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Ruprecht-Karls-Universität
Heidelberg

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Course Catalogue
Winter 2018/19

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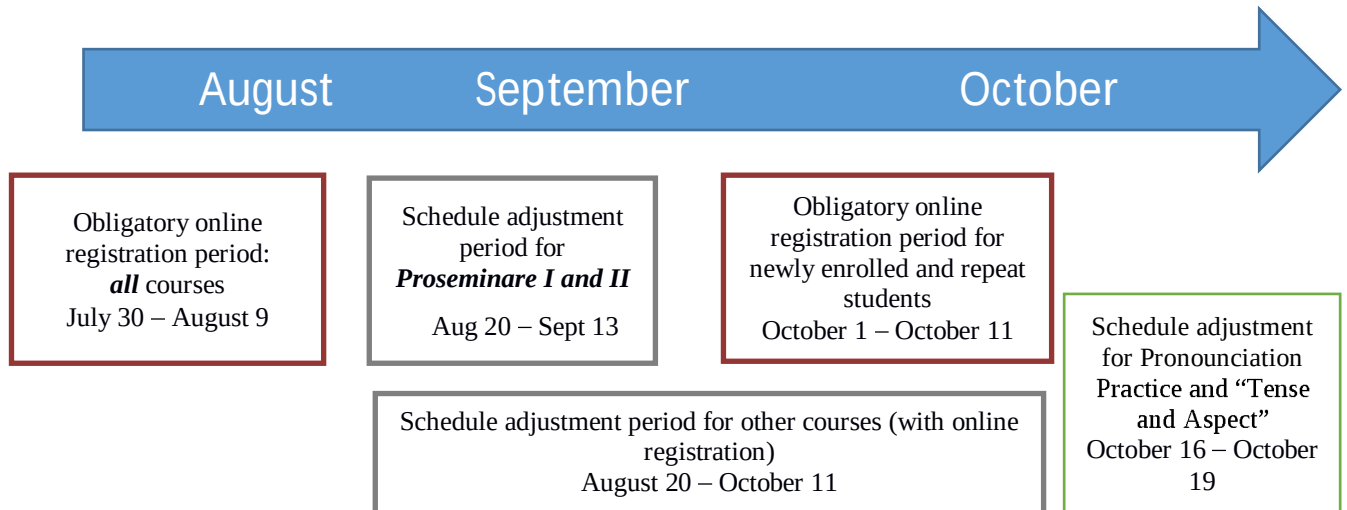
1. Introduction

This *Course Catalog* lists information about the lectures, seminars, language courses etc. offered at the English Department, Ruprecht-Karls-Universität Heidelberg, Germany, in the winter term 2018/19, including registration procedures and the preparation that is expected of students before the beginning of the term. Corrections and additions to this catalog are published early in October. Please do not forget to confirm the place and time of your courses on the department's homepage, <<http://www.as.uni-heidelberg.de>>, before the semester begins. The editorial deadline for this PDF-publication was June 26, 2018.

1.1 Key Dates and Deadlines

Lecture Period	October 16, 2018 – February 9, 2019
Freshers' Day	October 10, 2018
Information meeting for student of the new M.Ed.	October 15, 2018, 11.00, room 108
Holidays	November 1; Dec 24 – January 6
Obligatory online registration period: all courses	July 30 – August 12
Schedule adjustment period for Proseminare I and II	August 20 – September 13
Schedule adjustment period for other courses (with online registration) (The adjustment period for Proseminare ends sooner so as make sure there is enough time to prepare the seminar as requested, i.e. get and read the prerequisite texts)	August 20 – October 11
Obligatory online registration period for newly enrolled and repeat students	October 1 – October 11
Schedule adjustment period for Pronunciation Practice and “Tense and Aspect”	October 16 – October 19

Overview



1.2 Registration

There are two different ways to register for courses

1. In person (sometimes via e-mail)
2. Online (“Kurswahl”)

Personal Registration

As soon as the Course Catalog is published, you can register during the professors' office hours (which are published on the department's homepage). Sometimes, professors prefer e-mail registration; this is indicated in the individual course descriptions in the following pages. In-person registration is common for Proseminare III, Hauptseminare (main seminars) and Oberseminare (advanced seminars), Kolloquien and all other courses that bear the caption “in-person registration” or that prescribe in-person registration in their descriptions.

Online Registration (“Kurswahl”)

You must register online for all language courses, tutorials for introductory lectures, proseminars and didactics courses during the registration period (see the chapter on key dates and deadlines). In order to keep the number of participants even across courses, you are required to indicate alternatives to your favourite courses. The department is aware that it can be challenging to juggle alternatives in your schedule, but experience has shown that courses with consistently low and even numbers of participants are well worth the trouble.

In the afternoon of the day after registration ends, your online account will show the courses you were assigned.

Please note that the **obligatory registration for all courses (with online registration)** starts and ends early: you must apply for places online between **July 30 and August 9, 2018**.

(The Studienkommission asked us to prepone the registration process for two reasons: earlier registration lets students know much sooner which courses they are taking, which makes planning easier. Also, most other institutes have earlier registration periods. To keep the confusion at an acceptable level, the English Department decided to set the same registration periods as the German Department.

There is a generous "schedule adjustment period" when students can cancel their participation in a course (and free their place for another student) or change to a different course (see "rules").

Please note that the schedule adjustment periods for Proseminare is shorter than the one for other courses, because Proseminare usually ask for preparatory reading (which takes time).

Students who enrol after the registration period ends can, of course, choose their courses at a later period ((April 2-12). The same is true for students who failed a course: they can also register for a repeat class during the later period.

Rules for online registration

Every student at the English Department automatically gets an account in the internet platform *SignUp*, approximately one week after enrolment. You log in with your last name (please note that login is case sensitive), your matriculation number, and the password associated with your UniID. The login-page is here:
<https://studium.as.uni-heidelberg.de/SignUp/as/Faculty/index-studierende.jsp>.

After logging in, click on "Kurswahl", and pick a course type (e.g. "Proseminar I Literaturwissenschaft", "Tutorium Einführung Sprachwissenschaft" etc.). A list of all the courses of this type should appear. Drag the course you want to attend from the left column to the top of the right column. Drag your second choice to the spot below and continue until all spots in the right column are full. When the green message appears, your choices have been automatically stored. If you are new to the process, it may be a good idea to click "Hilfe" ("Help") and watch the video that demonstrates what you are supposed to do.

Please note that you can only register for four different course types that have a limited number of participants (plus as many lectures as you want). You can change your choice of courses at any time during the registration period. It makes no difference when you make your choice, as long as you do so before the deadline.

If you have trouble logging in or indicating your course selections, please see Mr. Jakubzik during his office hours (see the department's homepage under "Personen" for dates), or click on "Kontakt" on the login page and send an e-mail with a description of your problem.

During the **schedule adjustment periods** you can change your registrations and

1. Introduction 1.3 Übergreifende Kompetenzen/Fachdidaktik in the BA (50% “Lehramtsoption”)

swap your place in one course for a place in a different course, provided this second course has spaces available. You can also cancel your registration for courses you were assigned but cannot attend. Please note that you *cannot* register for additional courses during the adjustment periods.

1.3 Übergreifende Kompetenzen/Fachdidaktik in the BA (50% “Lehramtsoption”)

All BA students need to accumulate 20 credit points in *Übergreifende Kompetenzen* (ÜK). For details, see the *Übergreifende Kompetenzen* download on the English department website. Credit points for university courses that are unrelated to either of your BA subjects will normally be recognized as ÜK (but please note the special regulations for the Lehramtsoption in BA English Studies).

Students intending to pursue an MEd need to accumulate the *Übergreifende Kompetenzen* credits specified under *Lehramtsoption*. Sixteen of these points are earned at the *Institut für Bildungswissenschaft*. The remaining four points are allocated to *Fachdidaktik* (two in each BA subject).

There are several ways to earn the two credit points required for English *Fachdidaktik*:

- You can attend one of the dedicated Fachdidaktik courses ("Fachdidaktik for BA students" -- in contrast to "Fachdidaktik 1" and "Fachdidaktik 2" which are GymPO or Master of Education specific courses.)
- In one of the following courses you can obtain 2 credit points Fachdidaktik and up to three credit points for a Proseminar, *or* a Proseminar I Schein (and no Fachdidaktik).
 - Kleiber, Second Language Acquisition and Language Teaching (Tue 4.15),
 - Einführung in Erwerb und Förderung der Zweitsprache Deutsch (*Institut für Deutsch als Fremdsprachenphilologie*, please check <https://lsf.uni-heidelberg.de> for place and time.

Fachdidaktik for students in our Master of Education program

Please attend one of the dedicated courses for your study course, i.e. Didactics & Methodology I (Mon 9.15, 115) or one of the two courses at the *Pädagogische Hochschule Heidelberg*.

1.4 Freshers' Day (orientation for new students)

April 11: Orientation for new students, organized by the faculty, staff and student council of the department of English Studies

This day-long orientation program (October 10, 10 am to 6 pm) is designed to help new students get their academic career in English Studies off to a good start. In small group sessions led by advanced students, new students have the opportunity to gain expert advice on every aspect of life in the department, from putting together a manageable schedule to finding their way around the building. Faculty and staff cover the programs of study, advising system, study abroad opportunities and services available in the department, and the student council and representatives of different clubs introduce themselves as well. The day concludes with a pizza party where students, staff and faculty can mingle and get to know each other. All new students are strongly urged to attend this event.

Freshers' Day traditionally takes place on the Wednesday before classes begin. The schedule is posted on [Aktuelles](#) on our homepage soon after the results of the entrance examination are made public.

1.5 Orientation for new Master or Education students

October 15: Orientation for new Master or Education students, organized by the department of English Studies

This orientation (October 15, 11 am to 12.30 am, room 108) is designed to help new students organize the part of their program that involves the English department. Both "Fachstudienberater" will be present and ready for your questions.

Please look for short-term changes on our homepage, <<http://www.as.uni-heidelberg.de>>. Please note that the information on lectures on <<http://lsf.uni-heidelberg.de>> may be dated.

Final editing: H. Jakubzik & Franziska Friedl
Editorial deadline: 26. June, 2018.

2. Vorlesungen

2.1 Phonetik

Introduction to Phonetics and English Phonology

Priv.-Doz. Dr. S. Mollin

Mon 09:15 - 10:45, Heuscheuer II

In this introductory lecture, we will be dealing with (English) speech sounds from both a theoretical and an applied perspective. After a general introduction to the fields of phonetics and phonology, the sound system 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 paid 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.

N.B.: Students also need to take the course “British/American English Phonetics (Pronunciation Practice)”, either British or American English, preferably in the same semester as the lecture. While no registration is needed for the lecture, you need to sign up online for “British/American English Phonetics”.

Texts: For both the lecture and the course “British/American English Phonetics (Pronunciation Practice)”, one of the following books should be obtained:

- Sauer, Walter. 2013. *A Drillbook of English Phonetics*. Heidelberg: Winter. [for British English]
- Sauer, Walter. 2011. *American English Pronunciation: A Drillbook*. Heidelberg: Winter. [for American English]

2.2 Vorlesung historische Sprachwissenschaft

Lexicology

Dr. R. Möhlig-Falke

Thu 12:15 - 13:45, Heuscheuer II

Language contact takes place whenever speakers of different languages come into contact and are faced with the necessity to communicate with each other. Language contact can arise in very different contact situations, it may affect smaller and larger groups of speakers, it may be short- or long-termed, and it may be more or less restricted to special communicative situations. Accordingly, the effects of two or more languages coming into contact with each other can take many different forms, ranging from the borrowing of individual words to the creation of mixed varieties or

even new languages. Throughout its history from the early Middle Ages until the present day, English has come into contact with many different languages all over the world. English has been severely influenced by contact with other languages, which changed British English but also resulted in new varieties of English world-wide. English has furthermore played a substantial role in the creation of various pidgin and creole languages. This lecture will give an overview of the mechanisms and social contexts of language contact, of the effects of language contact on English, and on the role which English has played in the creation of new contact varieties and languages world-wide.

2.3 Vorlesung moderne Sprachwissenschaft

Lexicology

Priv.-Doz. Dr. S. Mollin

Thu 09:15 - 10:45, NUni HS 10

Lexicology, the study of words, is a discipline that cuts across several of the core branches of linguistics – semantics, morphology and word-formation, historical linguistics. This lecture will touch on all these perspectives and add a psycholinguistic focus, discussing how words are stored and processed in our brains. Questions we will address are, amongst others: How can we describe the meaning of words and their relationships among each other? What are the characteristics of the English lexicon, and does the vocabulary of a language influence the way its speakers think? How does word use vary between speakers of English, i.e. on the national, regional and social levels? What are the origins of the words we use in modern English and how has the historical development of the words determined the modern structure of the lexicon? And how do new words emerge and become established? We will thus try to do the enormous thematic breadth of lexicology justice. Throughout the lecture, classic and recent studies will be discussed in detail in order to introduce lexicological methodology as well.

