to become more critical participants and “practitioners” in any culture(s) you might be immersed in.

Texts: Barker, Chris (2008). *Cultural Studies: Theory and Practice*. London: Sage.

Oswell, David (2006). *Culture and Society*. London: Sage.

Walton, David (2008). *Introducing Cultural Studies*. London: Sage.

US Literary Culture 1950 – 1990

Prof. G. Leyboldt Wednesday 11:15 – 12:45 NUni HS 5 2hrs.

Description see page 9.

Visions of America: Nineteenth Century

Prof. D. Schloss Thursday 14:15 – 15:45 108 2hrs.

Description see page 9.

3 Einführungsveranstaltungen

3.1 Introduction to English Phonology and Phonetics

Course Requirements:

Regular attendance, course preparation & homework assignments, final exam

Dr. N. Nesselhauf Monday 16:15 – 17:45 HEU II 2hrs.

In this introductory lecture, we will be dealing with (English) sounds from both a more theoretical and a more applied perspective. After a general introduction to the fields of phonetics and phonology, the sound systems of the English language will be considered in detail. We will focus on the British and American standard accents, but will also look at further accents of English whenever appropriate. Throughout, special attention will be given to potential pronunciation difficulties of German-speaking learners of English. In addition, the lecture will also be concerned with the accurate transcription of English texts.

Note: Students need to take the pronunciation class “Begleilkurs Phonetik” (see page 51), either BrE or AmE, in the language lab, preferably in the same semester as the lecture. No registration is needed for the lecture, but you need to sign up online for the *Begleilkurs*.

Texts: For both the lecture and the Begleilkurs one of the following books should be obtained:

Sauer, Walter. 2006. *A Drillbook of English Phonetics*. Heidelberg: Winter (3rd or 2nd edition). [for British English]

Sauer, Walter. 2006. *American English Pronunciation: A Drillbook*. Heidelberg: Winter (3rd or 2nd edition). [for American English]

Also recommended for the lecture: Collins, Beverley, and Inger M. Mees. 2003. *Practical Phonetics and Phonology*. London/New York: Routledge.

3.2 Introduction to Linguistics

Anmeldung per Online-Formular erforderlich.

Für den Scheinerwerb ist die Teilnahme an den Begleittutorien erforderlich, zu denen Sie sich vor Semesterbeginn online anmelden müssen. Die Termine der Tutorien standen am Redaktionsschluss dieses Dokuments (01.07.2010) noch nicht fest. Bitte informieren Sie sich rechtzeitig auf den Internetseiten des Instituts: <www.as.uni-hd.de>.

Course requirements:

Regular attendance of lecture course and tutorials, preparation/homework , final test.

Prof. B. Glauser Tuesday 16:15 – 17:45 Heuscheuer II 2hrs.

The aim of this lecture course is to introduce students to the main ideas and concepts in English linguistics. We will start off by considering what language and linguistics are, look at key concepts in semiotics, phonetics and phonology, morphology, syntax, semantics, pragmatics and sociolinguistics, as well as psycholinguistics and conclude with a survey of historical linguistics. There will be an accompanying compulsory tutorial taught by advanced students where the basic tools and techniques linguists require for their trade are presented and the main issues treated in the lecture will be repeated and applied in practical exercises.

Texts: A reader with texts for the lecture class and tutorials will be available, but students may want to obtain one of the textbooks listed below (in alphabetical order, not in order of recommendation).

Brinton, Laurel (2000): *The Structure of Modern English: A Linguistic Introduction*. Amsterdam: John Benjamins.

Gramley, Stephan and Kurt Michael Pätzold (2004): *A Survey of Modern English*. London: Routledge.

Leisi, Ernst and Christian Mair (1999): *Das heutige Englisch: Wesenszüge und Probleme*. Heidelberg: Winter.

Mair, Christian (2008): *English Linguistics: An Introduction*. Tübingen: Gunter Narr Verlag.

Meyer, Paul Georg [et al] (2002): *Synchronic English Linguistics: An Introduction*. Tübingen: Narr.

3.3 Introduction to the Study of English Literatures

Anmeldung per Online-Formular erforderlich.

Für den Scheinerwerb ist die Teilnahme an den Begleittutorien erforderlich, zu denen Sie sich vor Semesterbeginn online anmelden müssen. Die Termine der Tutorien standen am Redaktionsschluss dieses Dokuments (01.07.2010) noch nicht fest. Bitte informieren Sie sich rechtzeitig auf den Internetseiten des Instituts: <www.as.uni-hd.de>.

Course requirements:

Regular attendance of lecture course and tutorials, preparation/homework , final test.

Prof. D. Schloss Monday 11:15 – 12:45 Heuscheuer I 2hrs.

This course of lectures will serve as an introduction to the study of literatures in English. Addressing key concepts and critical tools relevant to the analysis and interpretation of literary texts, we will discuss structural aspects of the major genres (drama, prose, poetry), explore different schools of literary and cultural theory, and survey basic categories of literary historiography. There will be a compulsory tutorial where advanced students will go over the lecture's central issues and make you familiar with the relevant research tools. This class will be taught in English, and it will conclude with a written exam.

Texts: William Shakespeare, *Hamlet* (Arden Shakespeare Third);

Henry James, *The Turn of the Screw: Authoritative Text, Contexts, Criticism* (Norton Critical Edition).

Additional texts will be provided during the term.

Vera and Ansgar Nünning's *An Introduction to the Study of English and American Literature* (Klett) is suggested for background reading.

4 Proseminare

4.1 Fundamentals of Research and Writing

Persönliche Anmeldung
Credit only for <i>Staatsexamen</i> and BA students who begin their studies in winter 2010/11 or later (or who switch to the new <i>Prüfungsordnung</i>) and have already passed the <i>Einführungsveranstaltung</i> .

Fundamentals of Research and Academic Writing

Dr. K. Frank Thursday 10:15 – 11:00 115 1hr.

Dr. F. Polzenhagen Thursday 10:15 – 11:00 114 1hr.

Dr. S. Föhr Thursday 10:15 – 11:00 333 1hr.

This course is aimed at students who are faced with the challenge of writing their first *Proseminararbeit* in Linguistics or Literary Studies. It is co-taught by Sherry Föhr (Sprachpraxis), Frank Polzenhagen (Linguistics) and Kerstin Frank (Literary Studies) and provides an introduction to essential methods of research and writing. Step by step, we will take you through the stages of writing a paper – finding a topic and a thesis, dealing with primary texts and secondary material, structuring your argument, writing down your ideas in an adequate form and style and, finally, revising your paper. As we are following a learning-by-doing-approach, you will be expected to deal with a substantial amount of preparation and homework for each session.

Texts: A reader will be provided.

4.2 Proseminar I Sprachwissenschaft

Studierende im Studiengang Magister oder Staatsexamen können auch einen Schein PS I Sprachwissenschaft in den Kursen Proseminar II moderne Sprachwissenschaft (ab Seite 18) erwerben.
Persönliche Anmeldung
Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper.

Persönliche Anmeldung

Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper.

Perspectives on Language

Dr. F. Polzenhagen Monday 14:15 – 15:45 112 2hrs.

Linguists have analysed and analyse their target field “language” from various specific perspectives. Dominant ways of approaching and viewing language(s) include: language as a system (in structuralism), language as a tool (in functionalism), language as an organ / instinct (in generative grammar), languages as families (in historical linguistics), language as cultural identity (romantic linguistics), languages as species (ecolinguistics). In the course, we will trace these and other influential conceptualisations of language in representative key texts of their major proponents (e. g. de Saussure, Jakobson, Chomsky, Jespersen, Whorf, Searle, Grice, Labov, Fillmore, Lakoff). The course is hence, first of all, a call for getting to know the various theoretical models through a close reading of their primary key texts. The second objective is to show that each of these expert models highlights certain aspects of ‘language’ and, in turn, hide others. Complementing the focus on “expert models”, the course participants will be asked to investigate “folk models” and “folk beliefs” of language in a small research assignment.

Texts: A reader with the course material and a course script will be available.

British and American English

Dr. S. Mollin Wednesday 11:15 – 12:45 112 2hrs.

This seminar aims to cover English as it is spoken and written on the British Isles and in North America. We will look at the different regional and social accents / dialects in both regions, including as diverse phenomena as British traditional dialects (e. g. Cockney in London), national varieties such as Scottish English, or ethnic varieties like Ebonics in the United States. Not least, we will also study the structural differences between Standard British and Standard American English as far as phonology, lexis and syntax are concerned.

Texts: Bauer, Laurie 2002. *An Introduction to International Varieties of English*. Edinburgh: Edinburgh University Press.

Gramley, Stephan & Kurt-Michael Pätzold. 2004. *A Survey of Modern English*. London: Routledge. (chapters 10-12)

Wolfram, Walt & Natalie Schilling-Estes. 2006. *American English. Dialects and Variation*. Malden, Mass.: Blackwell.

Registration: sign up on the list outside office 232.

The Sociolinguistic Variable

Prof. B. Glauser Thursday 14:15 – 15:45 333 2hrs.

Fieldworker: Do you say *ethewr*, *eether*, *aither* or *either*. Youkshire informant: *Awther'll do!*
Linguistic variation, that part of language where 'Awther'll do', poses considerable problems to descriptively-oriented linguists. In most cases, they suspect that *awther will not do*, but how are they to find out? The aim of this proseminar is to trace the methods that sociolinguists have developed to handle variation. We shall start with William Labov's variable rule and its computer version, VARBRULE, and will then concentrate on more strictly explanatory approaches, viz. 'linguistic market', 'network analyses' and 'linguistic accommodation'.

Texts: By way of preparation please read William Labov (1972), "The Social Stratification of (r) in New York City department stores". In William Labov (1972), *Sociolinguistic Patterns*. Philadelphia: University of Pennsylvania Press, pp. 43-69.

English Morphology and Word-Formation

M. Zier Thursday 11:15 – 12:45 113 2hrs.

In this seminar, we will be dealing with English morphology and word-formation from a variety of perspectives. The focus will be on different word-formation processes. New words are created every day – examples like "to wikipedia" or "Facebook" are just two of numerous examples. Among other things, we will discuss common word-formation patterns as well as what it takes for a new word to become part of the lexicon of a language. We will also cover different approaches to the study of morphology and word-formation. In addition, we will talk about how children and second language learners acquire morphology and learn to create new words.

Texts: A detailed reading list will be available in the first session.

Introduction to English Syntax

Dr. M. Isermann Thursday 16:15 – 17:45 333 2hrs.

Focusing on the descriptive facts of English, the course provides a systematic introduction to English syntax. The aim is to help students appreciate the various sentence and phrase patterns available in the language, develop analytic skills to further explore the patterns of English syntax, and learn precise ways of doing syntactic analysis for a variety of major constructions. The course is based on two recent introductions to the syntax of English, one more traditional and one along more formal lines.

Texts: Miller, Jim. 2001. *An Introduction to English Syntax*. Edinburgh: EUP.

Aarts, Bas. 2008. *English Syntax and Argumentation*. Basingstoke: Palgrave Macmillan.

4.3 Proseminar II historische Sprachwissenschaft (Überblick)

Persönliche Anmeldung
Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper or exam.

An Introduction to the History of English

Dr. F. Polzenhagen Tuesday 11:15 – 12:45 116 2hrs.

Dr. F. Polzenhagen Thursday 14:15 – 15:45 116 2hrs.

This course will give an introductory overview of the development of the English language. In its first part, we will look at the main historical periods of the English language (Old English, Middle English, Early Modern English). Here, the focus will be on the reflection of historical changes and socio-cultural realities in the development of the lexicon of English. In the second part of the course, some theoretical and methodological problems and approaches in studying historical varieties will be discussed. In the third part, we will deal with specific kinds of changes (phonological, morphological, syntactical, lexical and semantic) that have taken place in the history of English in more detail. Finally, a brief introduction to historical and diachronic computer corpora of English will be given.

Texts: A reader with the course material and a course script will be available.

4.4 Proseminar II historische Sprachwissenschaft (Periode)

Persönliche Anmeldung
Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper or exam.

Einführung ins Altenglische

Dr. E. Hänßgen Montag 11:15 – 12:45 115 2st.

Das Proseminar hat das Altenglische des 9.-11. Jahrhunderts zum Gegenstand, eine altgermanische Sprache, die sich grundlegend vom heutigen Englisch unterscheidet und innerhalb eines Semesters nur mit großem Interesse und Fleiß zu erlernen ist.

Neben der Übersetzung einfacher altenglischer Texte werden ausgewählte Probleme der Sprachgeschichte anhand des Altenglischen exemplarisch behandelt. Der Stoff wird von den Teilnehmer/innen zunächst häuslich erarbeitet und dann in den Seminarsitzungen erörtert und vertieft. Im Kurs erarbeiten wir auch englische Terminologie der historischen Linguistik.

Texte: Kursbuch: Weimann, Klaus. 3. Aufl. 1995. *Einführung ins Altenglische*. Uni-Taschenbücher, 1210. Heidelberg: Quelle & Meyer. (s. Lehrbuchsammlung und Reader in der Seminarbibliothek)

Zur Vorbereitung empfohlen: Baugh, Albert C., und Thomas Cable. 5. Aufl. 2002. *A History of the English Language*. London: Routledge. 18-126.

Anmeldung: <eva.haenssger@as.uni-heidelberg.de>

Einführung ins Mittelenglische

V. Mohr Mittwoch 09:15 – 10:45 115 2st.

Die Lehrveranstaltung ist als Einführung ins Mittelenglische konzipiert, wie es in den Werken von Geoffrey Chaucer in Erscheinung tritt. Zunächst werden die wichtigsten Methoden der sprachgeschichtlichen Rekonstruktion vorgestellt. Die sich anschließende Charakterisierung des Sprachstands umfasst die Phonologie des Chaucer-Englischen sowie zentrale Aspekte der Morphologie, Lexik, Semantik, Syntax und Pragmatik; dabei wird auch auf Veränderungen zum Neuenglischen hin eingegangen.