Conceptual Metaphor Theory

Prof. Dr. Z. Kövecses

Blockseminar, AS 110 / AS 114

The goal of this lecture is to provide an up-to-date and in-depth introduction to the cognitive mechanisms of metaphor and metonymy in cognitive linguistics. We begin by clarifying some of the basic ideas of conceptual metaphor theory, such as source and target domain, the mappings between source and target, the unidirectionality of mappings, the classification of metaphors, the motivation for linguistic and conceptual metaphors, the notion of embodiment, and the like. We then move on to the discussion of some of the major issues concerning metaphor and metonymy in the cognitive linguistic view. These include the issue of how we can identify metaphors in texts, what does and what does not get mapped from

source to target, whether metaphors create or simply reflect previously existing understandings of the world in the form of cognitive models, the nature of metonymy, the question of the relationship between metaphor and metonymy, the relationship between metaphor and conceptual integration, the role of metaphor in discourse, and so on. We also deal with some of the recent challenges to conceptual metaphor theory and we end the lecture with a synthesis of various theories of metaphor. Along the way, we show how a variety of problematic issues can be handled by means of the theory offered in a number of fields, including literary studies and foreign language teaching.

This course takes place in block sessions:

Friday (11/01/19) 10:00 - 13:15 and 14:30 – 16:00 AS 110

Saturday (12/01/19) 10:00 - 13:15 and 14:30 – 16:00 AS 110

Monday (14/01/19) 16:00 - 17:30 AS 110 and 18:00 - 19:30 AS 110

Tuesday (15/01/19) 16:00 - 17:30 AS 110 and 18:00 - 19:30 AS 110

Wednesday (16/01/19) 16:00 - 17:30 AS 110 and 18:00 - 19:30 AS 110

Thursday (17/01/19) 16:00 - 17:30 AS 110 and 18:00 - 19:30

Recommended reading for all participants:

Kövecses, Zoltán (2010): *Metaphor: A Practical Introduction*. Oxford: Oxford University Press. Kövecses, Zoltán (2015): *Where Metaphors Come From*.

Reconsidering Context in Metaphor. Oxford: Oxford University Press.

2.4 Vorlesungen Literaturwissenschaft

17th Century Poetry

Prof. Dr. P. Schnierer

Mon, 9:15 - 10:45, NUni HS14

This lecture series, the second in a six-term cycle, will start with poetry of Shakespeare and his contemporaries, move on to metaphysical poetry, look at the poetry of the interregnum and place special emphasis on the Restoration Period defined by Milton and the Earl of Rochester. I will try to demonstrate the continuing relevance of the lyrical forms, motifs and themes of that time by adducing later poems from the 18th to the 21st century, with a heavy emphasis on popular music. Please buy Paul Keegan, *The Penguin Book of English Verse*. London: Penguin, 2004. Other poems will be made available in class on a weekly basis.

The American Novel: Beginnings to 1900

Prof. Dr. D. Schloss

Wed, 11:15 - 12:45, 108

For a long time, the fiction writers of the American Renaissance, in particular Edgar

Allan Poe, Nathaniel Hawthorne, and Herman Melville, were regarded as the 'founders' of a native American prose tradition. This tradition, associated with the term "American Romance," was contrasted to the realist tradition of the European novel. While European novelists of the nineteenth century seemed preoccupied with the social universe, the romance writers of the United States appeared to focus on the single individual and the inner drama of the soul. To many critics, the Romance tradition exemplified core values of the United States such as democracy, individualism, and dissent; it was also considered to have prepared the path for literary Modernism. More recently, however, the centrality of the American Romance writers has been challenged. Critics have drawn attention of the existence of other novelistic traditions such as the sentimental novels of the founding era and the domestic novels of the ante-bellum period. Extremely successful commercially, these sentimental and domestic novels were written mostly by women, for a female readership. Didactic in approach and retaining a societal outlook, they stood in sharp contrast to the non-conformist aesthetics and individualistic vision of American-Renaissance fiction and prepared the way for the realist novels of the latter decades of the nineteenth century.

This lecture course will acquaint students with a variety of novelistic traditions in the United States from the founding era to the end of the nineteenth century. We will examine the relevant literary philosophies, interpret representative novels, and assess the 'cultural work' they perform. The following works will be discussed in detail: Hannah Webster Foster, *The Coquette* (1797), James Fenimore Cooper, *The Pioneers* (1823), Nathaniel Hawthorne, *The Scarlet Letter* (1850), Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852), Mark Twain, *Huckleberry Finn* (1884), and Theodore Dreiser, *Sister Carrie* (1900).

Texts: *The Coquette*, *Scarlet Letter* and *Huckleberry Finn* can be found in Nina Baym et al. (eds.). *The Norton Anthology of American Literature*. 5 vols. Ninth Ed. New York: Norton, 2017. Volumes A, B, and C.

The following novels need to be purchased separately:

- Cooper, *The Pioneers* - recommended edition: Library of America Paperback Editions
- Stowe, *Uncle Tom's Cabin* - recommended edition: Norton Critical Editions
- Dreiser, *Sister Carrie* - recommended edition: Norton Critical Editions

US Literary Culture, 1910 - 1950

Prof. Dr. G. Leypoldt

Mon, 2:15 - 3:45, Heuscheuer I

This course of lectures will review the emergence of transatlantic modernism in the United States during the early 1900s. Our main focus will lie on the literary manifestations of the modernist movement, the shifts in aesthetic and cultural

sensibilities that runs in a line of continuation from the late novels of Henry James to William Faulkner and John Dos Passos, and from the poetics of Walt Whitman to the work of T.S. Eliot, Ezra Pound, Hilda Doolittle, Wallace Stevens, and William Carlos Williams. We will also discuss relevant early-twentieth-century cultural contexts of the modernist movement (Fordism, cultural professionalism, the new urban environment, immigration, imperial expansion, ethnic pluralism and the vogue of exoticism/primitivism, etc.).

Most of the primary texts are contained in the *Norton* and *Heath* anthologies of American Literature. As introductory texts, see Emory Elliot, *Columbia Literary History of the United States*, part 4, and, for more in-depth background reading, Sacvan Bercovitch, *Cambridge History of American Literature*, vols. 5 and 6.

Ringvorlesung “British and American Literary History: A Survey”

Dr. P. Löffler

Mon, 6:15 - 7:45, Heuscheuer 06

This lecture course spotlights major periods and authors in the evolution of British and American literature from the Middle Ages to Postmodernity and beyond. Solid close-readings will be paired with historically informed reflections on the most relevant and well-known epochs and schools of writing in literary history. This course is ideal for students seeking to attain a first overview of British and American literature across centuries as well as for advanced students preparing for their final exams.

As usual, this lecture course is a joint venture, featuring a group of ten instructors and professors currently employed at our English department.

2.5 Vorlesung Kulturwissenschaft

British Culture from the Sixteenth to the Nineteenth Century

Prof. Dr. V. Nünning

Wed, 11:15 - 12:45, NUni HS 04

Why is Queen Elizabeth II on the Canadian 20\$ note? And on all Australian coins? Why was Henry VIII so important, even though he had so many of his wives killed? British culture is as fascinating as it is complex – the aim of this lecture is to introduce you to important developments and central characteristics of British culture and ask which frameworks can be useful to contextualize important events and persons.

The lecture was instigated by the *Fachschaft* and is meant as a kind of companion lecture to the “Overview of Key Concepts of the Study of Culture.” In this lecture, we will proceed chronologically, and explore developments in a variety of fields

ranging from social history to the history of mentalities. We will begin with the Tudors and try to understand this complex and contradictory period, which set the course for future developments. The six wives of Henry VIII do play a role in this context, but brief biographies and stories about important persons and major events will be mainly used to exemplify larger developments and contexts. In a similar vein, the execution of Charles I, the founding of the Commonwealth and the establishment of a consumer culture as well as the Industrial Revolution will be explored in order to illuminate key aspects of British culture throughout the centuries. Needless to say, major developments in British literature will be mentioned, too, though it remains up to you to explore this field in more depth.

Overview of Key Concepts of the Study of Culture

Prof. Dr. V. Nünning, Dr. Löffler, Wed, 4:15 - 5:45, Heuscheuer II
Priv.-Doz. Dr. Peterfy

This series of lectures is designed as an introduction to central themes and methods of cultural analysis on the basis of current and historical theories of culture. Students will learn about, among others, cultural “Ways of Worldmaking” (Goodman) and cultural memory, theoretical models of culture and their interpretations, culture as performance, visual culture, and many other interesting and important aspects of cultural studies. An additional emphasis will be on the combination of theory and the potential application of cultural studies in your further studies. Thus, pertinent examples from British and American cultural history - such as Elizabethan courtly culture, Washington’s Commonplace Book, 18th-century consumer culture, or the British Empire and Orientalism - will be constant points of reference.

3. Einführungsveranstaltungen

3.1 Einführung Sprachwissenschaft

Introduction to Linguistics

Prof. Dr. B. Busse

Tue, 9:15 - 10:45, NUni HS 15

This course is designed to introduce you to the major subdisciplines of English linguistics and to their respective methodologies. We will cover morphology, semantics and syntax as well as pragmatics, sociolinguistics and corpus linguistics.

Note that this course will be very hands-on. This means that in order to build up and extend your linguistic skills you will be asked to perform a number of (web-based) tasks, exercises and small research projects as the course unfolds. A course reader will be provided at the beginning of the semester. There will be a written exam at the end of term.

Don't be afraid of linguistics. You will see that becoming a linguist is not just great fun but of crucial value for analyzing and understanding what is an – if not the – essential part of our human social condition.

3.2 Einführung Literaturwissenschaft

Introduction to the Study of Literature

Priv.-Doz. Dr. M. Peterfy

Mon 11:15 - 12:45, HEU II, Raum: HEU II

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 tutorials on offer, in which advanced students will review 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. There will be a "Course Reader" with a selection of primary texts. As a general introduction (and reference book throughout your further studies) please buy Vera & Ansgar Nünning's *Introduction to the Study of English and American Literature* (Stuttgart, 2011).

Please buy also and read as early as possible:

Nathaniel Hawthorne, *The Scarlet Letter*. William Shakespeare, *Othello*.

Note: Für den Scheinerwerb ist die Teilnahme an den Begleittutorien dringend empfohlen, zu denen Sie sich vor Semesterbeginn online anmelden müssen. Die Termine der Tutorien standen am Redaktionsschluss dieses Dokuments noch nicht fest. Bitte informieren Sie sich rechtzeitig auf <http://www.as.uni-hd.de>.

4. Proseminare

4.1 Fundamentals of Research and Writing

Please note that this is the last semester when Fundamentals of Research and Writing is offered as a course for two credit points.

C. Burlingame-Goff

Tue, 2:15 - 3:45, 122

Begleitkurs zum PS1: Einführung in das wissenschaftliche Arbeiten und Schreiben

This course provides an introduction to essential methods of research and writing. 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.

4.2 Proseminar I Sprachwissenschaft

English Word-Formation

Dr. M. Isermann

Mon, 2:15 - 3:45, 113

Apart from surveying the major word-formation processes in more detail, the course seeks to cover various aspects of word-formation that are not immediately obvious. Thus, for example, we will address the following questions. What are the stages a formation runs through until it finally becomes an established word? What's the point in having a word for something that could as well be paraphrased? Why are abbreviations, acronyms and blends so fashionable these days? What's the point in

having words that cannot be pronounced, like in social media, or which, when pronounced, become pointless because they need to be seen?

Early into the course, participants will form groups of three or four students, and embark on small-scale research projects devoted to some recent additions to the English lexicon. As we proceed, they will track down the history of the words involved, explore contexts, and extend their knowledge of a particular word-formation process. The last two sessions will be reserved for the presentation of the results. Term papers will build on the findings of the study groups, exploring some aspects of the relevant groups of words in more detail.

Pragmatics

A. Schmidt

Thu, 9:15 - 10:45, 114

Pragmatics is a branch of linguistics that is concerned with language in use, i.e., it is concerned with the way people use language in different (situational, cultural, social) contexts to convey a certain meaning. Understanding language in everyday social situations requires not only an understanding of linguistic surface structure, but also of the underlying explicit and implicit pragmatic meaning-making processes.

The aims of this seminar are to provide students with an introduction to the major concepts of pragmatics as well as to guide them in utilizing these concepts to investigate linguistic phenomena based on naturally occurring data in their own research projects. We begin this class with an introduction to the intellectual history of pragmatics as an independent branch of linguistics. We then continue by covering key theories and notions (e.g., Reference, Deixis, Speech Act Theory, Conversational Implicature, The Cooperative Principle, Politeness Theory). Finally, this seminar involves the discussion of recent applications of pragmatic analysis to familiarize students with research design and qualitative and quantitative research methods for the analysis of different data types ranging from spoken conversation to political speeches, to (multimodal) social media data.

Sociolinguistics - Assumptions and Approaches

L. Bredvik

Tue, 2:15 - 3:45, 110

Sociolinguistics is fundamentally the scientific study of the relationship between language and society; it uses empirical research to focus on how human beings use language in real life situations. Sociolinguistics investigates how we speak differently in various social contexts, and how we use specific aspects of language to convey and create social meaning. The ways in which language reflects and shapes society are very complex and affect a wide range of encounters - from international institutional conversations in the European Union to very narrow

interpersonal conversations between friends.

This seminar will investigate the fundamental aspects and components of sociolinguistics - multilingualism, situated language, language attitudes and ideologies, gender, language variation and dialects, the interaction between language and cognition, language style and register, and discourse analysis. We will also look at how sociolinguistics has begun focusing on more broadly based social and political issues, and how the results of research can be applied in social, educational and political arenas.

Texts:

- Bell, Allan. *The Guidebook to Sociolinguistics*. Malden, MA: Wiley Blackwell, 2014.
- Mesthrie, Rajend, ed. *The Cambridge Handbook of Sociolinguistics*. Cambridge: Cambridge University Press, 2011.

Linguistic Approaches to Social Media from a Methodological Perspective

J. Smith und Kleiber

Tue, 11:15 - 12:45, 108

The advent of social media, web-based technologies and systems enabling their users to create and share content, has generated “a new online layer through which people organize their lives” (van Dijck 2013: 4). Social media has not only fundamentally changed how we present ourselves to others and how we access and share information, but also how we communicate and use language on- and offline.

Recently, social media has also been embraced as a valuable empirical resource for linguistic research, thus recognizing their potential as “platforms for intellectual exploration, the exchange of ideas, and the communal construction of projects” (Balkin and Sonnevend 2016: 11). Current linguistic research projects range from analysing multilingual “digital language practices in superdiversity” (Androutsopoulos and Juffermans 2014) to “enacting identity in microblogging through ambient affiliation” (Zappavigna 2013), to name but a few. From a methodological point of view, the analysis of the highly complex communicative and interpersonal components of social media data affords new theoretical models and ways of conceptualizing language use.

In this course, we will examine some of the many facets of linguistically investigating social media data (e.g. Facebook, Twitter, Instagram Snapchat and YouTube) from several linguistic and semiotic perspectives. More precisely, the course will provide insights into social media analysis through the lens of sociolinguistics, pragmatics, (critical) discourse analysis, and computer-mediated communication studies. Moreover, the course will address common methodological

hurdles of linguistic social media research. This course is meant to encourage and assist students in developing their own small research projects and to present their ideas in a concluding conference at the end of term. If you are willing to apply yourself and are comfortable with a more hands-on approach to linguistics, this course is for you.

Linguistic Approaches to Social Media from a Teaching Perspective

J. Smith und Kleiber

Tue, 2:15 - 3:45, 108

The advent of social media, web-based technologies and systems enabling their users to create and share content, has generated “a new online layer through which people organize their lives” (van Dijck 2013: 4). Social media has not only fundamentally changed how we present ourselves to others and how we access and share information, but also how we communicate and use language on- and offline. In the last few years, social media has also had a fundamental impact on education by providing “platforms for intellectual exploration, the exchange of ideas, and the communal construction of projects” (Balkin and Sonnevend 2016: 11). Hence, the various communicative and interpersonal components of social media entail a large potential for reflecting on their use for language teaching theory, approaches and methods.

In this course, we will investigate social media (e.g. Facebook, Twitter, Instagram, Snapchat, and YouTube) as well as associated language phenomena from several linguistic perspectives. More precisely, the course will provide insights into social media analysis through the lens of sociolinguistics, pragmatics, (critical) discourse analysis, and computer-mediated communication studies. Based on these perspectives we will be assessing possibilities to fruitfully integrate social media with (English) language teaching (ELT and FLT). Besides discussing social media as both an interesting resource and as a tool for teaching we shall also critically investigate the limits and potential risks associated with it. This course is meant to encourage and assist students in developing their own small research projects and to present their ideas in a concluding conference at the end of term. If you are willing to apply yourself and are comfortable with a more hands-on approach to linguistics, this course is for you.

Please be aware that we are offering an additional version of this course with a slightly different focus: While this course offers the option of receiving either Fachdidaktik credit or a Proseminar 1 Schein, the complementary course is designed only as a Proseminar 1 Linguistics. Students from the Pädagogische Hochschule are invited to take this version of the class. Die Lehrveranstaltung ist ein Angebot der Heidelberg School of Education (HSE) und ist geöffnet für Studierende der Universität und der Pädagogischen Hochschule Heidelberg. Die Anmeldung der Studierenden der PH erfolgt über Stud.IP.

Texts: Balkin, Jack M., and Julia Sonnevend. 2016. "The Digital Transformation of Education" In *Education and Social Media: Toward a Digital Future*, edited by Christine Greenhow, Colin Agur, and Julia Sonnevend. Cambridge: The MIT Press.

van Dijck, José. 2013. *The Culture of Connectivity: A Critical History of Social Media*. Oxford, New York: Oxford University Press.

Language and Authenticity

J. Smith

Tue, 9:15 - 10:45, 108

The concept of authenticity has always played a role in linguistic investigation, but in a myriad of different ways. Traditional dialectologists, for example, focused on NORMs (non-mobile, older, rural men) as informants for their variationist studies as they were seen as the most "authentic" speakers of non-standard varieties. However, sociolinguists and pragmatists alike have also grappled with the search for "authentic", "untainted" data, which, ideally, should reflect "real" social interaction, but questioned the rigid assumptions of who or what was to be deemed authentic. Finally, (de)constructivist approaches to language and discourse deny the possibility of something or somebody being truly authentic in the sense of "Echtheit, Wahrhaftigkeit, Ursprünglichkeit, Unmittelbarkeit, Eigentlichkeit" (Knaller & Müller 2006: 7) at all. Rather than viewing authenticity as "an interior quality which legitimizes or explains outward behaviour and appearances" (Gill 2011: 47), newer linguistic and semiotic approaches view authenticity as something that is performed and constructed in every-day interaction. In this course, we will examine different theoretical frameworks that pertain to authenticity and discuss the, oftentimes paradoxical, practical implications for the analysis of linguistic phenomena with regard to authenticity. After all, "what counts as an authentic linguistic variety or an authentic speaker depends on who is counting and why" (Johnstone 2014: 97-98). We will approach authenticity from a pragmatic, sociolinguistic and discourse analytic point of view and introduce a few methodological tools in order to hone in on the complex phenomenon of (linguistic) authenticity.

Language and the Urban Space

K. Berberich

Wed, 9:15 - 10:45, 112

In this course, we will look at urban spaces using and applying various methodological approaches from sociolinguistics and discourse analysis. In order to explore the connection between linguistic variation and urban spaces, we will discuss classic sociolinguistic approaches, such as Labov's (1972) work on *Language in the Inner City* and more recently studies on "Multicultural London English" (Cheshire et al. 2011) or "Pittsburghese" (Johnstone 2013). Later, we will move closer to the notion of urbanity by looking at its linguistic construction (Busse/Warnke 2014, 2015). Having explored the basic tenets of our topic, we will

focus on linguistic-anthropological studies that highlight how social actors make meaning in space. In hands-on tasks, we will work with actual multi-semiotic data and conduct a small linguistic landscape analysis in class. The aim of this course is to equip students with a critical awareness of and a toolkit for the analysis of the semiotics of urban spaces.

Texts:

- Busse, Beatrix, and Ingo H. Warnke. 2015. "Sprache im urbanen Raum." In *Handbuch Sprache und Wissen*, edited by Ekkehard Felder and Andreas Gardt. Berlin: de Gruyter, 519-538.
- Busse, Beatrix, and Ingo H. Warnke, eds. 2014. *Place-Making in urbanen Diskursen*. Berlin: de Gruyter.
- Cheshire, Jenny et al. 2011. "Contact, the feature pool and the speech community: The emergence of Multicultural London English." *Journal of Sociolinguistics*, 151-196.
- Johnstone, Barbara. 2013. *Speaking Pittsburghese: The Story of a Dialect*. Oxford: Oxford University Press.
- Labov, William. 1972. *Language in the Inner City: Studies in the Black English Vernacular*. Philadelphia: University of Pennsylvania Press.

4.3 Proseminar II historische Sprachwissenschaft

Introduction to Old English

Dr. E. Hänßgen

Wed, 11:15 - 12:45, 116

Old English is the oldest diachronic variant of English, used between ca. 700 and 1100 AD. It is more closely related to Late Modern German than to Late Modern English and is therefore easier to learn for speakers of German.

In this course, we will look at different levels on which Old English differs from later variants, especially at its morphology, phonology and syntax. We will also deal with external language history and translate a number of prose texts and poems into modern English.

Texts: Please purchase this book: Baker, Peter S. ³2012. *Introduction to Old English*. Chichester: Wiley-Blackwell.

Introduction to the History of English

This class offers an introduction to the historical development of English. Beginning with the Germanic origins of the language, we will consider its development in phonology, grammar and lexis through Old English, Middle English, Early Modern English and Late Modern English, making reference to the Standard English we know today. A special focus will lie on the social and cultural background to the linguistic changes that English has undergone, on the

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Priv.-Doz. Dr. S. Mollin Wed, 11:15 - 12:45, 113

mechanisms of language change, and on questions of data in historical linguistics.

Introduction to the History of English

Dr. J. Schultz Mon, 4:15 - 5:45, 108

This seminar will provide an overview of the linguistic, social and cultural development of the English language from its prehistoric Indo-European origin until today. We will look at the history of English at different periods (Old English, Middle English, Early Modern English and Late Modern English) and at the current status and future of English as a world language. Essential insights will be given into the nature of language and mechanisms of change. The different stages in the history of English with its typical linguistic features will be illustrated with a variety of representative texts, revealing, for instance, the language of King Alfred, Chaucer and Shakespeare.

Chaucer's Language and Versification: An Introduction to Middle English

V. Mohr Wed, 9:15 - 10:45, 115

Based on a thoroughly philological approach, this course provides an introduction to Middle English as attested in the works of Geoffrey Chaucer with a view to understanding and appreciating texts from one of the most significant and most frequently anthologized literary figures of late mediaeval England. We will be concerned with the main developments in phonology, morphology, lexis, semantics, syntax and pragmatics between Middle English and the Early Modern and indeed the Modern English periods, not only in Standard English but also in regional and social nonstandard varieties of the language.

The first part of the course serves to present the chief methods used in reconstructing the pronunciation of earlier stages of the language. By continually applying these methods, students will gain insight into the development of vowel and consonant segments and investigate the stress pattern of polysyllabic words in order to become aware of how Chaucer made use of the variation that existed in his time to build his verses. Numerous individual features in present-day varieties of English, especially in conservative regional ones, will be found to represent elements that were universal in Middle English. Finally, general characteristics of Modern English such as the existence of partial synonyms at different stylistic levels and the dissociative nature of the lexicon as well as aspects of the inflectional system will be shown to result from lexical borrowing and sound change, respectively.

Introduction to Early Modern English

Dr. M. Isermann

Tue, 9:15 - 10:45, 115

The course takes a philological approach to the transitional period between 1450 and 1700, in which English developed into an idiom not far from the language we use today. It starts out from the assumption that the history of a language cannot profitably be studied without a solid knowledge of the texts in which it materializes as well as of their cultural and historical background. As regards the EME period, such an approach is particularly natural, given the fact that language became virtually the first object of public dispute in the two centuries that followed the introduction of printing. Consequently, we will place equal emphasis on the major developments in the phonology, lexicon and grammar of the period and on the texts which exhibit these developments and comment upon them. Regular homework (an estimated three hours per week) includes reading, translation, and regular exercises.

Texts:

- Nevalainen, Terttu. 2006. *An Introduction to Early Modern English*. Edinburgh: Edinburgh Univ. Press.
- Barber, Charles. 1997. *Early Modern English*. Edinburgh: Edinburgh Univ. Press.

4.4 Proseminar II moderne Sprachwissenschaft

Students for Teaching Degrees ('Lehramt') can only obtain credit points for a PS I Sprachwissenschaft in these classes -- not for a PS II.

Speech Acts and Speech Act Theory – Practical Explorations

Prof. Dr. S. Kleinke

Wed, 6:15 - 7:45, 110

This course is meant to introduce a broader range of concepts and methods of speech acts and speech act theory developed within the last decades.

In the first part of the course we will be dealing with the main developments of speech act theory since Austin and will capture such issues as *performativity*, *speech act verbs*, *the component parts of speech acts*, *conditions of speech acts*, *speech act classification* and the issue of *(in)directness*. In the second part of the course we will focus on empirical studies of how speakers actually use a selection of different illocutionary acts in natural conversation. Our discussion will focus on *directives*, *apologies*, and *complimenting*, looking at how they are used by different groups of speakers in different contexts. Our discussion will include studies on gender-, cross-cultural- and (im)politeness related issues. Finally we will also look at how children and second language learners learn to master speech acts in first- and second language acquisition.

A list of topics for term papers and a selective bibliography will be provided at the beginning of the course. Recommended for introductory reading: Huang, Y. (2007): *Pragmatics*. OUP. Ch. 4.