Texte: Arbeitsblätter werden in den Sitzungen verteilt.

Anmeldung: Die Anmeldung zu dieser Veranstaltung erfolgt per E-Mail an <volker.mohr@zsl.uni-heidelberg.de> unter Angabe des Betreffs „Mittelenglisch“. Bitte geben Sie außerdem Ihren Studiengang an (z. B. Englisch Lehramt, 75% Bachelor).

Scheinerwerb: Regelmäßige Anwesenheit und Mitarbeit, Vor-/Nachbereitung, Take-Home Exam Paper, Abschlussklausur.

Introduction to Early Modern English

Prof. J. Insley Wednesday 11:15 – 12:45 116 2hrs.

In this course, we will be concerned with the history of English between 1400 and the late 17th century, an epoch whose central period coincides with the rule of the Tudors (1485-1603). Phonology (in particular the Great Vowel Shift), morphology and lexis will be examined in some detail, but due attention will also be given to questions of standardization, the status of English, purism and the developing codification of English through grammars and dictionaries. A further subject to be investigated will be the spread of English in the Early Modern period.

Texts: Our textbook will be M. Görlach, *Einführung ins Frühneuenglische*, 2. Aufl (Heidelberg, 1994). It is recommended that students acquire a copy of this book before the course starts. A supplementary bibliography will be distributed in the first session.

4.5 Proseminar II moderne Sprachwissenschaft

In diesen Kursen können Studierende im Studiengang Magister oder Staatsexamen einen Schein PS I Sprachwissenschaft erwerben.

Persönliche Anmeldung

Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper or exam.
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Proverbs of the English-speaking World

Prof. B. Glauser Wednesday 09:15 – 10:45 116 2hrs.

Proverbs are very special ‘texts’ for a variety of reasons. Some are syntactically devious (*Like father, like son*), some are semantically difficult (*The father buys, the son bids, the grandchild sells and his son thigs*), and with all of them it is far from clear how they manage to mean what they actually do. Moreover, the cultural differences between the separate English-speaking communities show in preferences for certain images and ideas. The aim this winter will be to learn how to arrive at a large number of very different *Standard Proverbial Interpretations*, and we shall try to classify them according to formal as well as thematic criteria.

Texts: By way of introduction read “The Survival of English Proverbs: A Corpus Based Account” by Jonathan Charteris Black (In *de proverbio* 5 (2) 1999; <<http://www.deproverbio.com>>).

Pragmatic Aspects of Meaning

Priv.-Doz. Dr. S. Kleinke Wednesday 11:00 – 12:30 110 2hrs.

In natural interaction speakers usually seem to imply more than they actually say. Such pragmatic aspects of meaning include relating the utterance to the immediate context of a conversation (deixis and reference), meanings speakers intend to convey by specific types of speech acts, additional implied meanings related to Grice’s conversational maxims and meanings generated by various techniques of linguistic politeness. The course deals with how these pragmatic aspects of meaning are dealt with in linguistic theory and discusses empirical studies on how speakers and hearers handle ‘additional’ meaning in natural interaction.

Texts: Recommended introductory reading: Yule, George (1996): *Pragmatics*. Oxford University Press. Oxford. A detailed list of topics for term papers and a detailed reading list will be provided in the first session of the course.

4.6 Proseminar I Literaturwissenschaft

Persönliche Anmeldung

Die Anmeldefrist endet am 15. August. Ggf. vorausgesetzte Scheine können noch bis 3. Februar nachgereicht werden. /

Registration deadline is Sunday, August 15, 2010. Prerequisite credits must be handed in by February 3, 2011.

Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper.

Workshop: No more fairies down the garden path – new Irish drama

Dr. M. Raab Monday, 27th September, to Friday, 1st October, and 9 to 13, 108
Monday, 4th, to Thursday, 7th October,

Irish writing for the theatre is no longer characterised by whimsical rural fantasies or historical plays bemoaning the country's sad past. Dramatists like Martin McDonagh, Mark O'Rowe, Conor McPherson, Marie Jones, Stella Feehily and Enda Walsh bring to the stage a new attitude towards developments in Dublin or Belfast as well as the countryside or "in exile" in London.

The workshop will analyse what specific forms the six writers use in their plays, how these are staged at home and on the Continent and which problems of linguistic and cultural transfer occur in the process.

Texts: Required reading are the following plays:

Martin McDonagh: *The Beauty Queen of Leenane* (1996)

Mark O'Rowe: *Howie the Rookie* (1999)

Conor McPherson: *The Weir* (1997)

Marie Jones: *Stones in His Pockets* (2000)

Stella Feehily: *O Go My Man* (2006)

Enda Walsh: *The Walworth Farce* (2007)

Registration: <elke.hiltner@urz.uni-heidelberg.de>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

20th Century American Poetry and Poetics

P. Löffler Tuesday 09:15 – 10:45 333 2hrs.

In this beginner's seminar, students will acquire basic reading techniques for the analysis of poetry. We will discuss central stylistic/tropological concepts and rhythmic patterns characteristic of poetic texts as well as more abstract questions that pertain to the genre of poetry as such: What is a poem? What is the difference between poetry and prose or drama? What is the social, political or aesthetic function of poetry?

These rather formal aspects will be established on grounds of a survey of American poetry from the beginning of the 20th century up until 9/11. In the first part of the seminar, we will deal with poetry by early and high modernists (e. g. Pound, Stevens, Stein, Williams). We will then examine major post-WW2 poets, concentrating on the Black Mountain School (e. g. Olson, Creeley, Duncan), the New York School (e. g. Ashbery, O'Hara) and the LANGUAGE poets (e. g. Howe, Perelman, Hejinian). The seminar concludes with a section on contemporary American poetry written in the wake of 9/11.

Texts: There will be a reader available at Copy Corner by the beginning of the semester

Registration: Please register via e-mail <philipp.loeffler@as.uni-heidelberg.de>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

The 'Doppelganger' in Late Victorian and Modernist Fiction

Dr. C. Lusin Tuesday 14:15 – 15:45 113 2hrs.

Those of you who have had the rare pleasure of meeting a doppelganger – or who have been told they apparently have one – will probably agree that this makes for a fascinating, if rather uncanny experience: You are confronted with something 'other' that is still somehow part of yourself. It is little wonder, then, that the idea of the 'doppelganger' has fascinated philosophers, scientists, psychologists and writers from classical antiquity to the present. Although there is no such thing as a simple, straightforward definition of this concept, it is mostly based not merely on the notion of similarity, but rather on difference. In literature, the motif of the doppelganger is thus frequently used to discuss notions of 'good' and 'evil' or to address the idea of identity, and to render them problematic.

In this course, we will examine three famous, canonical novels in which the motif of the doppelganger plays a crucial role: Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891) and Virginia Woolf's *Mrs Dalloway* (1925). Drawing on the tools of literary analysis, we will explore how these authors conceptualize the idea of the 'doppelganger' and investigate the uses to which they put it. In order to come to a better understanding of these novels, we will take a closer look at their cultural-historical background and familiarize ourselves with different psychological and literary concepts of the doppelganger.

Texts: Please purchase the following texts:

Stevenson, Robert Louis: *The Strange Case of Dr Jekyll and Mr Hyde*. Oxford: Oxford UP, 2008. ISBN: 978-0199536221

Wilde, Oscar: *The Picture of Dorian Gray*. London: Penguin, 2003. ISBN: 978-0141439570

Woolf, Virginia: *Mrs Dalloway*. London: Penguin, 2007. ISBN: 978-0140623284

Registration: Please register per email: <Caroline.Lusin@as.uni-heidelberg.de>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

The English Short Story

Dr. K. Frank Monday 11:15 – 12:45 114 2hrs.

This seminar provides an introduction to the genre of the short story as well as the opportunity to practise the analysis of narrative techniques. To this end, we will discuss a variety of short stories from different backgrounds, introducing characteristic features of several periods of writing and spaces of literary production as we go along. The range of texts includes – among others – stories by Henry James, Rudyard Kipling, James Joyce, Samuel Beckett and Ian McEwan. This survey will be supplemented by the introduction of several theoretical approaches to the genre and to the interpretation of narrative fiction in general, which will be applied and tested in our readings of the texts.

Texts: A reader will be provided.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Detective Fiction in Britain

M. Storm Thursday 16:15 – 17:45 122 2hrs.

Of course the butler did it. Or did he? Every detective is a bit like Sherlock Holmes. Is this really the case?

In this course we will examine the history of British detective fiction. First of all, we will deal with the question of what exactly it is that constitutes a detective story – whether there are any rules, patterns and characteristics that have evolved over the years. Then we will analyse examples of British detective fiction regarding plot, gender, class and colonialism. This course offers you a (post-)structuralist approach, which, taking detective fiction as an example, will show you many different ways of how to approach a text.

We will start with the origins of the genre, beginning with Poe's "The Murders in the Rue Morgue" and Wilkie Collins' *The Moonstone*. After a visit to 221B Baker Street, we will focus on the 'Golden Age' of detective fiction and its two most prominent authors, Agatha Christie and Dorothy L. Sayers. More contemporary authors like Colin Dexter or Minette Walters will also be looked at to see how the genre has developed in the last decades. In the last sessions the postmodern climax of the course will be reached when we will concern ourselves with questions like "Is Ron Weasley a Watson figure?" or "Are dodos useful for sleuthing?"

You should be prepared to read one detective novel per week. A full list of primary and secondary literature will be provided in the first session.

Texts: Compulsory reading for the first sessions:

We will discuss Wilkie Collins' *The Moonstone* and Edgar Allan Poe's "The Murders in the Rue Morgue" (any edition) in the first few sessions.

Recommended reading:

Stephen Knight's *Crime Fiction 1800-2000. Detection, Death, Diversity*. London: Palgrave, 2004; and Peter Nusser's *Der Kriminalroman*. Stuttgart, Weimar: Metzler (any edition) offer a good overview of the development of the genre and its theories.

Registration: Please send an e-mail to <MXS568@bham.ac.uk> for registration.

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

English Poetry of the 20th Century

Dr. K. Frank Thursday 14:15 – 15:45 113 2hrs.

This seminar aims to introduce you to the analysis of poetry and to the specific challenges of poetic productions of the 20th century. In tracing major lines of development, we will first focus on prominent authors such as T. S. Eliot, W. H. Auden, Dylan Thomas, Philip Larkin, Ted Hughes and Andrew Motion, but as we progress towards the end of the century, a variety of very different poetic voices will be discussed, including e. g. the performance poetry of Benjamin Zephaniah and John Agard.

Texts: A reader will be provided.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Multi-Ethnic Voices in Contemporary British Fiction

C. Assmann Tuesday 09:15 – 10:45 110 2hrs.

Over the last decade, there has been a notable boom in British multicultural literature. This diversification of voices reflects the variety of multiethnic life in England today. Zadie Smith's bestselling debut novel *White Teeth* (2000) presents a broad image of contemporary multicultural society encompassing different ethnicities and varying conceptions of Englishness. In contrast to Smith's celebration of multiculturalism, Nadeem Aslam gives a more pessimistic view of immigrant life in his troubling insight into a Pakistani enclave in a Northern England town in *Maps for Lost Lovers* (2004). In addition to these two novels on immigrant experiences by authors from Caribbean and Pakistani backgrounds, the seminar will discuss the film *Yasmin* (2004) by British director Kenneth Glenaan, which focuses on the situation of Muslims in post-9/11 Britain. Aimed at students in early semesters, this course offers an introduction to the basic tools of narrative analysis.

Texts: Zadie Smith, *White Teeth* (2000) – to be read before the beginning of term

Nadeem Aslam, *Maps for Lost Lovers* (2004)

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

British Drama Post 9/11

E. Redling Wednesday 11:15 – 12:45 113 2hrs.

In this course we will look at various British plays written after 9/11 and dealing with the problems surrounding war and terrorism in war zones, but also with the effects of terrorism in Britain. The plays chosen for this course all try not to be one-sided, but to present the different facets and different opinions connected to the topics dealt with. For instance, Robin Soans's *Talking to Terrorists* (2005), being written in the style of verbatim theatre, quite literally gives former terrorists a voice, but it also focuses on the stories of those affected by terrorism. Gregory Burke's much acclaimed *Black Watch* (2006), also a verbatim play, deals with the difficulties experienced by the soldiers of a famous Scottish regiment fighting in Iraq. Frequently, public conflicts get

intermingled with private ones such as in David Hare's *The Vertical Hour* (2006), in which a discussion takes place about the 2003 invasion of Iraq, but which simultaneously brings to the fore tensions between a father and a son and between two lovers. We will discuss these and one or two other shorter plays to analyse the various approaches taken towards the topic.

Texts: A reader will be provided.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Introduction to Poetry: Whitman, Dickinson, Frost

Dr. H. Jakubzik Wednesday 14:15 – 15:45 122 2hrs.

This course will repeat and develop basic means of poetry analysis (meter, rhyme, sound, diction, imagery, symbolism, theme etc.).

It will also provide an introduction to some of America's greatest poets: Walt Whitman, Emily Dickinson, and Robert Frost.

Registration: Please register by e-mail <heiko.jakubzik@as.uni-heidelberg.de>.

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Ernest Hemingway: Short Stories

Dr. K. Hertel Thursday 09:15 – 10:45 113 2hrs.

Most people's first thoughts on hearing the name Ernest Hemingway are: bullfighting, drinking, big-game hunting and manliness. If most of these concepts can indeed be found in some way or another in his broad range of fiction, there is – almost simultaneously as it seems – a much quieter note to be detected in his writing, too: one of emotional tension, of subtlety and sensitivity concerning the question of what it means to be human.