Language Myths

Dr. M. Schiffmann

Fri, 2:15 - 3:45, 108

Because language plays such an important role in our life as humans, it is probably inevitable that it is surrounded by a huge variety of myths. Do women talk more than men? (*We all know it!*) Do “Eskimos” – if Wikipedia is to be believed a collective name of uncertain origin given to indigenous peoples living in the northern polar areas – really have many times as many words for snow as we do? (*Of course, they do!*) Do animals such as the chimpanzee Nim Chimpsky or the bonobo Kanzi have human-like language? (*Cute and intelligent as they are, how could they not?*)

Apart from these “clear” cases, there are additional ones such as: Will the literary capacities and the ability of future generations to articulate themselves linguistically be destroyed by i-phones and the social media? Can you learn new languages perfectly as an adult, and once you’ve grown up, do you need to constantly talk to your baby to ensure it will develop a flawless grammar and huge vocabulary, enabling it to become the next Goethe or Virginia Woolf? These are (sometimes only!) cool topics for beach or cocktail parties, and one of the nice things about them is that anyone can say anything about them, because generally most of the

interlocutors don't know the facts very well and the arguments are mostly quite speculative. This seminar will try to use verified facts and employ rigorous argumentation to pin down what is what and what is not about widespread myths concerning language and its use.

Texts: Abby Kaplan, *Women Talk More than Men... and Other Myths about Language Explained*, Cambridge University Press 2016, € 20. This book, as well as a lot of other material, will be made available to participants of the seminar in an appropriate form.

Metaphor and Culture

Prof. Dr. Z. Kövecses

Blockseminar AS 110 / AS 114

This PS II examines the manifold relationships between metaphor and culture. We take culture to be both a process and a product. It is a product in the sense that groups of human beings share certain understandings of the world and it is a process in the sense that these understandings are created by means of a variety of cognitive processes. One of the main cognitive processes whereby we understand much of our world is metaphor. We take metaphor in the cognitive linguistic sense of “understanding one domain in terms of another.”

Examining the relationship between metaphor and culture raises several issues, including the following. First: are metaphorical understandings of the world universal or culture-specific? Second: is metaphor simply a linguistic mechanism, or is it a mental process that can have an impact on our understanding of the world? Third: is it possible that metaphor can actually constitute the physical reality of cultures? Fourth: how can human beings achieve metaphorical creativity? Fifth: how do theories of culture square with the cognitive linguistic view of metaphor?

We discuss these and additional issues by looking at a variety of specific case studies involving the relationship between metaphor and culture. Thus, for example, we study emotion concepts, such as anger, happiness, and love; we look at how people can create novel metaphors both in everyday language and in poetry; we analyze the phrase “the pursuit of happiness” in the Declaration of Independence; we make an attempt to understand how Christianity works; we explore the cognitive mechanisms of humor; we assess the similarities and differences between the cognitive linguistic view of culture and other theories, especially postmodernism.

This course takes place in block sessions:

Friday (30/11/18) 10:00 - 13:15 and 14:30 – 16:00 AS 110

Saturday (01/12/18) 10:00 - 13:15 and 14:30 – 16:00 AS 110

Thursday (10/01/19) 16:00 - 17:30 AS 110 and 18:00 - 19:30 **AS 114**

Friday (18/01/19) 10:00 - 13:15 and 14:30 – 16:00 AS 110

Saturday (19/01/19) 10:00 - 13:15 and 14:30 – 16:00 AS 110

Recommended readings:

- Kövecses, Zoltán. 2005. *Metaphor in Culture. Universality and Variation*. Cambridge University Press.
- Kövecses, Zoltán. 2006. *Language, Mind, and Culture. A Practical Introduction*. Oxford: Oxford University Press.

4.5 Proseminar III Sprachwissenschaft

Pidgins and Creoles

Dr. R. Möhlig-Falke

Thu, 2:15 - 3:45, 115

Pidgins and creoles are contact languages which have developed as a common medium of communication on the basis of two or more input languages, often as a consequence of intensive trade relations between different speech groups or through colonization. Due to British trade and colonial history, a large number of pidgins and creoles world-wide have English as their dominant input language – such as Tok Pisin in Papua New Guinea, Kriol in Australia, Gullah in the USA, or Krio in Sierra Leone. The course will cover a wide range of English-based pidgins and creoles and discuss their linguistic characteristics, socio-historical origins, and development. Theoretical questions concerning pidgin and creole genesis will be addressed as well as issues concerning first- and second-language acquisition, and the sociolinguistic situations in the respective speech communities. Course participants are required to take part in a group presentation. To obtain credit, students have to hand in an academic term paper (15-18 pages).

Linguistic Analysis

Dr. M. Isermann

Tue, 4:15 - 5:45, 116

The course aims to familiarize MA and advanced GymPO students with a range of routines, practices and methods that have shaped linguistic analyses in various fields. Part of the course will be devoted to the consolidation and expansion of linguistic key terms and concepts. The focus, however, is on the practical analysis and discussion of real-language data, mostly of the written kind. Areas of linguistics covered include phonetics, phonology, morphology, lexical and sentence semantics, pragmatics, syntax and text linguistics.

Note: there will be a tutorial accompanying the course.

Time Travel: Exploring the Early Stages of the Development of the English Language

C. Watts

Dates and times see Aktuelles

This Hauptseminar considers the development of the English language from Old English, via Middle English through to Early Modern English by exploring selected works from each of these time periods. Our linguistic and cultural journey will include selected texts by Chaucer and Shakespeare among others, as well as a detailed analysis of parts of the Old English poem Beowulf. No prior knowledge of the early stages of the English language is expected.

Language and Emotion

Priv.-Doz. Dr. N. Nesselhauf

Mon, 11:15 - 12:45, 112

In this seminar, we are going to investigate the manifold ways in which language and emotion are connected. We will start out by looking at how the concept of emotion in general is encoded in language and how different types of emotion are referred to, expressed, and evoked in current standard British and American English. We will then broaden the view and look at emotion terms, expressions and metaphor systems in different varieties, languages and cultures, as well as at their diachronic development. Another issue we will cover is the relationship of emotion and multilingualism, in particular the potential role of emotion in second language acquisition.

Requirements include an oral presentation and a term paper (for Hauptseminar credits, deadline 10 March 2019) or a poster (for Proseminar III credits, deadline 21 January 2019).

To register for the course, please send an email to Nadja.Nesselhauf@urz.uni-heidelberg.de, indicating whether you intend to acquire credit points for either a Hauptseminar or a Proseminar III or to participate as a "Gasthörer".

Psycholinguistics

Priv.-Doz. Dr. S. Mollin

Wed, 9:15 - 10:45, 108

Psycholinguistics as a central branch of linguistic enquiry deals with such important topics as the acquisition of language, how and where language is stored in the brain, how speech and writing are produced and comprehended; in short: how language works in our brains. In this seminar, we will discuss both the psycholinguistic fundamentals as well as current issues in the discipline, with a particular focus on the organization of the mental lexicon. In addition, the seminar will include an introduction to psycholinguistic methodology and a crash-course in statistics, allowing us to read, understand and evaluate psycholinguistic research articles.

Please register for this seminar by way of an e-mail to <sandra.mollin@as.uni-heidelberg.de>.

Gender in Public Discourse

Prof. Dr. S. Kleinke

Thu, 2:15 - 3:45, 114

Linguistic sexism and language reform as well as gendered interaction have been in the focus of linguistic gender studies for four decades now. The course will deal with both aspects. At first we will look at the history of linguistic gender studies (ranging from the debate on linguistic sexism in the 1970s to the notion of 'constructed gender(s)' in the 1990s) and deal with the development of feminist language critique, language reform and feminist language policy. Part 2 moves on to the analysis and description of the linguistic construction of gender(s). We will deal with a range of studies focusing on gender-related aspects of language use in private and public discourse. A detailed list of topics for term papers and a detailed reading list will be provided in the first session of the course.

Recommended for introductory reading:

- Holmes, J. and M. Meyerhoff (2003): "Different Voices, Different Views: An Introduction to Current Research in Language and Gender." In: Holmes, J. and M. Meyerhoff (eds.): *The Handbook of Language and Gender*. Malden Mass et al. 1-18.
- Ehlich, S., M. Meyerhoff & J. Holmes (2014²): *The Handbook of Language, Gender and Sexuality*. Chichester [u.a.] : Wiley-Blackwell, Chapter 1.

4.6 Proseminar I Literaturwissenschaft

Introduction to Poetry: The Victorian Era (1837 - 1901)

A. Al-Laham

Wed, 2:15 - 3:45, 115

*Out flew the web and floated wide;
The mirror crack'd from side to side;
'The curse is come upon me,' cried*

The Lady of Shalott.

The Victorian Age is known as a time of great innovation, but also deep unrest. The wide expansion of the British Empire under Queen Victoria's reign and the drastic modernisation during the industrial revolution profoundly transformed the English society. Darwin's theory on the origin of species, Freud's introduction of psychoanalysis and Marx's interrogation of the capitalist system are illuminating examples of how radical a shift society underwent at that time. At the core of these ideas lay questions that challenged notions of family, class, gender and religion, reflecting on the shaky place of the individual in the world.

Inspired by the change, literature thrived on these impressions, revealing, exploring and embracing the doubts and uncertainties of the age. Alfred Tennyson's poem *The Lady of Shalott* (1842) is a powerful example of poetic imagery that captures the sentiment of the time. Isolated and trapped in a secluded space with only a mirror to show "the shadows of the world", the Lady is doomed to be excluded from the world outside. But she is also an artist whose beautiful creation, the weaving of "a magic web with colours gay" is interrupted when she catches sight of Sir Lancelot in "the crystal mirror" and her arousing desire leads to her drowning in the river.

Women's restriction to the domestic sphere, artistic creativity and insanity are only a few of the issues that we will explore in this course. Reading poems by authors such as Elizabeth Barrett Browning, Rudyard Kipling and Oscar Wilde, we will explore ideas of childhood and family, race and Empire, love and sexuality, as well as representations of the self in the context of a changing world. This course introduces you to key concepts in poetry analysis and encourages you to extend and deepen your knowledge of methods of text analysis in general.

Texts: The poems will be provided in the seminar. I strongly recommend purchasing Francis O'Gorman's *Victorian Poetry: An Annotated Anthology* (2004) as additional reading.

Darkest London in Poetry and Prose: 1880-1910

Dr. K. Hertel

Thu, 9:15 - 10:45, 112

At all times the concept of the city and city life have been key topics for poets and writers. London is only one example of a metropolis that has inspired so many versatile reactions in writers over the centuries. These range from fascination and admiration to bewilderment and abhorrence.

This course will focus on a selection of literary texts (poem, essay, novel) reflecting on London between 1880-1910. We will start the semester off with poems by Robert Bridges, John Davidson, Oscar Wilde, Alfred Douglas, and Stephen Phillips, have a look at some essays on London (f.ex. by Henry James), and finish the semester with Joseph Conrad's novel *The Secret Agent*. It was published in 1907, but its plot takes us into the London of 1886, into a dark world of political corruption, espionage, and terrorism. We find ourselves in the shabby Soho home of Alfred Verloc, who – unknown to his wife – leads a double life as shopkeeper and secret *agent provocateur* for the embassy of a foreign country.

In a close reading of these diverse texts over the course of the semester, we will try and elucidate the question to what extent London at the end of the Victorian era remained 'readable' and 'narratable'.

Texts: A 'reader' with all the shorter texts will be available in 'Copy Corner' (Merianstrasse) by the end of September. Please purchase Joseph Conrad's novel in the following edition: *The Secret Agent. A Simple Tale*. (Penguin Classics: ISBN-13:978-0141441580). All texts should have been read by the beginning of term.

"A Literature for Our Time": Kazuo Ishiguro

C. Earnshaw

Wed, 11:15 - 12:45, 333

When the British author Kazuo Ishiguro was awarded the Nobel Prize for Literature in 2017, most critics and readers agreed that this was an excellent choice. For years, Ishiguro had been hailed as one of the most important voices in contemporary British fiction, as he not only engages with recent concerns such as cloning but very generally explores what makes us human.

Our two main texts *The Remains of the Day* (1989) and *Never Let Me Go* (2005) will serve as an introduction to understanding the many facets of Ishiguro's work, and they will also be a starting point to look more generally at British fiction in the 21st century. Memory, identity, unreliable narrators or post-humanist studies are just a couple of themes we will encounter in Ishiguro's work, opening up the discussion about what a literature of and for our time can look like. Of course, we will also use the novels to practice your close reading and interpretation skills.

Texts: Please read the two main texts before the beginning of term. Further texts by Ishiguro will be made available in class at the beginning of the semester.

Literary and Cultural Theory: An Introduction

Dr. P. Löffler

Tue, 4:15 - 5:45, 108

This seminar offers a comprehensive introduction to the history of literary and cultural theory from the early twentieth century to the present. In the course of the seminar, we will familiarize ourselves with classic schools of theory, including phenomenology, structuralism, poststructuralism, and pragmatism, look at the more politically minded interventions of the 1960s and 1970s (feminism, multiculturalism, postcolonialism, Marxism), and round off the semester with a glance at some more recent developments, such as Actor-Network-Theory and the turn to affect.

This is a class designed specifically for students interested in the conceptual frameworks of our discipline. Abstract, dense readings will be the rule rather than an exception.

Texts: A reader with all relevant texts will be available at the beginning of the term.