Intended as an advanced introduction to the analysis of fiction, this course will deal with the early short stories of Ernest Hemingway. We shall start with the semi-autobiographical stories of initiation, the so-called 'Nick-Adams-Stories', and carry on with some of his most popular stories of the 1930s. In a close reading of the texts the course will focus on the question of Hemingway's favoured topics, his use of language and the revolutionary prose style, which also influenced a number of German writers after the cultural breakdown of WWII.

Texts: We will work with the following edition: E. Hemingway, *The First Forty-Nine Stories*, Random House: Arrow Books, or published by Simon & Schuster Inc.. Participants should have read all 49 stories by the beginning of the winter term.

Registration: Please register personally or by email <Kirsten.Hertel@as.uni-heidelberg.de>.

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Who's Afraid of Edward Albee?

Dr. E. Hänßgen Tuesday 11:15 – 12:45 114 2hrs.

This course focusses on four plays by Edward Albee (b. 1928) – two of his earliest and two of his latest works, spanning the years from 1958 to 2004. The first play, *The Zoo Story* (1958), was a scandal and an instant success. He could follow this up with *Who's Afraid of Virginia Woolf?* (1962), which was adapted as a film starring Elizabeth Taylor and Richard Burton (1966). *The Goat* (2002) was one of the plays that brought back the critical acclaim Albee had long been lacking in the US. In 2004, he added a first act, *Homelife*, to *The Zoo Story*, thereby giving a background to the play nearly fifty years later. The two pieces were published as *At Home at the Zoo* in 2009.

We will analyse the dramatic technique and contents of the four plays, put them in the context of the Theatre of the Absurd and also work with scenes from the film adaptation.

The issue of tragedy is central to our analysis: Can a play like *The Goat* really be called a tragedy when it deals with the adulterous affair of a man – with a goat – and the extreme effects this has on his family? What are we to make of a chance meeting of two men in Central Park that ends in a stabbing? Does the violence of the alcohol-fuelled fragmentation of two marriages shock the audience into some awareness of larger issues? Albee combines these controversial and violent subjects with his dark humour and addresses perversions of American society and the American Dream. Throughout his career, Albee has tried to shake us out of our complacency and illusions and make us aware of our responsibilities as human beings.

Texts: Please purchase and read these books:

Albee, Edward.

The Goat or Who Is Sylvia?: (Notes Toward a Definition of Tragedy). New York: Dramatists Play Service, 2003.

At Home at the Zoo. New York: Dramatists Play Service, 2009. (A mastercopy of this text will be available in the library in September.)

Who's Afraid of Virginia Woolf? 2nd ed. New York: Signet, 1983.

Please read the plays before the first session.

Registration: <eva.haenssger@as.uni-heidelberg.de>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Reading Pictures: Introduction to Graphic Novels

C. Schneider Wednesday 16:15 – 17:45 122 2hrs.

We all spent our childhoods with Mickey Mouse, Spiderman and Garfield. Yet, it is hard to imagine their illustrated adventures being called literature. Historically, the whole medium of comics has often been dismissed as trivial picture stories for kids. Over the past two decades, however, this notion has begun to change, and comics – especially in the form of so-called 'graphic novels' – are increasingly appreciated as an art form, by readers as well as critics. Still, they are seldom considered as a form of literature in university teaching, as it is not always possible to apply traditional models of literary analysis to graphic storytelling.

This course will give an introduction to the literary analysis of graphic novels. Focussing on several examples from different genres, we will analyse how comics tell stories, how they combine words and images, and how this way of narration differs from traditional narrative prose. We will also take a look at the medium's history, exploring its development and its contexts.

Texts: Alan Moore and Dave Gibbons: *Watchmen* (1987)

Neil Gaiman et al.: *The Sandman: A Game of You* (1993)

Alison Bechdel, *Fun Home* (2006)

Registration: Please register via e-mail <ch.w.schneider@googlemail.com>.

Be also prepared to hand in a short motivational essay (1 page) if necessary.

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

4.7 Proseminar II Literaturwissenschaft

Persönliche Anmeldung

Die Anmeldefrist endet am 15. August. Ggf. vorausgesetzte Scheine können noch bis 3. Februar nachgereicht werden. /

Registration deadline is Sunday, August 15, 2010. Prerequisite credits must be handed in by February 3, 2011.

Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper or exam.

Imperialism in nineteenth-century literature and culture

J. Rupp Thursday 16:15 – 17:45 116 2hrs.

British imperialism was a power-political as much as a cultural enterprise. This connection is eloquently scrutinized in the work of Edward Said, but as the moment of postcolonial criticism is beginning to pass its legacy seems uncertain. Apologetic accounts of Empire, such as Niall Ferguson's *Empire* (2003) or Linda Colley's *Captives* (2002), are in stark contrast to the postcolonial reading of nineteenth-century literature and culture. At the same time, the role of cultural products in fostering imperialism has been underscored by recent scholarship. Where Said and others focused on the novel, we have now been made aware of the fine and deep structures of narrative which permeated a whole range of genres, media, and metaphors of Empire. So, given the advent of a new phase of imperialist nostalgia, a postcolonial perspective on the Victorians is far from obsolete. This seminar will reread a number of well-known English novels (and, in some cases, their postcolonial 'rewrites') in relation to the culture of imperialism. We will also look at the role of literature and other media (such as photography, painting, and film) in the creation of an imperial memory culture, through the 'media events' of Queen Victoria's jubilees, for example. The seminar will involve a variety of secondary reading, inviting students with an interest in narratology, postcolonial criticism, and literary studies *as* cultural studies.

Texts: Primary reading: Jane Austen, *Mansfield Park* (1814);

Charles Dickens, *Great Expectations* (1861);

Peter Carey, *Jack Maggs* (1997).

Recommended secondary reading: Edward Said, *Culture and Imperialism* (1993);

Patrick Brantlinger, *Victorian Literature and Postcolonial Studies* (2009);

Christa Knellwolf King, Margarete Rubik (eds.), *Stories of Empire. Narrative Strategies for the Legitimation of an Imperial World Order* (2009).

A reader with selected material will be provided at the beginning of the semester.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Herman Melville and American Romanticism

P. Löffler Friday 09:15 – 10:45 108 2hrs.

This seminar offers an introduction to the major works of Herman Melville in the context of American Romanticism. We will read some of his rare poetry, a selection of his most popular short stories and novellas (e. g. *Bartleby, the Scrivener*, *Billy Budd*) as well as his alleged masterpiece *Moby-Dick*. Our readings will be based on a reconstruction of early to mid 19th century intellectual discourses and social developments as they are reflected in Melville's literary texts: e. g. the structural transformations in American society commonly associated with processes of industrialization, the professionalization of the literary market, or concepts of world-knowledge and the problem of "reading nature".

Texts: *Moby-Dick* (Norton Critical Edition, ISBN:978-0393972832)

Billy Budd and Other Stories (Penguin Classics ISBN:978-0140390537)

All remaining texts will be made available in a seminar reader at the beginning of the semester

Registration: via e-mail <philipp.loeffler@as.uni-heidelberg.de>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Eighteenth-Century England: Literature, Culture, and Philosophy

Dr. K. Frank Tuesday 11:15 – 12:45 113 2hrs.

In the eighteenth century, a variety of fundamental changes takes place in English society, economics, and politics. Modern forms of capitalism and finance are established (and accompanied by the first stock market crash), social structures are redefined as the middling ranks grow in power and self-confidence, and questions concerning truth, knowledge, transcendence and the moral right to power are discussed in new ways that challenge well-established doctrines and authorities. In short, it is the beginning of modernity, where many structures of thinking and social behaviour are set up that continue to shape life in England until today.

Coinciding with and inspired by these changes, new literary forms and poetological ideas are developed and spread that engage with prevalent philosophical, theological and social questions. In this seminar, we will trace these changes and new beginnings in seminal literary, philosophical and journalistic texts of the time.

Texts: Please read Oliver Goldsmith's *The Vicar of Wakefield* before the term starts, preferably in the Oxford World's Classics edition (2006).

General introductory reading: Paul Goring, *Eighteenth-Century Literature and Culture* (London; New York: Continuum, 2008).

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Dichter der englischen Romantik: die erste Generation

Dr. K. Hertel Tuesday 14:30 – 16:00 112 2hrs.

This course is designed to provide an insight into the literary period known as English Romanticism. In the course of the semester we will primarily be looking at the work of the two writers who shaped the first part of this period: S.T. Coleridge and William Wordsworth. We will start the semester off with their collaborative work, *The Lyrical Ballads* (1798), which has often been called a cornerstone for the development of the period and has even been said to mark the 'official' beginning of English Romanticism.

Aspects of the writers' biographies as well as an insight into the poetological, (socio-)historical and philosophical context of the time will complement the close reading of the respective poems.

Texts: The selection of texts will be available in form of a 'reader' by the end of September and can then be collected from Copy Corner (the copy shop in Merianstrasse). Helpful books for a general introduction to the period of English Romanticism are: Boris Ford (ed.), *From Blake to Byron*, The Pelican Guide to English Literature, 5. Harmondsworth: Penguin Books; Jean Raimond and J.R. Watson (edd.), *A Handbook to English Romanticism*. New York, 1992; Duncan Wu (ed.), *A Companion to Romanticism*. Oxford, 1988.

Registration: Please register personally or by email <Kirsten.Hertel@as.uni-heidelberg.de.> Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Course Requirements: Regular attendance, active participation in class, oral presentation and written term paper.

Lord Byron

E. Redling Thursday 11:15 – 12:45 114 2hrs.

George Gordon Byron, 6th Baron Byron, later George Gordon Noel, 6th Baron Byron or – more simply – Lord Byron (1788-1824) belongs to the so-called second generation of the poets of English Romanticism. He is known to have been a dazzling personage, a handsome, fast-living man, who squandered money, had many affairs with partners of both sexes and eventually escaped the restraints of British society at the time. He was a complex person, who was also interested in politics and the workings of society. In this course we will look at his most well-known works such

as *Manfred*, *Don Juan* and *Childe Harold's Pilgrimage*. We will also discuss excerpts from his *Oriental Tales*, *The Giaour*, *The Bride of Abydos*, *The Corsair*, and *Lara*, which are equally famous for having established the so-called 'Byronic hero', a type of protagonist who is both heroic and flawed. This type proved to be highly influential for many authors belonging to the Romantic movement and especially those writing Gothic fiction in the 19th century.

Texts: A reader will be provided.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Course Requirements: Regular attendance and active participation, oral presentation, course preparation/homework assignments and written exam.

Female Writers of the 19th Century: Jane Austen, George Eliot and Margaret Oliphant

Dr. A. Stiebritz Wednesday 09:15 – 10:45 108 2hrs.

This seminar focuses on three female authors who published their narratives from the early nineteenth century to the Victorian age: Jane Austen, George Eliot and Margaret Oliphant. We will read Austen's masterpiece *Emma* (1816), Eliot's densely written *The Mill on the Floss* (1860) and Oliphant's great comic novel *Miss Marjoribanks* (1866). In the seminar, we will examine each novel in detail, focusing on each author's style, narrative techniques and thematic concerns. In addition to that, we will compare their works and we will discuss the role of the nineteenth century female writer in the history of English literature.

Note: Please read Jane Austen's *Emma* before the term starts.

Texts: Jane Austen. *Emma*.

George Eliot. *The Mill on the Floss*.

Margaret Oliphant. *Miss Marjoribanks*.

Inexpensive paperback editions with introduction, appendix and notes are available, e. g. Oxford World's Classics and Penguin Popular Classics.

Registration: You can register personally or by email: <andrea.stiebritz@googlemail.co>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Writing the Empire: The British 'Raj' and Beyond

Dr. C. Lusin Wednesday 14:15 – 15:45 113 2hrs.

The British Empire in India is clearly a thing of the past, and yet in a sense it is still very much alive and kicking. In what might be called 'reverse colonization', Indian influences have permeated British culture to such a degree that – somewhat paradoxically – chicken tikka masala is by now included in British army ration packs as a particularly 'homey' kind of food, and a recent survey has identified India as the second biggest source of investments in London after the US.

In this course, we will trace the history of British-Indian relations from their beginnings in the early 17th century up into the 21st century. In particular, we will investigate literary depictions of British

rule in India, the so-called 'British Raj'. How did the British come to rule in India in the first place, and how did they keep up and justify their always tenuous hold on the country? What images of India and Indians did British authors project, and to what effect? Conversely, which role(s) does British India play in contemporary novels written by authors of Indian origin? And, last but not least: Which narrative strategies do they deploy in order to voice their concerns? The authors we will read include Rudyard Kipling, E.M. Forster, Ruth Praver Jhabvala and Kiran Desai.

Texts: Please purchase the following texts:

Desai, Kiran: *The Inheritance of Loss*. London: Penguin, 2007 [2006].

ISBN: 978-0-141-02728-9

Forster, E.M.: *A Passage to India*. London: Penguin, 2005 [1924]. ISBN: 978-0-141-44116-0

Jhabvala, Ruth Praver: *Heat and Dust*. New York: Touchstone, 1987 [1976].

ISBN: 978-067164657

Further material will be made available in a reader at the start of term.

For a very vivid introduction to British life in India, I warmly recommend:

Allen, Charles: *Plain Tales from the Raj: Images of British India in the Twentieth Century*.

London: Abacus, 2008 [1975].

Registration: Please register per email: <Caroline.Lusin@as.uni-heidelberg.de>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Course Requirements: Regular attendance and active (!) participation, regular homework assignments, one oral presentation, one term paper of 10-12 pages for a PS II-Schein/one final exam for a *Landeskunde-Schein*.

Text to Stage Adaptation/ New Writing for the Stage (Blockseminar)

Dr. K. Hertel Wednesday 16:30 – 19:45 110 4hrs.

This Proseminar is directly linked to a 'Short Play Festival' projected by the *Schauspielgruppe* for the summer term 2011. The idea is to contribute 'home made' one act plays to the festival, where they will be put on stage by the theatre group of the English Department.

The course is designed to explore writing for the stage through practice. It will focus on writing a new play from scratch as well as offering exercises for adapting prose texts (e. g. short stories) for the stage. While the primary aim is to encourage students' own dramatic writing, the seminar will also provide a context of contemporary theory, new writing and text-to-stage adaptation in Britain.

Note: The course will be in the form of a 'Blockseminar' starting on the 20th of October with four-hour sessions (Wednesdays 16:30-19:30) up to the 15th of December. There will also be a weekend workshop by an external teacher from the UK on 27./ 28.11.2010.

Texts: As preparation for this class, participants are asked to have read the following texts by the beginning of the winter term:

Alan AYCKBOURN, *The Crafty Art of Playmaking*. London: Faber & Faber 2002, pp. 1-96.

David LODGE, *Home Truths*. London: Secker & Warburg, 1999. [play]

David LODGE, *Home Truths. A Novella*. London: Penguin Books, 2000.

Bring along any of your favourite short stories.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Course Requirements: In order to get a 'Schein', students will be asked to produce a short play (anything from 5-30 minutes) instead of a term paper.

American Cultural Studies – Methodologies

Dr. D. Fischer-Hornung Friday 09:15 – 10:45 122 2hrs.

We will address such question as: "What's 'American' about America and American Cultural Studies?" "Can American Studies develop a method?" To explore these questions we will read and discuss a wide range of texts covering various theories and methodologies: African American Studies, Critical and Post-Race Studies, Ethnic Studies, Gender and Queer Studies, Ecocriticism as well as Post-colonial and Diaspora Studies. We will look at new contexts and directions for American Studies by reading both "classic" as well as contemporary texts.

Texts: We will read texts by Alan Trachtenberg, Henry Nash Smith, Alice Kessler-Harris, Paul Lauter, Leo Marx, George Lipsitz, Mary Helen Washington, Henry Louis Gates, Jr., Walter Benn Michaels, Werner Sollors, Nina Baym, Amy Kaplan, Lawrence Buell, and John Carlos Rowe.

All texts will be made available as PDFs via the university's Moodle elearning platform.

Registration: Please sign up for this class via email: <dfh@uni-hd.de>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

The Shoah in Modern North American Fiction

Dr. E. Hänßgen Friday 11:15 – 12:45 116 2hrs.

This course deals with three contemporary novels by young North American Jewish authors that confront the Shoah from a present-day perspective. Anne Michaels (*Fugitive Pieces*) is Canadian, Nicole Krauss (*The History of Love*) and Jonathan Safran Foer (*Everything Is Illuminated*) are American.

All three books fuse various narrative voices and genres, showing that memory and the power of words may contribute to the process of healing. Scenes from the past in Nazi Europe are combined with present-day events in countries ranging from Canada and the US to the Ukraine and Chile, focussing on the fate of survivors in exile and people whose lives come in touch with them.

The approaches differ: While Foer and Krauss employ humour to underline and counterbalance the harrowing events, Michaels tends more toward poetic language and a calmer tone. All three raise the question of how (especially Jewish) identity is formed and affirm the power of love and the resilience of the human spirit.

We will analyse the narrative technique and contents of all three novels, embed them in historical contexts and also work with the 2005 film adaptation of *Everything Is Illuminated*. We will also tackle the controversial question of whether the Shoah can legitimately be depicted in fiction and by people who are not actually witnesses.

Texts: Please purchase and read these books:

Foer, Jonathan Safran. *Everything Is Illuminated: A Novel*. London: Penguin, 2003.

Krauss, Nicole. *The History of Love*. London: Penguin, 2006.

Michaels, Anne. *Fugitive Pieces*. London: Bloomsbury, 2009.

Please read the novels before the first session.

Registration: <eva.haenssger@as.uni-heidelberg.de>

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Indian Fictions, Fictions about India

Dr. H. Grundmann Monday 16:15 – 17:45 115 2hrs.

This course is intended as an introduction to Indian history and culture through its fictional representation in literature and film. Beginning with E.M. Forster's Western viewpoint in *A Passage to India*, we shall then proceed to Salman Rushdie's epic on the twentieth century history of India and Pakistan, *Midnight's Children*, finally dealing with Aravind Adiga's biting satire on present-day India in *White Tiger*. We shall take a close look at how writers and filmmakers represent historical events such as the independence struggle, partition, women's rights, religious conflicts and caste politics. Among the films to be included are Mehboob Khan's *Mother India* (1957), Richard Attenborough's *Gandhi*, Danny Boyle's *Slumdog Millionaire*, as well as some Bollywood productions.

Texts: Please purchase E.M. Forster, *A Passage to India* (Penguin, 2005), Salman Rushdie *Midnight's Children* (Vintage, 2008), Mulk Raj Anand, *Untouchable* (Penguin, 1990), Aravind Adiga, *White Tiger* (Atlantic Books, 2008), Amitav Ghosh, *The Shadow Lines* (Mariner Books, 2005).

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

4.8 Proseminar I Kulturwissenschaft (anwendungsorientiert)/Landeskunde

Lehramtsstudierende können hier einen Landeskundeschein erwerben.
Persönliche Anmeldung
Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper.

Workshop: No more fairies down the garden path – new Irish drama

Dr. M. Raab Monday, 27th September, to Friday, 1st October, and 9 to 13, 108

Monday, 4th, to Thursday, 7th October,

Description see page 19.

British Institutions – A History (1835-1990)

M. Shiels Wednesday 11:15 – 12:45 114 2hrs.

This course takes up the story of Britain after the defeat of Napoleon and the Congress of Vienna. It aims to narrate the political, economic, social and cultural transformations brought about by Victorian imperialism, parliamentary reform, two world wars, and a new global and European order. We shall focus on a limited (and therefore biased) selection of events, ideas and persons in order to better understand their particular contribution to the greater historical overview.

Note: Sorry, this course is only open to students who need the 'Schein'.

Texts: Background material for study and preparation will be distributed in the sessions.

Course Requirements: Regular attendance and active participation, oral presentation, course preparation and a written homework assignment.

Shared Histories: Modern Ireland and Germany

D. O'Brien Thursday 11:15 – 12:45 116 2hrs.

This course will look at the various moments in the last 2000 years where German and Irish history in some way intersect. The course will deal with an eclectic range of topics from the Celts, who originated in what is now southern Germany and Austria, to the Irish missionaries of the Early Middle Ages and the Irish monks and scholars at the court of Charlemagne, culminating in the flourish of interest in Ireland and all things Celtic in eighteenth and nineteenth century Germany, which is reflected in the (travel) literature of the period. In addition, Irish-German relations during the two World Wars, in particular German involvement in the Easter Rising of 1916 and the propaganda war directed towards Ireland during the Second World War, will be examined. The course will conclude by looking at post-war Irish-German connections (Böll's *Irishes Tagebuch*), including Irish emigration to Germany in the eighties and popular stereotypes of Ireland and the Irish in modern-day Germany.

Texts: Böll, Heinrich (1996). *Irishes Tagebuch*. Köln: Kiepenheuer & Witsch.

Cahill, Thomas (1995). *How the Irish Saved Civilization*. London: Hodder & Stoughton.

Cooney, Dudley Levistone (1999). *The Irish Palatines. Die irischen Pfälzer*. Tübingen: Schriftenreihe des Deutsch-Irischen Freundeskreises Baden-Württemberg e.V.

Elsasser, Martin (1997). *Germany and Ireland. 1000 Years of Shared History*. Dublin: Brookside.

Fischer, Joachim, Gisela Holfter and Eoin Bourke (Hrsg.) (1998) *Deutsch-Irische Verbindungen*. Geschichte Literatur Übersetzung / *Irish-German Connections*. History Literature Translation. Trier: Wissenschaftlicher Verlag Trier.

Hamilton, Hugo (2003). *The Speckled People*. London: Fourth Estate. *History Ireland* Vol. 5 No. 3 Autumn 1997 *Special Issue*. Ireland & Germany through the Ages.

Holfter, Gisela (1996). *Erlebnis Irland*. Deutschsprachige Reiseberichte über Irland im 20. Jahrhundert. Trier: Wissenschaftlicher Verlag Trier.

Hull, Mark (2003). *Irish Secrets*. German Espionage in Wartime Ireland 1939-1945. Dublin: Irish Academic Press.

O'Donoghue, David (1998). *Hitler's Irish Voices*. The Story of German Radio's Wartime Irish Service. Belfast: Beyond the Pale Publications.

- Oehlke, Andreas (Hrsg.) (1993). Fahrten zur Smaragdinsel. Irland in deutschen Reisebeschreibungen des 19. Jahrhunderts. Göttingen: Edition Peperkorn.
- Ó Fiach, Tomás (1987). Irische Mönche in Deutschland im Spätmittelalter. Tübingen: Deutsch-Irischer Freundekreis in Baden-Württemberg e.V.
- Woods, Peter (2003). Hard Shoulder. Dublin: New Island.

Americans and War

Dr. S. Bloom Monday 09:15 – 10:45 115 2hrs.

This course will deal primarily with the reasons why Americans have entered into the wars they have fought during the past two-hundred and fifty years. These wars will include the War for American Independence, the Mexican-American War, the Civil War, the wars with various Native Americans, the Spanish-American War, World War I, World War II, Korea, Vietnam, Afghanistan and Iraq.

British Drama Post 9/11

E. Redling Wednesday 11:15 – 12:45 113 2hrs.

Description see page 22.

4.9 Proseminar I Kulturwissenschaft (theoretisch)

Persönliche Anmeldung
Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper.

Textual Analysis: Theory and Practice

Priv.-Doz. Dr. S. Herbrechter Monday 11:15 – 12:45 112 2hrs.

What is a text? How does reading work? Two fundamental questions for anybody working with texts. “Text” has come to mean not just writing but anything that is somehow encoded and therefore needs to be decoded (or “read”, “interpreted”) by someone. Therefore we will be looking at a variety of texts (literary, visual, filmic, media etc. texts) and see how they can indeed be interpreted and analysed. We will be engaging with textual analysis as critical practice and will ask what kind of reading “techniques” exist that can help us make sense of a specific text, its relation to other texts (intertextuality, genres) and its historical context.

Texts: McKee, Alan (2003). *Textual Analysis: A Beginner's Guide*. London: Sage.

Montgomery, Martin et al. (2000). *Ways of Reading*. London: Routledge.

Ryan, Michael (2007). *Literary Theory: A Practical Introduction*. Oxford: Blackwell.

Thwaites, Tony et al. (2002). *Introducing Cultural and Media Studies: A Semiotic Approach*. Houndmills: Palgrave.

Tyson, Lois (2006). *Critical Theory Today*. London: Routledge.

E-learning: Race, Ethnicity and Immigration in the U.S.A.

Dr. D. Fischer-Hornung e-learning available 24/7 online Internet

The aim of this course is to familiarize students with the historical and contemporary role of “race,” ethnicity, and immigration in the United States. Students will be introduced to theories of immigration: assimilation, pluralism, multiculturalism, and post-race and post-ethnicity approaches. We will explore the situation of various specific ethnic and immigrant groups, analyze their past and current situation, and attempt to draw some conclusions about the present and future role of “race” and ethnicity in the context of U.S. immigration.

Students will be able to familiarize themselves with the course content as well as to develop skills in scholarly research using the Internet. In addition, students will have the opportunity to develop Internet presentation skills.

Note: This is a 7-week crash course. Only students who are willing to invest the required time and effort for the duration of the course should register.

Class starts on Monday, October 18, 2010 and ends on Friday, December 3, 2010.

Registration: <dfh@uni-hd.de>;

Registration deadline: Monday, October 4, 2010.

Course material: All material will be available 24/7 online via the university’s elearning platform, Moodle.

Course requirements: Completion of the assigned reading and research, participation in class discussions in the online Forum, and the completion of a group Internet presentation. Students will receive a full semester’s cultural studies credit PS I Cultural Studies (Theory).

4.10 Proseminar II Kulturwissenschaft/Landeskunde

Lehramtsstudierende können in allen Veranstaltungen dieses Typs einen Landeskundeschein erwerben.
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Persönliche Anmeldung

Course Requirements (unless noted otherwise): Regular attendance and active participation, oral presentation, course preparation/homework assignments and written term paper or exam.
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Proverbs of the English-speaking World

Prof. B. Glauser Wednesday 09:15 – 10:45 116 2hrs.

Description see page 18.

Der Deutsche Idealismus und die angelsächsische Dichtung des frühen 19. Jahrhunderts

Dr. C. Kömürçü Freitag 13:15 – 14:45 115 2st.

In der Geschichte der neueren Philosophie ist der Deutsche Idealismus (Fichte, Hegel und Schelling) sicherlich eine der wichtigsten und wirkungs-mächtigsten „Ideenkonstellationen“. Dabei scheinen insbesondere Fichte und Schelling den größten Einfluss auf die angelsächsische Dichtung und Philosophie des frühen 19. Jahrhunderts (Amerikanischer Transzendentalismus und Englische Romantik) ausgeübt zu haben. Das Seminar will nicht nur einen Überblick zu den Problemstellungen der Deutschen Idealisten geben, sondern auch gemeinsame Merkmale zwischen ihnen und den angelsächsischen Denkern und Dichtern systematisch herausarbeiten.

Texte: Ein Seminar- und Literaturplan wird in der ersten Sitzung bekannt gegeben.

Imperialism in nineteenth-century literature and culture

J. Rupp Thursday 16:15 – 17:45 116 2hrs.

Description see page 25.

Eighteenth-Century England: Literature, Culture, and Philosophy

Dr. K. Frank Tuesday 11:15 – 12:45 113 2hrs.

Description see page 26.

Writing the Empire: The British ‘Raj’ and Beyond

Dr. C. Lusin Wednesday 14:15 – 15:45 113 2hrs.

Description see page 28.