Introduction to the Study of Fiction: Ecocriticism and the Contemporary British Novel

D. Link

Tue, 11:15 - 12:45, 333

As the fate of our planet becomes increasingly uncertain, many authors are painting dystopian visions of the future, as well as incorporating environmental themes such as sustainability and biodiversity into their novels. Green studies deserves attention just like issues of class, gender, and race because “what is at stake is the future of the planet itself. In that sense, it is the most radical of critical activities.” (Laurence Coupe, *The Green Studies Reader*)

This class will introduce you to contemporary literature that focuses on some of the issues mentioned above and will provide an overview of the field of ecocriticism. In this course, you will also deepen the knowledge acquired in the *Introduction to the Study of Literature* and apply it to the selected books in close-reading sessions.

Texts: Please purchase and read the following texts before the semester starts and bring copies of them to class. One more novel will be chosen in the first session.

- Ian McEwan: *Solar* (2010)
- Sarah Hall: *The Wolf Border* (2015)

Introduction to the Study of Fiction: Contemporary British

Historical Fiction

N. Gillé

Wed, 2:15 - 3:45, 113

Historical fiction is a highly popular and very diverse genre: it spans works of popular fiction like the novels of Ken Follett and TV series ranging from *Downton Abbey* to *Vikings* as well as novels lauded by the literary establishment, such as Booker Prize winners *Wolf Hall* and, more recently, *Lincoln in the Bardo*. This broad appeal of historical fiction may lie at least partly in the fact that it promises us insights into the lives and minds of people who lived centuries ago, but is also capable of reflecting our own, present-day problems and offering up new perspectives on them.

In this proseminar, we will have a closer look at contemporary British historical novels specifically in order to explore the abovementioned appeal of the genre and discuss aspects of its theory, including the origins of historical fiction and the many forms it can take. More importantly, however, this proseminar aims to give you the tools you need to analyse and interpret narrative texts by building on the foundations of what you learned in the *Introduction to Literary Studies*.

We will discuss the following novels (please read them before the beginning of the semester!):

- Sarah Waters, *Fingersmith* (2002)
- Andrea Levy, *Small Island* (2004)
- Jeanette Winterson, *The Passion* (1987)

4.7 Proseminar II Literaturwissenschaft

Representations of 'the Indian' in American Literature and Culture

Priv.-Doz. Dr. M. Peterfy

Thu, 2:15 - 3:45, 113

Since the cultures of the indigenous peoples of North America were oral ones, almost all early visual and textual sources were created by the European invaders. These representations were in general heavily biased by the Europeans' belief in their own superiority, and/or by existing preconceptions. This changed only when indigenous writers started to insist on their self-representation

In this class, we will discuss how various literary, but also ideological conceptions have influenced the representation of "the Indian" up to the beginning of the 20th century, and how American Indians succeeded in taking back the agency with respect to their own, subjective representations.

Texts: Please read before the semester starts: James Fenimore Cooper, *The Last of*

the Mohicans. A Course Reader with additional shorter texts will be for sale at the Copy Corner by the beginning of the semester.

Resisting Reality: The New Waves of Science Fiction in the Late Twentieth- and Twenty-First Centuries

D. Vella

Mo 29.10.18; 5.11.18 - 14-17 Uhr, Raum 110;
Di 30.10.18; 6.11.18 - 16-19 Uhr, Raum 114;
Mi 31.10.18; 7.11.18 - 14-17 Uhr, Raum 112;
Do 8.11.18 - 14-16 Uhr, Raum 112; Fr 9.11.18 –
11:15-12:45 Uhr, Raum 112

Science fiction literature evokes a world where scientific discoveries, technological innovations, societal changes, or natural events have changed our reality as we know it. It asks such questions as "What if this were to happen?" or "What if this were to go on?", and then runs that thought-experiment in a story. This course will give an overview account of the development of the genre from the pre-pulp era to the Golden Age. Its focus, however, will be on the third period of its evolution: the new wave era of the 1960s and 1970s along with such successors as cyberpunk and the new weird. The lectures and seminars will explore how this literature challenges the political and social norms that ground our sense of reality. Sometimes, if not often, it also advances a generally libertarian philosophy that mistrusts authority and its ideologies in all its official guises. This later phase of science fiction has even insisted on questioning the predominantly scientific principles that constituted, for previous science fiction writers, the basis for an objective and fixed reality.

Three significant ways how this literature contests the status-quo will be explored: Androids and the question of self-consciousness - Cyberspace - Reality seen as a construction of the global elite. The following works will be discussed in some detail. The candidate is advised to read them prior to the beginning of the course: E. M. Forster, "The Machine Stops" (1909) John Campbell, "Twilight" (1934) Pamela Zoline, "The Heat Death of the Universe" (1988) Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968) William Gibson, *Neuromancer* (1984) China Miéville, *The City and the City* (2009). The method of assessment for this course will be an exam paper. Attendance and active contribution are also required. Auditing is welcome.

Texts: E. M. Forster, "The Machine Stops" (1909); John Campbell, "Twilight" (1934); Pamela Zoline, "The Heat Death of the Universe" (1988); Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968) William Gibson, *Neuromancer* (1984) China Miéville, *The City and the City* (2009).

Shakespeare and Adaptation: The Merchant of Venice

Dr. K. Hertel

Tue, 2:30 - 4:00, 112

According to Julia Pascal, “*The Merchant of Venice* is the hardest Shakespearean drama for any Jew to watch.” And maybe not only for Jewish audiences. Looking at the long and changeful production history of this play, it is interesting to see how directors over the centuries have dealt with the central and disturbing ambivalence brought to light in the character of Shylock. Whereas the original title on the quarto from 1600 - *The Most excellent Historie of the Merchant of Venice With the extreame crueltie of Shyllocke the Jewe towards the sayd Merchant* - could already imply an attempt at influencing the audience towards a racist and anti-Semitic reading, the text and subtext of this play offer far more room for thought. Hence, in the 400 years of *The Merchant* on stage, the character of Shylock has appeared both as the prototype of the dangerous, cruel and repulsive Jew on the one hand, and, on the other, as the epitome of a tragic character, ‘more sinned against than sinning’.

In the course of this semester, we are going to look at Shakespeare’s original play, the two modern stage adaptations *The Merchant* by Arnold Wesker (1976) and Julia Pascal’s *The Shylock Play* (2008) as well as two film versions of *The Merchant of Venice*.

Please purchase and read the texts in the following editions before the beginning of term:

- William Shakespeare. *The Merchant of Venice*. The New Cambridge Shakespeare, ed. M.M. Mahood. Cambridge: CUP 2018. ISBN-13: 978-1316506646
- Julia Pascal. *The Shylock Play. An Adaptation of William Shakespeare’s The Merchant of Venice*. London: Oberon Books, 2008. ISBN-13: 978-1840028126

English Romanticism: Shelley, Keats, Byron

Dr. K. Hertel

Thu, 4:15 - 5:45, 112

This class is designed as an introduction to the younger representatives or ‘second’ generation of Romantic poets: Lord Byron, Percy Bysshe Shelley and John Keats. They all had in common that they lived intensively, died young, and that they wanted to distinguish themselves from the older generation of writers like S.T. Coleridge or W. Wordsworth. We will focus our attention on a close reading of a variety of poems and will at the same time shed some light on the literary, poetological, historical and socio-political context of the time.

Texts: The selection of texts will be available in form of a ‘reader’ (to be picked up in ‘Copy Corner’, Merianstrasse) by the end of September. The following books can be recommended as a general introduction to English Romanticism: 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, 1998).

Poetry of the Gothic

A. Elstermann

Tue, 4:15 - 5:45, 113

*'Tis solemn midnight! On this lonely steep,
Beneath this watch-tow'r's desolated wall,
Where mystic shapes the wanderer appal,
I rest; and view below the desert deep.* (Ann Radcliffe, *Mysteries of Udolpho*, 1795)

The Gothic novel is inseparably intertwined with poetry. Poems appear as epigraphs at the beginning of novels and chapters, they are written by characters in those novels (as in the excerpt from Ann Radcliffe's *Mysteries of Udolpho* above), and the prose itself often reflects poetic language in imagery and style. In this course, we will examine the Gothic mode, its roots, and its legacy through the lens of poetry. Canonical novels and novellas of the period (*Castle of Otranto*, *Frankenstein*, *A Christmas Carol*, and *Dracula*) as well as poetry by Coleridge, Rossetti, Wordsworth, Shelley, Keats, Poe, and others will be at the centre of our discussion, but we will also branch out into the fringes of contemporary phenomena.

Texts: Please acquire and read the following texts before the start of term: Horace Walpole – *Castle of Otranto* Mary Shelley – *Frankenstein* Charles Dickens – *A Christmas Carol* Bram Stoker – *Dracula*. Various poetry and further reading will be made available over the course of the semester.

The Rise of the Novel from Defoe to Sterne

Dr. H. Grundmann

Thu, 4:15 - 5:45, 115

In this course we shall look at the novel's rise in eighteenth-century England as a dominant literary form, shaping and subverting the period's leading cultural values. We will trace the evolution of the novel, from Daniel Defoe's *Robinson Crusoe* to Samuel Richardson's *Pamela*, as well as Henry Fielding's *Tom Jones*: works that combine social critique with an intense interest in the formation of cultural, national, and gendered identities. Jonathan Swift's satire, *Gulliver's Travels*, as well as Laurence Sterne's experimental narrative *Tristram Shandy* will be analysed. This class is intended for students who are willing and able to read a great amount of pages in a short time.

Texts: Please purchase the following editions: Daniel Defoe, *Robinson Crusoe*

(Oxford World's Classics, ed. by Thomas Keymer, 2008); Samuel Richardson, *Pamela: Or Virtue Rewarded* (Oxford World's Classics, ed. by Thomas Keymer, 2008); Jonathan Swift, *Gulliver's Travels* (Oxford World's Classics, ed. by Claude Rawson, 2008); Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (Oxford World's Classics, 2009). Excerpts from Henry Fielding's novel *Tom Jones* will be made available to all participants.

Tony Kushner

Dr. E. Hänßgen

Fri, 11:15 - 12:45, 116

Tony Kushner (b. 1956) is a highly acclaimed and controversial American playwright and political activist. In his plays, he combines realism and experiment, mixing historical characters and events with fantastical elements like scenes set in heaven, Antarctica or hell. His plays are full of dark humour and intertextually rich references. The aim of Kushner's plays is to make sense of human existence and to tell the truth.

We will take a close look at his most famous play to date, the Pulitzer Prize-winning "gay fantasia" *Angels in America* (1992; 2013), set in the context of the AIDS epidemic in Reagan-era New York. We will also compare the text with the 2003 film version starring Meryl Streep, Al Pacino and Emma Thompson. After this seven-hour epic, we will analyse *Homebody/Kabul*, Kushner's play on Afghanistan, written before 09/11 and set in 1998/99 around the time of US missile strikes. Here, a British dysfunctional family is confronted with life in Kabul under the Taliban, a clash of cultures and languages, a confrontation with the legacy of colonization.

Texts: Please purchase and read the texts in these editions in advance:

- Kushner, Tony. *Angels in America: A Gay Fantasia on National Themes: Part One: Millennium Approaches; Part Two: Perestroika*. 1992. 1st rev. combined ed. New York: Theatre Communications Group, 2013.
- Kushner, Tony. *Homebody/Kabul*. Rev. version. New York: Theatre Communications Group, 2004.

American Postmodernism

Dr. H. Jakubzik

Wed, 11:15 - 12:45, 112

This class will introduce American postmodernism, some of the theories at its core, exemplary implementations in American fiction, and ask for the relevance of postmodern thought for today.

In the first weeks we will familiarize ourselves with essential notions of postmodern theory (Sigmund Freud, Benjamin Whorf, Jean Baudrillard, Jacques Lacan, Fredric

Jameson). In the light of these ideas we will discuss John Barth's short story cycle *Lost in the Funhouse* (1968), Don DeLillo's *White Noise* (1985), Paul Auster's *New York Trilogy* (1987), and a few other fictional texts.

Finally, we will discuss what has remained, or why it is that Brian McHale begins his *Introduction to Postmodernism* (2015) with a chapter entitled "What Was Postmodernism" (explaining that "perhaps the only consensus that has ever been reached about postmodernism has to do with its end: postmodernism, it is generally agreed, is now 'over'") while Paula Geyh writes on page two of the *Cambridge Companion to Postmodern American Fiction* (2017) that "we are still somewhere in its [postmodernism's] midst."

Please read *Lost in the Funhouse*, *The New York Trilogy*, and *White Noise* before the semester begins.

4.8 Proseminar III Literaturwissenschaft

Renaissance Drama

Prof. Dr. P. Schnierer

Thu, 4:15 - 5:45, 108

In this seminar we will investigate a range of plays by William Shakespeare and his contemporaries. We will bring the entire toolkit to these plays: close reading, contextualisation (history, performance, reception), historicist and new historicist interpretations, deconstructive approaches and gender-inflected hermeneutics as well as a review (necessarily selective) of the critical heritage.