Bond and Beyond: British Espionage Films and TV Programmes

Dr. B. Hirsch Samstag 10:00 – 17:00 110

Representing a sub-genre of the thriller or suspense movie, the emergence of espionage films dates back to a period long before 1962, when James Bond made his cinematic debut with *Dr. No*. Even though the adaptation of Ian Fleming’s novels substantially contributed to the popularization of spy films throughout the Cold War era, the genre’s British origins can be traced back to the mid-1930s, when Alfred Hitchcock’s masterpieces *The Man Who Knew Too Much* and *The 39 Steps* were released.

Taking the latter production as our starting point, we shall embark on a tour d’horizon of British spy films and TV programmes. Apart from *The 39 Steps* and selected Bond films our primary sources will include seasons 4 & 5 of the cult series *The Avengers* (1965-68), *The Black Windmill* (1974),

The Russia House (1990) and *Enigma* (2001). Based upon a comparative analysis of these productions the seminar aims at exploring the genre's flexibility, its enduring success and its relevance for cultural discourses on key issues such as nation, class or gender.

Texts: Britton, Wesley, *Beyond Bond: Spies in Fiction and Film*. Westport, 2005.

Packer, Jeremy (ed.), *Secret Agents*. New York et al., 2009.

Rubinstein, Leonard, *The Great Spy Films*. New Jersey, 1979.

Wark, Wesley K. (ed.), *Spy Fiction, Spy Films and Real Intelligence*. London, 1991.

White, Rosie, *Violent Femmes: Women as Spies in Popular Culture*. London et al., 2007.

Course Requirements: Since this course is designed as a 'blockseminar', we shall not meet on a weekly basis throughout the entire semester. Instead, our initial meeting on 16 October will be followed by extended sessions on the four consecutive Saturdays in November (6., 13., 20. & 27), all of which have to be attended to qualify for a course certificate.

Text to Stage Adaptation/ New Writing for the Stage (Blockseminar)

Dr. K. Hertel Wednesday 16:30 – 19:45 110 4hrs.

Description see page 29.

American Cultural Studies – Methodologies

Dr. D. Fischer-Hornung Friday 09:15 – 10:45 122 2hrs.

Description see page 30.

Indian Fictions, Fictions about India

Dr. H. Grundmann Monday 16:15 – 17:45 115 2hrs.

Description see page 31.

Star Trek: Rewriting the Past in the Future

C. Burmedi Friday 09:15 – 12:45 110 4hrs.

The *Star Trek* phenomenon now spans five television series and ten movies (with a highly anticipated 11th movie in production now) over four decades. But beyond being a pop-culture icon in its own right, *Star Trek* has continually grappled with contemporary issues in American society. By creating a Utopian, futuristic world, Roddenberry and his successors were able to boldly explore controversial social and political themes in a non-threatening setting. In this seminar we will focus on episodes in which *Star Trek* grapples with (and tries to make amends for?) the Vietnam War, racism, and America's treatment of its indigenous population.

Black Diaspora in Film

Dr. D. Fischer-Hornung Thursday 14:15 – 16:30 110 3hrs.

What does film reveal about the historical and contemporary situations of African Americans, the history of slavery, and life in the (U.S.) diaspora? What impact does the fact of separation from the culture of origin in the diaspora have? How does the approach of commercial and independent filmmakers differ? To explore these issues, we will view and discuss the following mainstream and independent films.

Cabin in the Sky (Vincente Minnelli, 1943)

A Raisin in the Sun (Lorraine Hansberry/ Daniel Petrie, 1961)

Shaft (Ernest Tidyman, 1971)

In the Heat of the Night (Norman Jewison, 1967)

The Color Purple (Alice Walker/Steven Spielberg, 1985)

Do the Right Thing (Spike Lee, 1989)

Daughters of the Dust (Julia Dash, 1991)

Sankofa (Haili Gerima, 1993)

Beloved (Toni Morrison/Akosua Busia, 1998)

Mississippi Masala (Sconl Taraporevala/Mira Nair, 1991)

Beloved (Toni Morrison/Akosua Busia, 1998)

Last King of Scotland (Gillian Anderson, 2006)

Registration: Please sign up via email: <dfh@uni-hd.de>

5 Hauptseminare

5.1 Hauptseminare Sprachwissenschaft

Nur im Lehramts-, Magister und Master-Studiengang
Persönliche Anmeldung
Course requirements (unless noted otherwise): Regular attendance and active participation, course preparation and homework assignments, oral presentation and term paper.

London in Text – Text in London

N.N. Wednesday 11:15 – 12:45 108 2hrs.

The creation of London as the capital city and a cultural, political, financial and even architectural mega-centre is – to say the least – multi-lingual, multi-dimensional and multi-modal. For example, London continues to play an important part in the study of such topics as language variation and change, visible on all levels of language and within a socio-pragmatic framework. Also, London's identity is construed in a number of styles, texts, and discourses. Furthermore, semiotic modes of presentation may go beyond the linguistic, and are revealed – among others – not only in city guides or London newspapers from the past and present, in literature about London as well as people's oral histories about their city, but also in national trusts, London maps, design and printing, city planning, and council policy including the naming of certain city districts.

This course will explore how the metropolis of London is created, represented, described and perceived in a variety of discourses in and about London. We shall examine and critically discuss the methodologies useful for the analyses as well as the essential and most recent literature in the various fields addressed, before moving on to design fieldwork on the topics mentioned above. This will be in preparation for a week-long fieldtrip to London (expected to take place in the week beginning November 22nd). There will therefore be a period of intensive teaching at the beginning of the course, a break for fieldwork preparation, a pre-trip session, the fieldwork trip, a post-trip session, and finally some time for writing up the projects based on the fieldwork.

Texts: Texts for the various themes will be put on the internet platform ESEM.

Registration: <ingrid.fauser@urz.uni-heidelberg.de>

Course Requirements: Research project

Note: Students who are unable to go on the fieldwork trip will be able to do similar empirical work based on written rather than spoken materials.

Iconicity in Language

Dr. M. Isermann Monday 09:15 – 10:45 333 2hrs.

In recent years, and due to the spread and consolidation of the cognitive approach in linguistics and of cognitive science in general, a universal property of language has come to the fore that had for a long time been eclipsed by Saussure's emphasis on the arbitrariness of language: the principle of iconicity/analogy, or form-meaning resemblance. Rather than being mutually exclusive, the two principles should be regarded as being equally important coding mechanisms for languages. Besides direct or imagic iconicity in the lexicon, as e. g. in onomatopoeia, abstract iconicity seems to permeate both the grammar of languages and discourse. Thus, for example, repetition appears to be a universal marker of intensity across languages. Likewise, conceptual order and distance seem to be mirrored in the serial order of elements in discourse.

Besides providing a broad overview of the discussion, the seminar will have a strong practical component. Students will carry out their own research projects (with guidance from the supervisor), meet in groups and present the results of their research in class. By way of introduction, please read

Texts: By way of introduction, please read

Langendonck, Willy van. 2007. "Iconicity". *The Oxford Handbook of Cognitive Linguistics*.

Ed. D. Geeraerts & H. Cuyckens. Oxford, 394-420.

The English Great Vowel Shift

Prof. B. Glauser Friday 09:15 – 10:45 116 2hrs.

One of the differences between Middle English and Modern English is a sweeping change in the vowel system. Great Vowel Shift (GVS) meant that the tense vowels were not in line with the time-honoured Latin alphabet values any longer, and the Early Modern English changes in the short vowel system had the same effect on most of the lax vowels. Dealing with either of the two changes involves at least three problem areas: (1) description of what happened, (2) delimitation of certain changes as belonging to the respective phenomena or not, (3) attempts at explaining why the change(s) in question occurred. The first aim of this seminar is thus to document what happened, in the dialects as well as in the standard. Delimitation and interpretation, the two other goals, are more speculative and to a considerable extent interdependent. They will also provide the link between the historical processes and phonological theory.

Texts: By way of preparation please read Roger Lass's chapter on "Phonology and Morphology" in Volume III of the *Cambridge History of English*.

Requirements : *Zwischenprüfung* and historical PSII.

The Historical Study of English 1900-1945

Prof. J. Insley Tuesday 16:15 – 17:45 116 2hrs.

In this course, we will examine the development of the historical study of English in the first part of the 20th century. We will begin by looking at traditional methodologies, such as those embodied in the works of Joseph Wright, Johannes Hoops, Karl Luick and Richard Jordan, and then progress to more modern approaches, such as those represented by Antoine Meillet and by the Prague

School. The great figures of the subject – I think here of such scholars as Otto Jespersen, Eilert Ekwall and Wilhelm Horn – will be given due attention. The intellectual history will not be treated as an abstract entity, but will be fitted into its historical context.

Texts: A bibliography will be provided in the first session, but by way of an introduction into the 19th century background of the subject, students should read the chapter on Joseph Wright in M. Lapidge (Ed.), *Interpreters of Early Medieval Britain* (Oxford, 2002).

Requirements : *Zwischenprüfung* and historical PSII.

Discourse Analysis – Practical Explorations into CMC

Priv.-Doz. Dr. S. Kleinke Thursday 11:15 – 12:45 110 2hrs.

The development of computer-mediated communication (CMC) has radically changed our interactional practices during the last thirty years. This course focuses on how linguists come to terms with this new type of discourse. We will look at linguistic descriptions of different types of computer-mediated interaction (E-Mail, public forum discussions, chat-communication, blogging, etc.) and discuss their structural characteristics and typical interactional techniques and practices. Against this background, participants will carry out their own small-scale practical empirical research. The course will be organised as a workshop. Participants will work in groups and each participant is expected to present a short practical research paper for discussion in class. A detailed list of topics for term papers and a detailed reading list as well as further details on how the course is organised will be provided in the first session.

Texts: Recommended for introductory reading: Crystal, David (2006), *Language and the Internet*, Cambridge: Cambridge University Press. Chapter I.

Registration: <anmeldung.kleinke@gmail.com>.

Second Language Acquisition – Theory and Practice

Dr. N. Nesselhauf Wednesday 09:15 – 10:45 113 2hrs.

While theories and studies on (aspects of) second language acquisition abound, the connection between the field of SLA and approaches to language teaching is far from straightforward. In this seminar, we will explore important facets of second language acquisition (in particular of foreign language acquisition) as well as various language teaching methodologies, with a strong focus on the interrelation between these two areas: What implications do findings from SLA studies have for language teaching and, vice versa, on what theoretical assumptions are existing language teaching methodologies based? Particular attention will be given to studies of learner performance as recorded in learner corpora and their potential contribution to the field of foreign language teaching.

Texts: Introductory Reading: Macaro, Ernesto (2003). *Teaching and Learning a Second Language*. London: Continuum.

Registration: To register for this course, please send an email to <Nadja.Nesselhauf@urz.uni-heidelberg.de>.

Course Requirements: Deadline for the seminar paper (in English): 13 March.

English in Africa

Dr. F. Polzenhagen Tuesday 09:15 – 10:45 112 2hrs.

In this course, we will deal with English in Africa from various perspectives. Dimensions that are covered include the linguistic situation in the relevant regions and its historical evolution, issues of language policy and linguistic features of African varieties of English (in particular at the phonetic-phonological and the lexical level). The examples that are discussed in class come from the three more “global” varieties of African English, i.e. East African English, Southern African English and West African English. Special attention will be paid to the latter. Here, we will also look at West African English-related pidgins and creoles. We will then take a cultural-linguistic perspective and analyse the expression of culture-specific conceptualisation in African English. Finally, we will critically review the debate on the role and impact of English in the post-colonial world.

Texts: A reader with the course material and a course script will be available

5.2 Hauptseminar Literaturwissenschaft

Nur im Lehramts-, Magister und Master-Studiengang
Persönliche Anmeldung Die Anmeldefrist endet am 15. August. Ggf. vorausgesetzte Scheine können noch bis 3. Februar nachgereicht werden. / Registration deadline is Sunday, August 15, 2010. Prerequisite credits must be handed in by February 3, 2011.
Course requirements (unless noted otherwise): Regular attendance and active participation, course preparation and homework assignments, oral presentation and term paper.

New Developments in 21st Century British Fiction

Prof. V. Nünning Tuesday 11:15 – 12:45 115 2hrs.

The first decade of the twenty-first century is nearing its end – and it makes us aware of the fact that we should try to identify some currents and tendencies that may be regarded as ‘typical’ of or at least important for the novels published during the last ten years. Can postmodernist, experimental features (like metafictional comments, etc.) still be regarded as important? Or is there a return to older ways of writing? Or, even more interesting, can we identify new traits, or are traditional forms used in order to reach new ends? What is it that characterises British fiction at the beginning of the 21st century? In this seminar, we will try to find some answers to these questions. We will discuss a number of novels during the seminar sessions, others will be presented in oral presentations. In order to participate in a scholarly discussion (instead of just talking about the ‘contents’ of the works) you will have to be familiar with the most important methods of interpretations. All of you will be able to apply the tool kit of narratology; if you do not know anything else about the methods of interpretation, please read the book mentioned below BEFORE the beginning of the seminar.

Texts: Novels to be discussed: Julian Barnes, *Arthur and George* (2005);

Ian McEwan, *Solar* (2010);

Nick Hornby, *Juliet Naked* (2010);

as well as at least one novel by a woman writer (which will be announced by the middle of September at the latest – I’m still looking around and open to suggestions!)

Theoretical Background: A. & V. Nünning (eds.), *Methoden der literatur- und kulturwissenschaftlichen Textanalyse. Ansätze, Grundlagen, Modellanalysen*, Stuttgart, Weimar: Metzler, 2010.

Narratological tool kit: *Einführungsvorlesung*; or one of the overviews (a list can be found in the *Methoden*-book).

Registration: For registration, please hand in a short essay (1500-2000 characters) about your motivation for choosing this module and what topics and research questions you are most interested in. The text shall be sent to Prof. Nünning’s email address by 15th August.

Prerequisite credits must be handed in by February 3, 2011.

Museum Space – Literary Space

Prof. G. Leyboldt Monday 11:15 – 12:45 108 2hrs.

Museums are intriguing places. Often set in palatial architecture, they have been called “cathedrals of urban modernity.” But the public museum as we know it today did not emerge before the late eighteenth century, when the traditional *cabinets des curieux* or *Wunderkammern* of enlightened royalty became gradually accessible to the non-aristocratic public. An important milestone in this development is the 1793 opening of the Paris Louvre, the former palace and art collection of the deposed King, as a public museum; another is the British government’s 1816 purchase of the Elgin Marbles, the classic Greek sculptures “rescued” by the ambassador to Constantinople, Lord Elgin, from the Parthenon in the Acropolis, to form the core of the art collection of the British Museum. By the end of the romantic period, all European nations had founded important national galleries (the Florence Uffizi, 1765, the Munich Glyptothek, 1806-30; the Madrid Prado, 1819; the London National Gallery, 1824; the Berlin Altes Museum, 1825-28, etc.) and were followed, in the 1870s, by privately funded institutions in the United States (the New York Met, the Boston Museum of Fine Arts; the Chicago Art Institute, etc.). And yet, nineteenth-century museums were far more hodge-podge than today: they were encyclopedic and archival sites of memory, focusing on comprehensiveness rather than selective display (their walls covered to the ceilings with heterogeneous paintings); often they were conceived as “forums” of democratic instruction and economic exchange, mixing the fine arts with artifacts from ethnography and natural history (like the British Museum), decorative arts and designs (like the South Kensington Museum of 1852), technical inventions (like the Crystal Palace Exhibitions of 1851) or even sensationalist curiosities (like nineteenth-century American “dime” museums). It is only with the increasing modernization of culture that museums became predominantly “temples of art” encouraging the disinterested contemplation of high cultural objects.

In this seminar, we will look at the historical evolution of museum space after 1800 in order to compare it to similar developments in the construction of literary or aesthetic spaces. The working hypothesis is that the transformation of the museum from archival and encyclopedic collection to a site of cultural consecration and symbolic value participates in the same cultural formation that underlies the emergence of literary canons – museums of “the best that has been thought and known” in the world – and the invention of such concepts as “Literature,” “Culture,” “*Bildung*,” or “Aesthetic Autonomy.” Thus our readings will combine historical and recent accounts and reflections on the art museum (its history, its experience, its function, etc.) with classic discussions of the role of cultural and literary canons.

Texts: Please buy Matthew Arnold’s 1869 essay collection *Culture and Anarchy*, preferably in the recent Cambridge UP edition (978-0-521-37796-6), and Henry James’ late-nineteenth-century novel *The Spoils of Poynton* (in any edition), and read them by the beginning of the term. You should also acquaint yourself with the history and function of the museum (there will be a selection of introductory texts in the ESEM by the beginning of the summer break). All other texts will be provided by a reader on the first day of class.

Registration: You can register by sending an email to <leypoldt@as.uni-heidelberg.de>. Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Irish Drama since 1980

Prof. P. Schnierer Monday 11:15 – 12:45 113 2hrs.

This seminar is part of a group of three courses covering Irish dramatic history from the beginnings to the present day, the other two being Dr. Michael Raab’s summer workshop (see page 19) and my own lecture series (see page 8). The Hauptseminar will focus on the last 30 years of Irish dramatic production, a period that saw a spectacular flowering of talent and an occasionally almost frantic search for what might have been left of “Irishness”. Economic success (followed by sharp decline), immigration, church scandals and the inevitable consequences of globalization are the context of a multi-faceted, stylistically varied and therefore (happily) directionless dramatic scene.

Texts: Brian Friel, *Dancing at Lughnasa* (1990);

Owen McCafferty, *Mojo Mickybo* (1998);

Martin McDonagh, *The Pillowman* (2003);

Marie Jones. *Stones in his Pockets* (1999);

Billy Roche, *Amphibians* (1992).

Please acquire and read a copy of Martin Middeke and Peter Paul Schnierer (eds.), *The Methuen Drama Guide to Contemporary Irish Playwrights* (2010).

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Shakespeare in Russia

D. Kaibach/Prof. Schulz Wednesday 16:15 – 17:45 113 2hrs.

“Together with Hamlet we weep, and it is over ourselves that we weep”, wrote Nikolay Polevoy, who translated Shakespeare’s most famous play into Russian. For the Russian intellectuals of the 19th century, the Danish prince became a symbol of their own political impotence. They perceived him as the prototype of the Russian ‘superfluous man’, who suffered from a meaningless existence and an inability to act. This tradition continued well into the 20th century, when an oppressive political system discarded many of the most talented Russian writers as superfluous. The focus of this course will be on Shakespeare’s *Hamlet* and the phenomenon of ‘Russian Hamletism’ (Turgenev, Chekhov, et al.); we will also examine Shakespeare’s *Macbeth* and *King Lear* and their impact on Russian literature and film (Turgenev, Leskov, Kozintsev). Participants should be prepared for a fair amount of strenuous reading.

Texts: Critical editions of Shakespeare’s plays; English translations of Russian texts will be provided.

Note: Participants can obtain credits for either “Anglistik” or “Slavistik” (not both).

Registration: Please register by e-mail <Dieter.Schulz@urz.uni-heidelberg.de>.

Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

What is Literature?

Priv.-Doz. Dr. S. Herbrechter Tuesday 11:15 – 12:45 112 2hrs.

One shouldn’t take literature for granted, especially in times when people’s reading and writing habits might be changing quite dramatically (cf. for example the advent of hypertext, e-books, cyber- and online literature, slash fiction etc.). This course is looking back at the history of literature: as an institution, a discourse and a special use of language. We will ask what exactly it might be that makes literature “special”? But we will also be looking at the present in which literature is said to be “in crisis”. What exactly is it that seems to be threatening literature today and what are the prospects of its survival in a digital age? Indeed, what might the literature of the future or the future of literature look like? These are some of the questions we are going to raise by looking at examples of both theoretical and literary texts, past and present. A full bibliography will be provided at the beginning of the course, but it might be helpful to look at some of the following sources in advance:

Texts: Attridge, Derek (2004) *The Singularity of Literature*, London: Routledge.

Beaumont Bissell, Elizabeth, ed. (2002) *The Question of Literature*, Manchester: MUP.

Bennett, Andrew & Nicholas Royle (2004) *Literature, Criticism and Theory*, Harlow: Pearson.

Easthope, Antony (1991) *Literary into Cultural Studies*, London: Routledge.

Hayles, N. Katherine (2008) *Electronic Literature*, University of Notre Dame Press.

Miller, J. Hillis (2002) *On Literature*, London: Routledge.

Widdowson, Peter (1999) *Literature*, London: Routledge.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Narratives and Narratology

Dr. A. Stiebritz Wednesday 14:15 – 15:45 108 2hrs.

This seminar discusses narratological concepts (e. g. forms of narration, character and characterization, plot, speech and thought representation) by various prominent narratologists such as Gerard Genette, Mieke Bal, Shlomith Rimmon-Kenan, Seymour Chatman, Dorrit Cohn, Susan S. Lanser etc. We will have a closer look at the different theoretical approaches to the study of narrative and the most important developments within narratology. Two of the major purposes of the seminar are to increase the students' awareness of the particularities of narratives and to promote their skills in analysing narrative texts by applying the narratological concepts. For this, we will read and analyse William Faulkner's Snopes-Trilogy, *The Hamlet* (1940), *The Town* (1957) and *The Mansion* (1959), the saga of the Snopes family which haunts and exploits Yoknapatawpha County.

Note: I strongly recommend that you begin reading the three novels as soon as you decide to sign up for this class. We will follow the chronology of the novels.

Texts: William Faulkner. *Snopes. The Hamlet, The Town, The Mansion*. New York: The Modern Library, 1994. (ISBN 0-679-60092-2)

A reader with the relevant theoretical texts and further background materials will be placed in the library.

Registration: You can register personally or by email: <andrea.stiebritz@googlemail.com> Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Requirement: A willingness to read difficult and hefty novels.

English Historical Novels: From Romanticism to Postmodernism

Dr. B. Hirsch Wednesday 18:15 – 19:45 333 2hrs.

Some forty-five years ago Foucault famously declared that the preoccupation with time had been “the great obsession of the nineteenth century”, whereas the twentieth century would be remembered as “the epoch of space”. Supposedly corroborating this verdict, the historical novel had fallen from favour to such an extent that it was considered almost as much of an anachronism as the epic poem. Since then, however, the genre has undergone a truly remarkable revival. This may be illustrated by the fact that about half of the novels to have won the prestigious Man Booker Prize, which was first awarded in 1969, qualify as historical fiction.

In order to chronicle the genre's chequered history, we shall cover a period that stretches from late Romanticism to fairly recent postmodernism. In doing so, we will focus on four exemplary novels, whose comparative analysis not only aims at illuminating the emergence and typological diversification of historic fiction, but also at reconstructing the complex relationship between historiography and literature.

Texts: Primary Sources:

Walter Scott, *Rob Roy* (1818). OUP, ISBN: 978019954987

Charles Dickens, *A Tale of Two Cities* (1859). OUP, ISBN: 9780199536238.

Salman Rushdie, *Midnight's Children* (1981). Vintage, ISBN: 9780099478331.

Zadie Smith, *White Teeth* (2000). Vintage, ISBN: 9780140297782.

Further Reading:

Mengel, Ewald, *Geschichtsbild und Romankonzeption*. Heidelberg, 1986.

Nünning, Ansgar, *Von historischer Fiktion zu historiographischer Metafiktion*. Trier, 1995.

Schabert, Ina, *Der historische Roman in England und Amerika*. Darmstadt, 1981.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

Postmodernism: Theory and Fiction

Dr. K. Frank Tuesday 16:15 – 17:45 113 2hrs.

In the second half of the 20th century, the novel has to face new challenges: On the one hand, it is confronted by rapidly changing conceptions of reality and society, on the other, it is still firmly in the grip of an overwhelming literary tradition and conventions of the genre established in the 19th century. On top of this, the dominance of new media changes modes of perception and takes over some of the novel's tasks more effectively and successfully.

Under the pressure of these developments, a variety of experiments with the novel form shows new attempts to break up the conventional structures of the genre and transform it by playing with narrative techniques, language and intertextuality, thereby challenging readers towards more active ways of approaching the text.

In this seminar, we will tackle three British examples of postmodernist experiments, two of them with film adaptations, and discuss philosophical influences as well as theoretical concepts connected with postmodernist writing.

Texts: Please read John Fowles' *The French Lieutenant's Woman* before the term starts.

Registration: Registration deadline is Sunday, August 15, 2010.

Prerequisite credits must be handed in by February 3, 2011.

6 Projektseminare

Persönliche Anmeldung

Iconicity in Language

Dr. M. Isermann Monday 09:15 – 10:45 333 2hrs.

Description see page 39.

7 Oberseminare

Persönliche Anmeldung
Course requirements (unless noted otherwise): Regular attendance and active participation, course preparation and homework assignments, oral presentation and term paper.

Oberseminar

Prof. V. Nünning Blockveranstaltung N.N. 2st.

Dieses Seminar richtet sich an Doktorandinnen und Doktoranden der anglistischen und amerikanistischen Literaturwissenschaft. Im Mittelpunkt stehen die Diskussion grundlegender Probleme, die sich beim Verfassen einer literaturwissenschaftlichen Dissertation ergeben, sowie ausgewählte Theorien (etwa feministische Narratologie) und Themen.

Anmeldung: Eine persönliche Anmeldung in meiner Sprechstunde ist erforderlich.

Recent Developments in Literary Criticism

Prof. P. Schnierer Thursday 14:15 – 15:45 114 2hrs.

This is a seminar dedicated to theses in the making. If you are currently writing (or about to commence) a *Zulassungsarbeit*, an M.A. thesis or a Ph.D. thesis, this is the forum for you. We will discuss ongoing research and try to establish a structure that gives mutual support, help and encouragement.

Registration: Registration is open from the moment you read this. Come and see me in room 212 (Thursdays at 10.00 or at any time my door is open). Prior participants in one of my Oberseminare may mail to <pps@urz.uni-heidelberg.de>.

Oberseminar

Prof. G. Leypoldt Thursday 16:15 – 17:45 114 2hrs.

This seminar is for aspiring post-graduate students and will serve as a forum for presenting and discussing research projects and debating project-related problems of literary and cultural theory.

8 Examensvorbereitung

8.1 Sprachwissenschaft

Kein Scheinerwerb
Persönliche Anmeldung

Colloquium

N.N. Tuesday 14:15 – 15:45 122 2hrs.

This course will prepare students for their written and oral exams. We will revise key theoretical and methodological approaches in English linguistics. Students will also have the opportunity to discuss specific exam topics in class.

Registration: <Ingrid.Fauser@urz.uni-heidelberg.de>

Kolloquium

Prof. B. Glauser Dienstag 14:15 – 15:45 108 2st.

Dieses Kolloquium bereitet auf die schriftlichen und mündlichen Abschlussprüfungen in der Linguistik vor. Anhand geeigneter Texte und Übungsmaterialien werden die Kernbereiche der englischen Sprachwissenschaft diskutiert. Neben diesem allgemeinen Prüfungswissen werden auch die Schwerpunktthemen der TeilnehmerInnen berücksichtigt.

Voraussetzung: Aktive Vorbereitung und Mitarbeit werden erwartet.

Examenskolloquium

Priv.-Doz. Dr. S. Kleinke Donnerstag 09:15 – 10:45 110 2st.