Registration is open from the moment you see this. There are three steps: (1) Send a mail to me at pps@urz.uni-heidelberg.de, stating your interest in the seminar. (2) Re-affirm, by email and only once asked to do so, your willingness to attend, and suggest one additional play. Justify your suggestion on not more than one page. (3) attend the first meeting or make your apologies in advance.

Texts: Please acquire and read in any annotated edition (Arden, Oxford, Cambridge): Thomas Kyd, *The Spanish Tragedy*; Christopher Marlowe, *Doctor Faustus*; William Shakespeare, *Romeo and Juliet*; William Shakespeare, *The Taming of the Shrew*; William Shakespeare, *King Lear*; Ben Jonson, *Volpone*.

Contemporary British Novels and the Dissemination of Values

Prof. Dr. V. Nünning

Tue, 11:15 - 12:45, 115

Contemporary discourses abound with discussion about values. Different values are evaluated and used for the justification of contradictory policies: in many ways,

values are linked to some of the most pressing questions of our time.

In literary studies, the question of which values are inherent in contemporary works is usually more or less marginalized; it even seems a little outdated. However, since psychologists have found out that fictional narratives can change our ways of thinking as well as our attitudes, the question of which values texts disseminate is not just an academic matter. Particularly teachers (at school and at universities) might profit from being aware of the persuasive power of fiction, and from asking which values are presented in literary works. This is not a simple question, since there are no ready-made answers or methods. We will use literary and psychological approaches in order to understand which values are disseminated in which works.

This *Hauptseminar* will be research-oriented, but it is also relevant for future teachers, who can learn how to go about identifying the values inherent in literary works in order to be better qualified to decide which texts they want to teach. Please sign up for this class by writing to sekretariat.nuenning@as.uni-heidelberg.de.

All of you should read Ian McEwan, *The Children Act* (2014); and Tom Franklin, *Crooked Letter, Crooked Letter* [2010]. London: Pan Books 2014. We will decide in the first session which additional two British novels from the eighteenth (and nineteenth) century we want to discuss.

ReJoyce: Approaching Ulysses via Dubliners and A Portrait of the Artist

Priv.-Doz. Dr. B. Hirsch

Mon, 2:15 - 3:45, 114

Not exactly a writer prone to false modesty, James Joyce famously declared to have put so many enigmas in *Ulysses* “that it will keep the professors busy for centuries arguing over what I meant”. With hindsight it would seem that the author's often quoted statement may well have contributed to the novel's reputation of being highly influential but hardly accessible, if not altogether impenetrable. Intended to overcome the widespread reservations resulting from such preconceptions, this seminar is mainly dedicated to a critical analysis of Joyce's 1922 masterpiece *Ulysses*, but will also discuss his earlier works *Dubliners* (1914) and *A Portrait of the Artist* (1916). In doing so, we shall follow Derek Attridge's advice that to “emphasize the pleasures of reading Joyce [...] is where any introduction to his work must begin”.

Compulsory Reading: By the beginning of term all participants should have familiarised themselves with the three primary sources in the Penguin Modern Classics edition.

Recommended Further Sources:

- Attridge, Derek (ed.), *The Cambridge Companion to James Joyce*. Cambridge: CUP, 2004.
- Blamires, Harry, *The New Bloomsday Book: A Guide through "Ulysses"*. London / New York: Routledge, 1996.
- Brown, Richard (ed.), *A Companion to James Joyce*. Chichester: Wiley-Blackwell, 2011.
- Cheng, Vincent J. / Timothy Martin (eds.), *Joyce in Context*. Cambridge: CUP, 1994.
- Gibson, Andrew, *Joyce's Revenge: History, Politics, and Aesthetics in "Ulysses"*. Oxford: OUP, 2002.
- Gifford, Don, "Ulysses" Annotated. Berkeley et al.: University of California Press, 1988.

Behind the Stage: Modern British Plays About the Theatre and Its Professions

Dr. M. Raab

Fri, 28.9.; Mon, 1.10.; und Thu, 4.10.; 10:15
Uhr – 1:30 Uhr und 2:30 Uhr – 4:00 Uhr Tue,
2.10, Fri, 5.10.; und Sat, 6.10.; 9:15 Uhr – 12:30
Uhr und 1:30 – 3:00 Uhr, AS 108

Behind the stage: Modern British plays about the theatre and its professions. When you try to get backstage access to a British theatre you are asked whether you belong to "the profession". This term covers a whole variety of jobs. Accordingly plays about the theatre do not only concentrate on the stars in the limelight but also give a comprehensive guide to the lives of those remaining in the wings. The last well-known British actor-manager was Donald Wolfit (1902-1968). Ronald Harwood worked for him and wrote a play about the way "Sir" treats his long-suffering dresser and his stage manager. Michael Frayn's *Noises Off* is a brilliant farce about a boulevard comedy on tour and prominently features an increasingly nerve-wracked director as well as the plight of a first-time assistant stage manager. Conor McPherson's *St Nicholas* is a monologue by an alcoholic Dublin critic who follows a theatre group to London. Critics already were at the centre of Tom Stoppard's classic one-acter *The Real Inspector Hound*. In David Hare's *Amy's View* a West End actress has to defend the theatre against her son-in-law who sees it as hopelessly outdated. Alan Plater dramatizes the working methods of Britain's most influential play agent Margaret Ramsay (1908-1991) in *Peggy for You*. And Alan Bennett uses the rehearsal process for a script about Auden and Britten in *The Habit of Art*. In addition to the seven plays the film versions of *The Dresser* (1983) and *Noises Off* (1992) will be discussed.

Participants are expected to do two oral presentations about a character from one of

the plays and a topic to be chosen in advance on a first come, first served basis from two lists which are available after enrollment directly via raabmichael@arcor.de.

Texts: Required reading are the following plays: Tom Stoppard: *The Real Inspector Hound* (1968) Ronald Harwood: *The Dresser* (1980) Michael Frayn: *Noises Off* (1982) Conor McPherson: *St Nicholas* (1997) David Hare: *Amy's View* (1997) Alan Plater: *Peggy for You* (1999) Alan Bennett: *The Habit of Art* (2009).

Fictions of Innocence: An American Literary Tradition Revisited

Prof. Dr. D. Schloss

Thu, 2:15 - 3:45, 122

Since the early nineteenth century, American writers have been fascinated by the phenomenon of youth. The state of adulthood, however, has often received short shrift or been treated with contempt. Many of the young heroes and heroines of American fiction show a resistance to 'growing up' – a stance for which the critic Ihab Hassan has coined the label "radical innocence." Critics have pointed out that this preoccupation of American literature and culture with youth coincides with the American self-understanding of the US as a young nation; juxtaposed to 'Old Europe,' American society is seen as being endowed with a particular dynamism enabling it to escape the corruptions of age. While the idea of "American innocence" has also received a considerable amount of criticism (not the least from Postmodern writers who have declared the idea of 'newness' a delusion), its cultural power is undiminished. In fact, the myth of youth seems to be an integral part of the modern DNA.

In this course, we will study American stories of innocence from the early nineteenth century to the present. We will take a look at how authors of different periods explain the power of this myth and also sample different critical approaches to the subject. Among the works to be discussed are the following: Nathaniel Hawthorne, "Young Goodman Brown" and "My Kinsman, Major Molineux"; Herman Melville, "Billy Budd, Sailor"; Henry James, "Daisy Miller"; Mark Twain, *Huckleberry Finn*; Salinger, *Catcher in the Rye*; and Bret Easton Ellis, *Less Than Zero*.

Texts: Most of the older works can be found in *The Norton Anthology of American Literature*, ed. by Nina Baym et al. (Volumes B and C). The novels by Salinger and Ellis need to be purchased in separate editions.

American Realism and Naturalism

Priv.-Doz. Dr. M. Peterfy

Thu, 9:15 - 10:45, 333

“It always seemed to me that each human being, before going out into the silence, should leave behind him, not the story of his own life, but of the time in which he lived, ‘as he saw it’, its creed, its purpose, its queer habits, and the work which it did or left undone in the world. Taken singly, these accounts might be weak and trivial, but together, they would make history live and breathe.” (Rebecca Harding Davis)

This statement contains the beginnings of a theory of *literary* realism - a theory that has invited many interpretations since its inception. Literary naturalism, in turn, was both a further development, and a reaction against the conventions and tenets of American literary realism.

In this seminar, we will be concerned with influential works of American literary realism and naturalism on the one hand, and also with theoretical issues of literary representation: How do authors arrive at a knowledge of an experienced reality, and how do they translate this knowledge into language and text? Which existing literary conventions do they break, and what are the new conventions that they establish? Moving from a historical understanding of the possibilities of fiction, to more complicated representational strategies (psychological, ideological), we will explore short narratives by Rebecca Harding Davis, Bret Harte, Stephen Crane, and some influential novels.

Texts:

- William Dean Howells, *The Rise of Silas Lapham*
- Henry James, *Portrait of a Lady*
- Theodore Dreiser, *Sister Carrie*
- Frank Norris, *McTeague*
- Kate Chopin, *The Awakening*

Please read the novels before the beginning of the semester. A *Reader* with shorter texts will be made available by the beginning of the semester

US Literature of the South and the Turn to Genre

Dr. P. Löffler

Tue, 2:15 - 3:45, 113

This seminar looks at US literature of the South in conjunction with what critics have referred to as a recent “turn to genre fiction:” a deliberate appropriation of popular literary formats (e.g. detective fiction, sci-fi literature, fantasy elements, medieval mystery tales) within the context of serious, high cultural literary discourse.

Centered around Tom Franklin’s *Crooked Letter, Crooked Letter*, this seminar is designed in particular for students aiming to start teacher’s training in the near future. Franklin’s novel has been assigned as a mandatory reading for 11th and 12th

grade English students in Baden-Württemberg high schools, and we will work in collaboration with a local Gymnasium in Mannheim to develop strategies for teaching and reading the novel.

Other texts included in this seminar are of a more historical nature, helping us to understand the evolution of Southern regionalism across time: William Faulkner's *Light in August* (1932) and Flannery O'Connor's *The Violent Bear it Away* (1960).

Texts: Please buy and read:

- Tom Franklin, *Crooked Letter, Crooked Letter* (Pan Books)
- Flannery O'Connor, *The Violent Bear it Away* (FSG Classics)
- William Faulkner, *Light in August* (Vintage)

Henry James: Figuring Literary Authorship

Prof. Dr. G. Leypoldt

Tue, 2:15 - 3:45, 114

In this seminar, we will read selected criticism and fiction by Henry James, a late-nineteenth-century US realist who was also an "authors' author" known for having contributed to the rise of the modernist novel. We will focus on how James made sense of his position as a writer invested in the "art of fiction" (as his best-known essay put it), placed himself within the literary culture of his time, and grappled with literary institutions and markets. We will try to reconstruct James' engagement with the late-nineteenth-century literary field, looking at some his best known critical essays and his numerous stories on writers and artists (such as "The Lesson of the Master," "The Death of the Lion," "The Figure in the Carpet," "The Aspern Papers," etc.). We will also read one of his major novels on the theme of acting and painting, *The Tragic Muse* (1890).

Please acquire James' *The Tragic Muse* in the Penguin edition, and reserve some time to finish reading it during the Christmas break. The remaining material will be made available to you on the Moodle Platform during the summer break.

4.9 Proseminar I Kulturwissenschaft (anwendungsorientiert)/Landeskunde

A Short History of Scotland

B. Gaston

Mon, 2:15 - 3:45, 108

Try this: how many kings (and queens) of England can you name? And now: how many kings (and queens) of Scotland? In British historiography Scottish history (when not ignored entirely) is often treated as an adjunct to English history, and yet

Scotland was an independent country for a much longer period of time than it has been one of the parts of the United Kingdom. The intention of this course is to give an overview of the whole of Scottish history and thereby redress the anglocentric bias of much history teaching.

A Decade of Centenaries

O'Brien/Gaston

Thu, 11:15 - 12:45, 122

The decade spanning the years 1912-1922 has been described by Enda Kenny, the Irish Taoiseach, as 'the defining period of our modern history'. We are now in the middle of the centenary anniversary of this revolutionary decade. We will examine and explore a number of significant events from this decade including the *Ulster Covenant*, the *1913 Lockout*, the *First World War*, the *Easter Rising*, the *1918 elections* and the *first Dáil*, the *Anglo-Irish War/War of Independence*, the *Treaty* and the subsequent *Civil War*. All of these events played a vital role in the formation of the Northern Irish and Irish states. We will attempt to place them in an (all-Ireland) historical context and see how they are being commemorated in both parts of the island.

Texts: A few suggestions:

- Dorney, John (2013). *'Peace After the Final Battle'. The Story of the Irish Revolution 1912-1924*. Dublin: New Island Books.
- Fanning, Ronan (2013). *Fatal Path. British Government and Irish Revolution 1910-1922*. London: Faber & Faber.
- Ferriter, Diarmaid (2015). *A Nation and not a Rabble. Irish Revolutions. 1913-1922*. London: Profile Books.
- Foster, R.F. (2015). *Vivid Faces: The Revolutionary Generation in Ireland, 1890-1923*. London: Penguin.