Die Veranstaltung wendet sich an Studierende des Hauptstudiums und vor allem an Examenskandidaten (Staatsexamen, Magister). Sie gibt ihnen Unterstützung bei der Auswahl und Vorbereitung von Wahlgebieten für das Examen. Im ersten Teil jeder Sitzung werden überblicksartig die einzelnen Teilbereiche der Linguistik dargestellt und diskutiert. Im Anschluss daran werden jeweils Fragen beantwortet, die in Examina vorkommen könnten, und entsprechende Übungsaufgaben gelöst. Die jeweiligen Übungen und Aufgaben sind für jede Sitzung vorzubereiten.

Anmeldung: E-mail an <anmeldung.kleinke@googlemail.com>.

Texte: Relevante Literatur: Kortmann, Bernd (2005): *English Linguistics: Essentials*. Berlin. Cornelsen. (Zur Anschaffung empfohlen).

Weitere Literaturhinweise in der ersten Sitzung.

The Structure of Present-Day English

Dr. M. Isermann Thursday 18:15 – 19:45 108 2hrs.

One part of the objective of this course is to provide students with an opportunity to prepare for the exam Rahmenthema of the same title. The other is to assemble, brush up, and supplement the fragmented bits and pieces of linguistic knowledge that have accumulated during the years of study in such a way that students feel confident about their knowledge of linguistics and are able to tackle practical linguistic problems. The topics dealt with very much overlap with those covered by the Introduction to Linguistics, i.e., presentations, discussions and exercises will focus on the core linguistic disciplines.

Note: There will be a one-hour *Übung* accompanying the course on Fridays, 11-12.

Texts: A Reader containing the texts to be studied and discussed will be available by the beginning of term. Exercise sheets and additional material can be downloaded from ESEM.

Registration: Please sign up on the list on my door (325). The number of participants is restricted to 40 students this time. Priority is given to Master students and to those who are taking the Structure of PDE Klausur in the Staatsexamen directly after the end of term.

Colloquium

Priv.-Doz. Dr. S. Kleinke Friday 11:15 – 12:45 122 2hrs.

This seminar is aimed at students at the end of their *Hauptstudium* who are planning to write a *Staatsexamens-* or *Magisterarbeit* in English (or those who have already started to work on a project). It offers writers of theses and dissertations a forum for presentation and discussion of their work-in-progress. In addition, we will be looking at how linguistic projects are best organized and discuss current research issues including both methodological and theoretical concerns wherever possible. A detailed plan and further details on how the course is organised will be provided in the first session.

Note: A detailed seminar plan will be passed around before the first session via E-Mail.

Registration: You can register for this class during my office hours (preferred) or by e-mail. <kleinke@googlemail.com>.

The History of English (for Examination Candidates (fortnightly))

Prof. J. Insley Wednesday 16:15 – 17:45 116 2hrs.

This course is aimed at examination candidates as a help in revision for oral and written examinations (Staatsexamen, Magister, BA, etc.). The major periods of the History of English will be examined, with emphasis being given to phonology, morphology, vocabulary and the external historical framework.

Texts: A reading list will be distributed in the first session.

8.2 Literaturwissenschaft

Kein Scheinerwerb
Persönliche Anmeldung

Colloquium

Prof. G. Leypoldt Monday 16:15 – 17:45 108 2hrs.

This course is intended for exam candidates, and it offers a forum for discussing and presenting examination topics and outlines of M.A. or Staatsexamen theses.

Registration: you can register in the first session, October 18.

Examenskolloquium

Prof. V. Nünning Mittwoch 11:15 – 12:45 115 2st.

In diesem Kolloquium wird Wissen vermittelt, das für die Examensvorbereitung (für Magister- und Lehramtskandidaten) von Relevanz ist. Es wird – jeweils anhand von konkreten Beispielen – erörtert, was relevante Fragestellungen für Abschlussarbeiten sind und wie diese aufgebaut sein sollten, welche Themen sich für mündliche Prüfungen eignen, wie man sich auf mündliche und schriftliche Prüfungen vorbereitet, und welches ‚Überblickswissen‘ eine notwendige Voraussetzung für mündliche Examina darstellt. Da eine gute Vorbereitung für eine Prüfung bereits mit der Auswahl von Lehrveranstaltungen im Hauptstudium beginnt, sind auch Teilnehmer und Teilnehmerinnen willkommen, die noch nicht alle Scheine erworben haben.

Anmeldung: Bitte melden Sie sich per E-Mail an.

Kolloquium

Prof. P. Schnierer Donnerstag 11:15 – 12:45 112 2st.

Diese Ankündigung ist auf Deutsch, aber das Kolloquium wird beide Sprachen in ihr Recht setzen. Es soll der Vorbereitung auf Staatsexamina und Magisterprüfungen dienen und wird sich demnach an Ihren Themen, insbesondere denen Ihrer mündlichen Prüfungen, orientieren. Ein *mock exam* ist ebenso geplant wie individuelle Beratung bei der Konzeption und Organisation Ihrer Prüfungsthemen.

Anmeldung: ab sofort in Raum 212, am liebsten in meiner wöchentlichen Sprechstunde (Do 10.00).

8.3 Sprachpraxis

Kein Scheinerwerb

Anmeldung per Online-Formular erforderlich.
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Translation for Exam Candidates

K. Henn Monday 14:15 – 15:45 116 2hrs.

K. Henn Monday 16:15 – 17:45 116 2hrs.

D. O'Brien Tuesday 11:15 – 12:45 108 2hrs.

D. O'Brien Tuesday 16:15 – 17:45 108 2hrs.

This course will prepare you for *Klausur I* of the *Staatsexamen*. We will go through a past exam each week, concentrating on the areas that typically cause most difficulty. You will have the opportunity to have homework marked regularly. The course will conclude with a mock exam.

Note: This course is only open to students taking their exams at the end of the semester.

Registration: Registration is through SignUp only.

9 Sprachpraxis

9.1 Pronunciation Practice/Begleitkurs Phonetik

Anmeldung per Online-Formular erforderlich.
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This is a practical class in the language lab in which you actively improve your English pronunciation. The *Begleitkurs* should be taken in the same semester as the lecture 'Introduction to English Phonetics and Phonology' (see page 11), but certainly not before the lecture. The *Schein* that you receive for passing this class is the so-called 'Aussprachetest'. B.A. students receive 1 CP for passing this class. Sign up online for either British English (BrE) or American English (AmE) classes. Please note that you will lose your place in a *Begleitkurs* if you do not turn up for the first session.

Texts: You will need to obtain one of the following books for the *Begleitkurs* (the first for British, the second for American English pronunciation):

Sauer, Walter. 2006. *A Drillbook of English Phonetics*. Third Edition. Heidelberg: Winter. (or second edition).

Sauer, Walter. 2006. *American English Pronunciation: A Drillbook*. Third Edition. Heidelberg: Winter. (or second edition).

Pronunciation Practice/Begleitkurs Phonetik (British English)

N. Haas Friday 09:15 – 10:00 ZSL 320 1hr.
N. Haas Friday 10:15 – 11:00 ZSL 320 1hr.
N. Haas Friday 11:15 – 12:00 ZSL 320 1hr.
N. Haas Friday 12:15 – 13:00 ZSL 320 1hr.
N. Haas Friday 14:15 – 15:00 ZSL 320 1hr.
N. Haas Friday 15:15 – 16:00 ZSL 320 1hr.
N. Haas Friday 16:15 – 17:00 ZSL 320 1hr.

Pronunciation Practice/Begleitkurs Phonetik (American English)

J. Martens Thursday 12:15 – 13:00 ZSL 320 1hr.
J. Martens Thursday 13:15 – 14:00 ZSL 320 1hr.
J. Martens Thursday 14:15 – 15:00 ZSL 320 1hr.
J. Martens Thursday 15:15 – 16:00 ZSL 320 1hr.
J. Martens Friday 13:15 – 14:00 ZSL 320 1hr.

9.2 Grammar/Tense and Aspect

Anmeldung per Online-Formular erforderlich.

C. Burmedi Monday 09:15 – 10:45 122 2hrs.
K. Pfister Tuesday 11:15 – 12:45 110 2hrs.
K. Henn Tuesday 14:15 – 15:45 115 2hrs.
K. Henn Tuesday 16:15 – 17:45 115 2hrs.
D. O'Brien Wednesday 11:15 – 12:45 122 2hrs.
K. Henn Thursday 11:15 – 12:45 108 2hrs.
K. Pfister Friday 09:15 – 10:45 115 2hrs.
K. Pfister Friday 11:15 – 12:45 115 2hrs.

The aims of this course are twofold: to help you use tense and aspect correctly, and to help you identify typical errors and explain your corrections. Almost all the classes will be based on homework set the week before (estimated homework time: 2 hours per week). Your grade will be based on a centralized exam at the end of the course.

9.3 Grammar/Tense and Aspect for Repeat Students

C. Burmedi Tuesday 09:15 – 10:45 122 2hrs.
C. Burmedi Tuesday 11:15 – 12:45 122 2hrs.

Only students who have failed Grammar 1 in a previous semester may register for this course! Students in the Repeat Course will be asked to approach the learning materials with more self-reliance than in the original course. They will be expected to review the Grammar 1 handouts and formulate questions for class discussion as homework. Class work will then consist of in-depth discussion of typical mistakes and exam type exercises.

9.4 Writing/Essential Skills for Writing

Anmeldung per Online-Formular erforderlich.

Course Requirements: Regular attendance, homework time, exam.

T. Pittman	Monday	16:15 – 17:45	113	2hrs.
D. O'Brien	Tuesday	09:15 – 10:45	116	2hrs.
K. Henn	Tuesday	11:15 – 12:45	333	2hrs.
D. O'Brien	Wednesday	09:15 – 10:45	122	2hrs.
T. Pittman	Wednesday	14:15 – 15:45	112	2hrs.
T. Pittman	Wednesday	16:15 – 17:45	112	2hrs.
K. Henn	Thursday	16:15 – 17:45	108	2hrs.

This is a pre-essay-writing course in which you will learn to compose well-structured and varied sentences. The course will deal with sentence elements and functions, coordination and subordination, non-finite and verbless clauses, relative clauses and the noun phrase, and thematization. Emphasis will be placed on both analysis and production. Exercise types will include error detection and correction and elementary paragraph production.

Note: You should have passed Grammar/Tense and Aspect to register for this course!

9.5 Translation into English/Structure and Idiom

Anmeldung per Online-Formular erforderlich.

Course Requirements: Regular attendance, homework time, exam.

B. Gaston	Monday	09:15 – 10:45	108	2hrs.
B. Gaston	Monday	14:15 – 15:45	122	2hrs.
T. Pittman	Monday	18:15 – 19:45	113	2hrs.
K. Pfister	Tuesday	09:15 – 10:45	113	2hrs.
N. Jeck	Wednesday	11:15 – 12:45	333	2hrs.
N. Jeck	Wednesday	14:15 – 15:45	115	2hrs.
K. Pfister	Thursday	11:15 – 12:45	115	2hrs.

This course is intended to be taken after Grammar/Grammar and Style I, and after or alongside Writing/Writing I. The course deals with contrastive problems for native speakers of German, concentrating, typically, on problems of grammar rather than vocabulary. Typical problem areas are: conditionals, modality, reported speech, adverbs/adjectives, gerund/infinitive, word order. The German texts that are translated will usually have been adapted in order to concentrate on these problem areas.

9.6 English in Use

Anmeldung per Online-Formular erforderlich.
Course Requirements: Regular attendance, course preparation/homework assignments, examination.

International Business English

M. de Witt Wednesday 09:15 – 10:45 114 2hrs.

This course arms the student with practical skills to function in the job market, from applying for a suitable position to communicating successfully in the workplace. The course takes an international perspective, preparing the student to function in a multi-cultural business environment. Some of the topics that are covered are the following:

- Business communication, including letters, e-mails and report writing
- Analysis of job advertisement
- Writing a cover letter and CV
- Preparing and delivering business presentations
- Introduction to international business culture

Vocabulary and Idiom

D. O'Brien Thursday 09:15 – 10:45 116 2hrs.

The aim of this course is to help you expand and enrich both your active and passive vocabulary in English. You will begin by learning how to use your *dictionaries* most effectively and then go on to look at such areas as *word formation*, *semantic fields*, *phrasal verbs*, *idioms*, *false friends*, and *register and style*. In addition, we will deal with various topic areas each week (for example *politics*, *personal finance*, *books*, *the media*, *education*, *health*, and *sport* to mention just a few) by means of exercises and newspaper articles. The emphasis of the course will be on practical work – you will be confronted with a myriad of exercises to do at home and in class.

If you enjoy words and language, if you are the type of person who gets sidetracked when using a dictionary, then this course is for you.

Texts: A good up-to-date learner's dictionary (Longman DCE, OALDE, Collins COBUILD etc), which you should bring to class each week.

Current Topics: Practice in Spoken English

T. Pittman Thursday 16:15 – 17:45 113 2hrs.

Die Kursbeschreibung lag zu Redaktionsschluss noch nicht vor – bitte schauen Sie im Internet nach Details.

9.7 Advanced Writing/Academic Essay Writing

Anmeldung per Online-Formular erforderlich.

Course requirements:

Regular attendance and active participation, regular homework assignments, final essay.

Academic Essay Writing

K. Zawatzky	Monday	09:15 – 10:45	116	2hrs.
K. Zawatzky	Monday	11:15 – 12:45	116	2hrs.
C. Sweeney	Monday	14:15 – 15:45	114	2hrs.
C. Sweeney	Monday	16:15 – 17:45	114	2hrs.
K. Putnam	Tuesday	09:15 – 10:45	114	2hrs.
T. Pittman	Tuesday	14:15 – 15:45	333	2hrs.
T. Pittman	Tuesday	16:15 – 17:45	333	2hrs.
B. Gaston	Wednesday	14:15 – 15:45	114	2hrs.
B. Gaston	Wednesday	16:15 – 17:45	114	2hrs.