4.10 Proseminar I Kulturwissenschaft (theoretisch)

Literary and Cultural Theory: An Introduction

Dr. P. Löffler

Tue, 4:15 - 5:45, 108

Description see page 32.

4.11 Proseminar I Kulturwissenschaft (allgemein)

Ritual Studies

G. Heil

Tue, 11:15 - 12:45, 110

According to the Nutella advert 80% of people have morning rituals and of course eating your Nutella sandwich is the best. But why is eating a Nutella sandwich a ritual and why is the concept of ritual used in advertisement? What is a ritual in the first place?

Rituals are part of all our lives. Everybody knows rituals such as weddings, church services or graduation ceremonies. They structure our experience and our private and social lives in many different ways. Nevertheless, it is very hard, and some would argue impossible, to define what a ritual is. Have a go. Try and write down what you think a ritual is! It is harder than you think. Now you might say: Rituals? Why should that interest me? That is something historians and archaeologists should concern themselves with. Rituals, however, are getting increasingly popular not just in the field of advertisement. Ritual Studies is an ever-expanding interdisciplinary field of study that is very interesting also for us as students of Cultural and Literary Studies.

This course will give an introduction to Ritual Studies. We will look at different definitions, types and classifications, as well as various theories on the function of rituals. Furthermore, we will look at areas of application for you as a student of literature: How do rituals and narration intersect? What do rituals have to do with drama? Why are they important in Shakespeare's plays and how can they help us to analyse novels?

There will be weekly reading material (reader) as well as end of term written exam.

W(h)ither Critique? Reading Practices and 21st-Century Literary Criticism

P. Basseler und Dr. Löffler

Blockseminar, dates to be announced

Critique has been literary studies' dearest child for many decades. Recently, however, scholars, such as Bruno Latour and Rita Felski, have raised fundamental questions about the limits of the project of 'critique'. But what is critique? What characterizes critique as a dominant mode of thinking within literary studies? What is the purpose of literary criticism today? How can we define the academic and/or political responsibilities of humanities scholarship? What is the relationship between academic and political freedom? How and why should we read?

In this seminar, we will tackle these and related questions as we trace and discuss recent trends in literary criticism variously responding to the notion of "critique". We will discuss theories and practices of reading (suspicious, surface, distant, close, etc.), look at different sites of reading and institutions of literary criticism (from the

academy to contemporary book clubs), and acquaint ourselves with new approaches to defining and analyzing the literary text as an object of critique.

This is a seminar designed for students with a strong interest in literary theory. As a, the course requires potential participants to attend a mandatory preliminary meeting on October 15th, at 1:30 p.m. in room 108.

American Visual Culture: 1950s to the Present

Dr. T. Susanka

Blockseminar, dates to be announced

Contemporary American culture is to a large extent defined by its visuality: Movies, Graffiti, Photography, Painting, Television, Comics – even Emojis – all shape our sense of what American culture is or pretends to be. The immense diversity of visual expressions poses a special challenge to cultural studies, not least because the rise and dominance of visual culture is still a fairly recent, and ongoing development

In this seminar, we read and discuss central texts of visual culture theory and analyze various cases studies of visual culture from the 1950s until now.

This course is a two week-end block seminar and requires students to attend a mandatory preliminary meeting on October 15th, at 1 p.m. in room 108.

A Short History of Scotland

B. Gaston

Mon, 2:15 - 3:45, 108

Description see page 43.

A Decade of Centenaries

O'Brien/Gaston

Thu, 11:15 - 12:45, 122

Description see page 44.

Literary and Cultural Theory: An Introduction

Dr. P. Löffler

Tue, 4:15 - 5:45, 108

Description see page 32.

4.12 Proseminar II Kulturwissenschaft/Landeskunde

Resisting Reality: The New Waves of Science Fiction in the Late Twentieth- and Twenty-First Centuries

D. Vella
Mo 29.10.18; 5.11.18 - 14-17 Uhr, Raum 110;
Di 30.10.18; 6.11.18 - 16-19 Uhr, Raum 114;
Mi 31.10.18; 7.11.18 - 14-17 Uhr, Raum 112;
Do 8.11.18 - 14-16 Uhr, Raum 112; Fr 9.11.18 -
11:15-12:45 Uhr, Raum 112

Description see page 34.

Star Trek: Rewriting the Past in the Future

C. Burlingame-Goff Thu, 11:00 - 2:00, 114

The Star Trek phenomenon now spans seven television series and thirteen movies over five 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.

The Rise of the Novel from Defoe to Sterne

Dr. H. Grundmann Thu, 4:15 - 5:45, 115

Description see page 36.

5. Hauptseminare

5.1 Hauptseminare Sprachwissenschaft

Pidgins and Creoles

Dr. R. Möhlig-Falke

Thu, 2:15 - 3:45, 115

Pidgins and creoles are contact languages which have developed as a common medium of communication on the basis of two or more input languages, often as a consequence of intensive trade relations between different speech groups or through colonization. Due to British trade and colonial history, a large number of pidgins and creoles world-wide have English as their dominant input language – such as Tok Pisin in Papua New Guinea, Kriol in Australia, Gullah in the USA, or Krio in Sierra Leone. The course will cover a wide range of English-based pidgins and creoles and discuss their linguistic characteristics, socio-historical origins, and development. Theoretical questions concerning pidgin and creole genesis will be addressed as well as issues concerning first- and second-language acquisition, and the sociolinguistic situations in the respective speech communities. Course participants are required to take part in a group presentation. To obtain credit, students have to hand in an academic term paper (15-18 pages).

Linguistic Analysis

Dr. M. Isermann

Tue, 4:15 - 5:45, 116

The course aims to familiarize MA and advanced GymPO students with a range of routines, practices and methods that have shaped linguistic analyses in various fields. Part of the course will be devoted to the consolidation and expansion of linguistic key terms and concepts. The focus, however, is on the practical analysis and discussion of real-language data, mostly of the written kind. Areas of linguistics covered include phonetics, phonology, morphology, lexical and sentence semantics, pragmatics, syntax and text linguistics.

Note: There will be a tutorial accompanying the course.

Varieties of English

Dr. J. Schultz

Mon, 2:15 - 3:45, 115

This seminar introduces students to a selection of regional and international

varieties of English, covering dialects and accents which have emerged in the British Isles, as well as varieties spoken outside of Britain such as Canadian, Caribbean, Indian and Australian English. We will look at the linguistic properties of these varieties, their socio-historical origins and the socio-cultural settings in which they are used today. A number of interesting questions, linguistically and culturally, will be addressed in this context, comprising the essential issue of whether there is an underlying mechanism which has continued to motivate the development of new English varieties. In addition, it will be interesting to see how far the use of the different varieties is related to processes of identity construction.

Texts: Bergs, Alexander - Brinton, Laurel (2017): *The History of English 5/ Varieties of English*. Berlin/Boston: De Gruyter.

Time Travel: Exploring the Early Stages of the Development of the English Language

C. Watts

Dates and times see Aktuelles

This Hauptseminar considers the development of the English language from Old English, via Middle English through to Early Modern English by exploring selected works from each of these time periods. Our linguistic and cultural journey will include selected texts by Chaucer and Shakespeare among others, as well as a detailed analysis of parts of the Old English poem Beowulf. No prior knowledge of the early stages of the English language is expected.

Language and Emotion

Priv.-Doz. Dr. N. Nesselhauf

Mon, 11:15 - 12:45, 112

Description see page 28.

Psycholinguistics

Priv.-Doz. Dr. S. Mollin

Wed, 9:15 - 10:45, 108

Description see page 29.

Gender in Public Discourse

Prof. Dr. S. Kleinke

Thu, 2:15 - 3:45, 114

Description see page 29.

5.2 Hauptseminar Literaturwissenschaft

Renaissance Drama

Prof. Dr. P. Schnierer

Thu, 4:15 - 5:45, 108

Description see page 38.

Contemporary British Novels and the Dissemination of Values

Prof. Dr. V. Nünning

Tue, 11:15 - 12:45, 115

Description see page 38.

ReJoyce: Approaching Ulysses via Dubliners and A Portrait of the Artist

Priv.-Doz. Dr. B. Hirsch

Mon, 2:15 - 3:45, 114

Description see page 39.

Behind the Stage: Modern British Plays About the Theatre and Its Professions

Dr. M. Raab

Fri, 28.9.; Mon, 1.10.; und Thu, 4.10.; 10:15
Uhr – 1:30 Uhr und 2:30 Uhr – 4:00 Uhr Tue,
2.10, Fri, 5.10.; und Sat, 6.10.; 9:15 Uhr – 12:30
Uhr und 1:30 – 3:00 Uhr, AS 108

Behind the stage: Modern British plays about the theatre and its professions. When you try to get backstage access to a British theatre you are asked whether you belong to “the profession”. This term covers a whole variety of jobs. Accordingly plays about the theatre do not only concentrate on the stars in the limelight but also give a comprehensive guide to the lives of those remaining in the wings. The last well-known British actor-manager was Donald Wolfit (1902-1968). Ronald Harwood worked for him and wrote a play about the way “Sir” treats his long-suffering dresser and his stage manager. Michael Frayn’s *Noises Off* is a brilliant farce about a boulevard comedy on tour and prominently features an increasingly nerve-wracked director as well as the plight of a first-time assistant stage manager. Conor McPherson’s *St Nicholas* is a monologue by an alcoholic Dublin critic who follows a theatre group to London. Critics already were at the centre of Tom Stoppard’s classic one-acter *The Real Inspector Hound*. In David Hare’s *Amy’s View* a West End actress has to defend the theatre against her son-in-law who sees it as hopelessly outdated. Alan Plater dramatizes the working methods of Britain’s

most influential play agent Margaret Ramsay (1908-1991) in *Peggy for You*. And Alan Bennett uses the rehearsal process for a script about Auden and Britten in *The Habit of Art*. In addition to the seven plays the film versions of *The Dresser* (1983) and *Noises Off* (1992) will be discussed.

Participants are expected to do two oral presentations about a character from one of the plays and a topic to be chosen in advance on a first come, first served basis from two lists which are available after enrollment directly via raabmichael@arcor.de.

Texts: Required reading are the following plays: Tom Stoppard: *The Real Inspector Hound* (1968) Ronald Harwood: *The Dresser* (1980) Michael Frayn: *Noises Off* (1982) Conor McPherson: *St Nicholas* (1997) David Hare: *Amy's View* (1997) Alan Plater: *Peggy for You* (1999) Alan Bennett: *The Habit of Art* (2009).

Fictions of Innocence: An American Literary Tradition Revisited

Prof. Dr. D. Schloss

Thu, 2:15 - 3:45, 122

Description see page 41.

American Realism and Naturalism

Priv.-Doz. Dr. M. Peterfy

Thu, 9:15 - 10:45, 333

“It always seemed to me that each human being, before going out into the silence, should leave behind him, not the story of his own life, but of the time in which he lived, ‘as he saw it’, its creed, its purpose, its queer habits, and the work which it did or left undone in the world. Taken singly, these accounts might be weak and trivial, but together, they would make history live and breathe.” (Rebecca Harding Davis)

This statement contains the beginnings of a theory of *literary* realism - a theory that has invited many interpretations since its inception. Literary naturalism, in turn, was both a further development, and a reaction against the conventions and tenets of American literary realism.

In this seminar, we will be concerned with influential works of American literary realism and naturalism on the one hand, and also with theoretical issues of literary representation: How do authors arrive at a knowledge of an experienced reality, and how do they translate this knowledge into language and text? Which existing literary conventions do they break, and what are the new conventions that they establish? Moving from a historical understanding of the possibilities of fiction, to more complicated representational strategies (psychological, ideological), we will explore short narratives by Rebecca Harding Davis, Bret Harte, Stephen Crane, and some influential novels.

Texts:

- William Dean Howells, *The Rise of Silas Lapham*
- Henry James, *Portrait of a Lady*
- Theodore Dreiser, *Sister Carrie*
- Frank Norris, *McTeague*
- Kate Chopin, *The Awakening*

Please read the novels before the beginning of the semester. A *Reader* with shorter texts will be made available by the beginning of the semester

US Literature of the South and the Turn to Genre

Dr. P. Löffler

Tue, 2:15 - 3:45, 113

This seminar looks at US literature of the South in conjunction with what critics have referred to as a recent “turn to genre fiction:” a deliberate appropriation of popular literary formats (e.g. detective fiction, sci-fi literature, fantasy elements, medieval mystery tales) within the context of serious, high cultural literary discourse.

Centered around Tom Franklin’s *Crooked Letter, Crooked Letter*, this seminar is designed in particular for students aiming to start teacher’s training in the near future. Franklin’s novel has been assigned as a mandatory reading for 11th and 12th grade English students in Baden-Württemberg high schools, and we will work in collaboration with a local Gymnasium in Mannheim to develop strategies for teaching and reading the novel.

Other texts included in this seminar are of a more historical nature, helping us to understand the evolution of Southern regionalism across time: William Faulkner’s *Light in August* (1932) and Flannery O’Connor’s *The Violent Bear it Away* (1960).