This course offers you the opportunity to improve your language skills while learning to organize and write various types of academic papers. It will cover strategies for approaching writing assignments, tools such as outlines and game plans for structuring your papers, and proofreading and editing tips to help you polish your work. After completing the class, you will be prepared to write the kinds of academic essays most often required for university courses as well as on essay examinations.

9.8 Stylistics/Grammar and Style II

Anmeldung per Online-Formular erforderlich.

Course requirements:

Regular attendance and active participation, regular homework assignments, final essay.

Text Types: Exposition and Argumentation

T. Pittman	Monday	11:15 – 12:45	110	2hrs.
T. Pittman	Monday	14:15 – 15:45	113	2hrs.
B. Gaston	Tuesday	09:15 – 10:45	108	2hrs.
B. Gaston	Tuesday	14:15 – 15:45	114	2hrs.
B. Gaston	Tuesday	16:15 – 17:45	110	2hrs.

The intention of this course is to enable students to understand and produce expository and argumentative texts, that is to say, texts that describe, explain, argue and persuade. We will be dealing with a wide variety of written texts and styles of language, but concentrating on nonfiction (to distinguish this course from Text Types: Description and Narration).

Note: Students who have failed Grammar and Style 2 (regardless of the course title or the instructor) in a previous semester should consider registering for the Grammar and Style 2 for Repeat Students Course which is listed under “Sonstiges” in SignUp. If you are having difficulty deciding what course to take, please contact Carolyn Burmedi.

Lehramt students who are repeating Grammar and Style 2 and anticipate a problem receiving their Scheine in time to register for the *Staatsexamen* **must be** enrolled in the repeat class. Such students should contact Carolyn Burmedi immediately.

Text Types: Description and Narration

C. Burmedi Thursday 09:15 – 10:45 122 2hrs.

C. Burmedi Thursday 11:15 – 12:45 122 2hrs.

The intention of this course is to enable students to understand and produce descriptive and narrative texts. We will start with description, which strives to re-create, invent, or visually present a person, place, event, or action so that the reader can picture that which is being described. In class we will focus on journal writing as our prime example. We will then move on to narration, which uses description as one of many elements to tell a story or narrate an event or series of events. In order to illuminate these principles, texts such as hymns, fables, fairy tales and short stories will be examined, translated and produced throughout the semester.

Note: Students who have failed Grammar and Style 2 (regardless of the course title or the instructor) in a previous semester should consider registering for the Grammar and Style 2 for Repeat Students Course which is listed under “Sonstiges” in SignUp. If you are having difficulty deciding what course to take, please contact Carolyn Burmedi.

Lehramt students who are repeating Grammar and Style 2 and anticipate a problem receiving their Scheine in time to register for the *Staatsexamen* **must be** enrolled in the repeat class. Such students should contact Carolyn Burmedi immediately.

9.9 Grammar and Style II for Repeat Students

C. Burmedi Thursday 14:15 – 15:45 122 2hrs.

Only students who have failed Grammar and Style 2 (regardless of the course title or the instructor) in a previous semester **may** register for this course!

Lehramt students who are repeating Grammar and Style 2 and anticipate a problem receiving their *Scheine* in time to register for the *Staatsexamen* **must be** enrolled in this class.

Students in the Repeat Course will be confronted with the task of translating historical texts. They will be expected to meet regularly in study groups outside of class in order to prepare homework assignments.

Grades will be based on a twelve-page paper documenting the process of translating a passage from *Im Westen Nichts Neues*. Students’ understanding of translation principles as well as appropriate vocabulary, grammar and register will also be assessed through a midterm and a final exam.

Texts: Remarque, Erich Maria. *Im Westen Nichts Neues*.

9.10 Exposition and Argumentation

Only for *Staatsexamen* and BA students who begin their studies in winter 2010/11 or later.
All other students please look at “Stylistics/Grammar and Style II” on page 55.

Anmeldung per Online-Formular erforderlich.

Course requirements:

Regular attendance and active participation, regular homework assignments, final essay.

T. Pittman Monday 11:15 – 12:45 110 2hrs.

T. Pittman Monday 14:15 – 15:45 113 2hrs.

B. Gaston Tuesday 09:15 – 10:45 108 2hrs.

B. Gaston Tuesday 14:15 – 15:45 114 2hrs.

B. Gaston Tuesday 16:15 – 17:45 110 2hrs.

The intention of this course is to enable students to understand and produce expository and argumentative texts, that is to say, texts that describe, explain, argue and persuade. We will be dealing with a wide variety of written texts and styles of language, but concentrating on nonfiction (to distinguish this course from Text Types: Description and Narration)

Note: Students who have failed Grammar and Style 2 (regardless of the course title or the instructor) in a previous semester should consider registering for the Grammar and Style 2 for Repeat Students Course which is listed under “Sonstiges” in SignUp. If you are having difficulty deciding what course to take, please contact Carolyn Burmedi.

Lehramt students who are repeating Grammar and Style 2 and anticipate a problem receiving their Scheine in time to register for the *Staatsexamen* **must be** enrolled in the repeat class.

Such students should contact Carolyn Burmedi immediately.

9.11 Description and Narration

Only for *Staatsexamen* and BA students who begin their studies in winter 2010/11 or later.
All other students please look at “Stylistics/Grammar and Style II” on page 55.

Anmeldung per Online-Formular erforderlich.

Course requirements:

Regular attendance and active participation, regular homework assignments, final essay.

C. Burmedi Thursday 09:15 – 10:45 122 2hrs.

C. Burmedi Thursday 11:15 – 12:45 122 2hrs.

The intention of this course is to enable students to understand and produce descriptive and narrative texts. We will start with description, which strives to re-create, invent, or visually present a person, place, event, or action so that the reader can picture that which is being described. In class we will focus on journal writing as our prime example. We will then move on to narration, which

uses description as one of many elements to tell a story or narrate an event or series of events. In order to illuminate these principles, texts such as hymns, fables, fairy tales and short stories will be examined, translated and produced throughout the semester.

Note: Students who have failed Grammar and Style 2 (regardless of the course title or the instructor) in a previous semester should consider registering for the Grammar and Style 2 for Repeat Students Course which is listed under “Sonstiges” in SignUp. If you are having difficulty deciding what course to take, please contact Carolyn Burmedi.

Lehramt students who are repeating Grammar and Style 2 and anticipate a problem receiving their Scheine in time to register for the *Staatsexamen* **must be** enrolled in the repeat class. Such students should contact Carolyn Burmedi immediately.

9.12 Translation II (E-G)

Anmeldung per Online-Formular erforderlich.

K. Gunkel	Wednesday	09:15 – 10:45	333	2hrs.
K. Gunkel	Thursday	08:30 – 10:00	108	2hrs.
K. Gunkel	Thursday	11:15 – 12:45	333	2hrs.
K. Gunkel	Friday	08:30 – 10:00	333	2hrs.

In this course you will learn to translate English-language literary texts into German using tools which help you reproduce for your readers the effects which the original authors create for theirs. To achieve this aim, you will learn the limitations of word-by-word translation and the importance of contextuality. We will see that the sentence cannot be understood and translated in isolation from the paragraph nor the paragraph in isolation from the entire text. Consequently, we will acknowledge these textual relationships and base our choices as translators on a thorough literary and linguistic analysis of the originals. Course requirements: a) steady attendance and active class participation (regular homework assignments to be handed in); b) a group project; and c) a final exam in form of an in-class translation

9.13 Advanced English in Use

Anmeldung per Online-Formular erforderlich.
Course Requirements: Regular attendance, regular homework assignments, written exam.

Advanced Vocabulary and Idiom

C. Burmedi Monday 11:15 – 12:45 122 2hrs.

The aim of this course is to help you expand and enrich both your active and passive vocabulary in English through a myriad of authentic articles and exercises to do at home and in class.

Course requirements for Erasmus and MA students:

regular attendance and active participation

30 hour internship in an English-speaking environment

homework including one 15-minute oral report

final written exam

Advanced Translation into English

P. Bews Thursday 16:15 – 17:45 112 2hrs.

This course is primarily intended for students who plan to take *Staatsexamen* in the future and who would like to practice translating for the exam BEFORE they take the special course for exam candidates offered by Derek O'Brien and Kay Henn. Erasmus students are also welcome, as are MA students who like translating.

Note: Before registering for the course, students should have spent a year abroad and have their ZP.

Creative Writing

P. Bews Thursday 18:15 – 19:45 112 2hrs.

This course is for all those of whatever age who enjoy writing. Be prepared for a long evening as we go to a pub after class to continue the discussions.

10 Lektürekurse

Neu-Irisch, Irisch-Gälisch

N. Leypoldt Dienstag 18:15 – 19:45 112 2st.

Irische Sprachkenntnisse können den Kontakt mit Irland und seinem Kultur vertiefen, sie bieten zudem Einblicke in das in Irland gesprochene Englisch (Hiberno-Englisch). Diese Übung ist für Studierende ohne Vorkenntnisse bzw. mit geringen Vorkenntnissen geeignet. Der Kurs konzentriert sich auf gesprochenes Irisch und Grammatik bis zum Niveau A1 des Gemeinsamen Europäischen Referenzrahmen (Lehrplan siehe <http://www.teg.ie/pdf/A1_syll.pdf>). Besondere Interessen der Studierenden werden nach Möglichkeit berücksichtigt.

Slán go fóill! („Tschuß für jetzt“)

Texte: Arbeitsmaterialien werden im Unterricht verteilt.

Anmeldung: per E-mail unter: <niamh.leypoldt@ireland.com>

Hot Off the Press

Prof. D. Schloss/Dr. H. Jakubzik Wednesday 18:15 – 19:45 333 2hrs.

In this class, we assume the role of trend-spotters. We sample new works and publications coming out of America – in the fields of literature, film, music, media culture, politics, and thought – and try to evaluate the interests of the contemporary American public.

In the first session, we will put together the class schedule; student suggestions are always welcome. Each week we will be focusing on a new work or object – novel, film, radio show, etc. – to be introduced by one of the class participants. Reading samples will be supplied to the group in advance (via our homepage).

Further information: HOP schedules from past semesters are available online

<<http://www.as.uni-heidelberg.de/hop/>>;

another way to get an impression of our work is to read our book *Zweiundzwanzig*

amerikanische Romane aus dem neuen Jahrhundert: Literaturkritische Essays zur Einführung

<<http://www.buchhandel.de/detailansicht.aspx?isbn=978-3-86821-124-5>>.

Registration: No registration necessary.

Students of all semesters are welcome.

11 Fachdidaktik

Anmeldung per Online-Formular erforderlich.

Das Lehrwerk – lerntheoretische und methodisch-didaktische Grundlagen

S. Mußmann Montag 16:15 – 17:45 112 2st.

H. Weißling Montag 18:15 – 19:45 115 2st.

I. Sikora-Weißling Donnerstag 14:15 – 15:45 115 2st.

I. Sikora-Weißling Donnerstag 16:15 – 17:45 115 2st.

Da die Veranstaltung der Vorbereitung des Praxissemesters dient und mit diesem curricular eng verzahnt ist, wird dringend angeraten, sie vor dem Praxissemester zu besuchen.

Das Lehrwerk hat vor allem im Englischunterricht der Sekundarstufe I sehr große Bedeutung. Sein methodisches Konzept steuert den Sprachlehrgang, vernetzt die verschiedenen Bereiche des Lernprozesses und bündelt sie in einer Progression. Sein Ziel ist es, ein System zu schaffen, das effektives und motivierendes Englischlernen ermöglicht.

Für die Lehrerinnen und Lehrer ist es angesichts vieler Reformen und Neuerungen im Bildungssystem auch ein „heimlicher“ Lehrplan, der den Unterrichtsalltag verlässlich ordnet und die sprachliche Progression der Schüler kontrolliert.

In dieser Veranstaltung sollen eng am Lehrwerk die Prinzipien und Begriffe, die für seine Konzeption wichtig sind, untersucht werden: Ganzheitlichkeit, Schüler-, Handlungs-, Projekt- und Produktorientierung, Lernstrategien, Fertigkeitentraining und Kompetenzen, Differenzierung, Kreativität, Emotion, interkulturelles Lernen sowie auch der Erwerb von Sprachmitteln, Lexik und Grammatik.

Die gerade auf dem Markt erscheinenden Lehrwerke der neuen Generation werden unter fachdidaktischen Kriterien untersucht und evaluiert, ihr Wert für den gymnasialen Unterricht praktisch erforscht.

Eine Sitzung wird durch einen Unterrichtsversuch an einer Schule der Region ersetzt.

Texte: Lehrwerke werden gestellt.

Scheinerwerb: Regelmäßige Anwesenheit, aktive Teilnahme, eine Hausarbeit von ca. 10 Seiten oder ein gehaltenes Referat und dessen schriftliche Zusammenfassung.

12 Ethisch-Philosophisches Grundstudium

Nur Lehramtsstudiengang

Der Deutsche Idealismus und die angelsächsische Dichtung des frühen 19. Jahrhunderts

Dr. C. Kömürücü Freitag 13:15 – 14:45 115 2st.

Beschreibung siehe Seite 35.

The ‘Doppelganger’ in Late Victorian and Modernist Fiction

Dr. C. Lusin Tuesday 14:15 – 15:45 113 2hrs.

Description see page 20.

The Shoah in Modern North American Fiction

Dr. E. Hänßgen Friday 11:15 – 12:45 116 2hrs.

Description see page 30.

13 Übergreifende Kompetenzen

Angebote zum Erwerb von Leistungspunkten im Bereich „Übergreifende Kompetenzen“ des Anglistischen Seminars für Studierende der Anglistik:

Neu-Irisch, Irisch-Gälisch

N. Leypoldt Dienstag 18:15-19:45 112 2st.

Beschreibung siehe Seite 60.

Hot Off the Press

Prof. D. Schloss/Dr. H. Jakubzik Wednesday 18:15 – 19:45 333 2hrs.

Description see page 60.