Texts: Please buy and read:

- Tom Franklin, *Crooked Letter, Crooked Letter* (Pan Books)
- Flannery O’Connor, *The Violent Bear it Away* (FSG Classics)
- William Faulkner, *Light in August* (Vintage)

Henry James: Figuring Literary Authorship

Prof. Dr. G. Leypoldt

Tue, 2:15 - 3:45, 114

Description see page 43.

6. Kolloquien

6.1 Kolloquien Sprachwissenschaft

Research Colloquium

Prof. Dr. S. Kleinke

Thu, 6:00 - 7:45, 114

This seminar is aimed at students at the end of their *Hauptstudium* who are planning to write a BA-, Master-, *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.

Please register for this class during my office hours **and** via email at anmeldung.kleinke@as.uni-heidelberg.de as well as sonja.kleinke@as.uni-heidelberg.de (please send your email to both addresses).

Colloquium for Exam Candidates

Dr. M. Isermann

Mon, 6:15 - 7:00, 115

Das Kolloquium dient der Vorbereitung von Staatsexamina und Masterprüfungen. Vorgesehen sind die Vorstellung ausgewählter Prüfungsthemen sowie der Formalitäten bei Prüfungsanmeldung und -durchführung, mock exam, ein Erfahrungsbericht examinierter Altstudenten, individuelle Beratung bei der Wahl und Vorbereitung von Spezialthemen und Ähnliches. Das Kolloquium beginnt in der 2. Semesterwoche. In den Wochen, für die kein gemeinsames Treffen anberaumt ist, gibt es eine offene Examenssprechstunde.

Exam Colloquium

Prof. Dr. S. Kleinke

Thu, 11:15 - 12:45, 115

Die Veranstaltung wendet sich an Studierende des Hauptstudiums und vor allem an Examenskandidaten (Staatsexamen, Master, Bachelor). 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 für das Kolloquium über E-mail: anmeldung.kleinke@as.uni-heidelberg.de.

Texts: Kortmann, Bernd (2005): *English Linguistics: Essentials*. Berlin. Cornelsen. (Zur Anschaffung empfohlen). Weitere Literaturhinweise in der ersten Sitzung

Colloquium for Exam Candidates

Priv.-Doz. Dr. N. Nesselhauf Wed, 11:15 - 12:45, 115

This course intends to assist students in preparing for the oral part of the Staatsexamen. We will discuss the choice of suitable topics and literature and revise basic linguistic knowledge. In addition, we will cover some of the areas of specialization of the participants and practice possible exam questions.

To register, please send an email to Nadja.Nesselhauf@urz.uni-heidelberg.de. Priority will be given to those students who will be taking the oral exam with me in the following semester (in this case, no registration is necessary).

Colloquium for Exam Candidates

Priv.-Doz. Dr. S. Mollin Thu, 11:15 - 12:45, 113

Exam candidates for state examination as well as M.A. degrees are invited to join the colloquium, in which we will revise key topics in English linguistics and discuss exam formalities and study strategies. All participants are expected to come to sessions prepared and to give a short presentation summarizing one topic. The colloquium will take place every other week.

To register, please send an e-mail or come to my office hours.

6.2 Kolloquien Literaturwissenschaft

Exam Colloquium

Priv.-Doz. Dr. M. Peterfy Mon, 2:15 - 3:45, 112

This is a seminar for those students who intend to take their final oral exams (Staatsexamen) with me. Please buy the course reader available at the Copy Corner.

To sign up, write to margit.peterfy@as.uni-heidelberg.de.

Recent Trends in US Literary and Cultural Theory

Prof. Dr. G. Leypoldt

Thu, 4:15 - 5:45, 116

This colloquium is intended 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. M.A. students looking for Independent Studies projects are very welcome. The list of readings will be announced in the first session.

Examenskolloquium

Prof. Dr. G. Leypoldt

Tue, 4:15 - 5:45, 116

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.

Examenskolloquium

Prof. Dr. P. Schnierer

Mon, 11:15 - 12:45, 114

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 die individuelle Beratung bei der Konzeption Ihrer Prüfungsthemen. Anmeldung ab sofort per Email pps@urz.uni-heidelberg.de.

7. Oberseminare

Oberseminar

Prof. Dr. P. Schnierer

Thu, 6:15 - 7:45, 115

Dieses Oberseminar steht vorrangig Studierenden offen, die Qualifikationsschriften jenseits der Bachelorstufe verfassen: Zulassungsarbeiten, Masterarbeiten und Doktor-Dissertationen. Wir werden uns, ausgehend von Ihren Forschungen, mit aktuellen Problemen der Literaturwissenschaft beschäftigen und dabei auch die Literaturproduktion der Gegenwart verfolgen. Ich bitte um persönliche Anmeldung, entweder in einer meiner Sprechstunden oder per Email: pps@urz.uni-heidelberg.de.

Oberseminar

Prof. Dr. V. Nünning

Tue, 2:00 - 4:00, 116

This seminar is intended for doctorate students of English and American Studies in the field of Literary Science. Here, basic problems that arise when writing a dissertation, as well as selected theories and topics will be discussed.

Please register personally with me during my office hours.

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.

Eine persönliche Anmeldung in meiner Sprechstunde ist erforderlich.

8. Fachdidaktik

8.1 Fachdidaktik for BA-Students

Linguistic Approaches to Social Media from a Teaching Perspective

J. Smith und Kleiber

Tue, 2:15 - 3:45, 108

Description see page 20.

Einführung in Erwerb und Förderung der Zweitsprache Deutsch

G. Pagonis

Institut für Deutsch als Fremdsprache

<https://lsf.uni-heidelberg.de/qisserver/rds?state=wtree&search=1&root120182=102574|101216|101844|103015&trex=step>

Veranstaltungsnummer: 00947360002

8.2 Fachdidaktik I for Lehramt (GymPO)

Please note that this is the last semester when Fachdidaktik I for GymPO will be offered.

Methodology I

J. Naßutt

Mon, 4:15 - 5:45, 114

Die Qualifikationsziele sind die Sensibilisierung für zentrale fachdidaktische Fragestellungen, die Kenntnis theoretischer Grundlagen eines kompetenzorientierten Fremdsprachenunterrichts und der Erwerb von Grundkonzepten altersgerechten Fremdsprachenunterrichts. Das Fachdidaktik - Modul 1 orientiert sich an den Inhalten und Erfordernissen des Schulpraxissemesters:

- den theoretische Grundlagen zum Fremdsprachenerwerb und –lernen
- der Didaktik und Methodik des kompetenzorientierten und kommunikativen Englischunterrichts wie Sprachtätigkeiten, sprachliche Mittel, interkulturelle Kompetenz, Lernstrategien
- den Grundlagen der Beobachtung, Planung, Durchführung und Reflexion von Englischunterricht
- den Methoden und Medien im Fremdsprachenunterricht

8.3 Fachdidaktik I for Master of Education

Didactics & Methodology I (Master of Education)

S. Mußmann

Mon, 9:15 - 10:45, 115

In this course, we are going to link the theory of didactics/ methodology – also referring to current issues & guidelines ("Bildungsplan") - to its use at school, starting with central aspects of teaching English today, such as vocabulary, grammar, communication/ speaking & texts. Practical, hands-on material will be presented, evaluated & compiled by participants of this course.

Depending on students' experience & interest, we're then going to work in more detail on one of these aspects or delve into an additional one (e.g. methods furthering students' communication skills, ways to prepare a unit on a book/film or intercultural competence).

Telecollaboration in Foreign Language Teaching

Prof. Dr. Müller-Hartmann

Di 16:15-17:45

Neue PH, INF 561, A 236

Anmeldung: andreas.mueller-hartmann@ph-heidelberg.de

Inclusive Foreign Language Teaching

Prof. Dr. Vogt

Mo 12:15-13:45 Uhr

Neue PH, Hörsaalgebäude, INF 560, H 009

Anmeldung: vogt@ph-heidelberg.de

8.4 Fachdidaktik II for Lehramt (GymPO)

Prerequisites: A previous internship at school ("Praxissemester")

Working with Texts in the English Classroom

S. Mußmann

Mon, 11:00 - 12:30, 115

After a general introduction and an overview we're going to pursue a practice-oriented approach and, based on teaching methodology/ didactics, work on precise examples, i.e. lessons & units, that can be used in approaches to text and film analysis. **Please note:** This course starts at 11am **s.t.** :-)

Texts: Students are asked to read about 2 books (novel or play). A selection

students may choose from will be presented at the beginning of the semester.

Requirement: active participation & term paper (on a unit planned for high school)

How to make them talk? – Promoting Active Learning in English Lessons

S. Schmeiser

Wed, 4:15 - 5:45, 114

Die Veranstaltung richtet sich ausschließlich an Studentinnen und Studenten, die bereits Fachdidaktik I und das Praxissemester absolviert haben.

Schon früh wird den Schülerinnen und Schülern bewusst, dass Englisch als lingua franca jene Sprache ist, mit der sie leicht mit anderssprachigen Personen kommunizieren können. Sie begegnen ihr in ihrem Alltag in der Jugendkultur, auf Reisen, in den Medien – schnell wächst auch das Bewusstsein für die Wichtigkeit der Sprache im späteren Studium und Berufsleben. Englisch sprechen zu können, ermöglicht also die aktive Teilhabe am internationalen und interkulturellen Dialog.

Im Mittelpunkt dieses Kurses steht die Hinwendung zu einem schülerzentrierten Englischunterricht, um die Schulung der Kompetenz des Sprechens in der Fremdsprache zu stärken. Es werden Wege und Möglichkeiten beleuchtet, schüleraktivierende Elemente im Englischunterricht zu integrieren und so den Redeanteil jedes Einzelnen zu erhöhen. In den Sitzungen setzen sich die Kursteilnehmerinnen und Kursteilnehmer mit fremdsprachendidaktischen Grundsätzen und methodischen Vorgehensweisen auseinander und übertragen diese auf neue Themenbereiche des Unterrichts.

8.5 Fachdidaktik II for Master of Education

Task-Supported Language Learning and Teaching.

Prof. Dr. Müller-Hartmann

PH Heidelberg -- dates/rooms unknown at editorial deadline, please check website

9. Sprachpraxis

9.1 Pronunciation Practice BE

On the basis of theoretical phonetic and phonological knowledge, in this course students will learn how to further approach one of the two major standards of English pronunciation. The course will cover the phonemic as well as the suprasegmental and phonotactic levels. Special attention will be paid to typical L1 interference patterns such as an overuse of glottal onsets or the absence of pre-lenis lengthening. It is recommended that this course should be taken in the same semester as the phonetics lecture (Introduction to Phonetics and English Phonology) – alternatively, in the semester after the lecture. The credit that you receive for passing this class equals the so-called “Aussprachetest”. You need to sign up online for either British English (BE) or American English (AE) classes before the start of the semester in order to obtain a place. Please note that you will lose your place in this course if you do not attend the first session (N.B.: courses start in the first week of the semester).

M. Kucher	Thu, 9:15 - 10:00, 116
M. Kucher	Thu, 10:15 - 11:00, 116
M. Kucher	Thu, 11:15 - 12:00, 110
M. Kucher	Thu, 12:15 - 1:00, 110
M. Kucher	Thu, 1:15 - 2:00, 110
M. Kucher	Thu, 2:15 - 3:00, 110

9.2 Pronunciation Practice AE

Description see above.

L. Reynolds	Fri, 2:15 - 3:00, 122
L. Reynolds	Fri, 3:15 - 4:00, 122
L. Reynolds	Fri, 4:15 - 5:00, 122
L. Reynolds	Fri, 5:15 - 6:00, 122

9.3 Tense and Aspect

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.

K. Henn	Mon, 2:15 - 3:45, 122
K. Henn	Tue, 4:15 - 5:45, 115
D. O'Brien	Tue, 9:15 - 10:45, 122
K. Pfister	Thu, 9:15 - 10:45, 115
K. Pfister	Thu, 11:15 - 12:45, 108
K. Henn	Thu, 2:30 - 4:00, 116
D. O'Brien	Fri, 9:15 - 10:45, 122

9.4 Tense and Aspect for Repeat Students

Only students who have failed Tense and Aspect 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 Tense and Aspect 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.

C. Burlingame-Goff	Wed, 9:15 - 10:45, 122
C. Burlingame-Goff	Wed, 11:15 - 12:45, 122

9.5 Essential Skills for Writing

This is a pre-essay-writing course in which you will learn to compose well-structured and varied sentences. The course will deal with 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.

B. Gaston	Mon, 11:15 - 12:45, 108
K. Henn	Mon, 4:15 - 5:45, 122
D. O'Brien	Tue, 11:15 - 12:45, 122
K. Henn	Thu, 11:15 - 12:45, 116
D. O'Brien	Fri, 11:15 - 12:45, 122

9.6 Essential Skills for Writing for Repeat Students

This course is designed for students who failed Essential Skills for Writing and need more support in paragraph writing.

The class is structured as a series of workshops on various aspects of paragraphing, such as finding a good topic sentence, organizing information logically and making connections between ideas explicit. You will be provided with several paragraphing exercises each week in addition to worksheets focusing on specific problem areas. We will spend a substantial amount of each class period going over your homework and doing exercises, so it is important that you come to class prepared.

None of the assignments you submit for class will be graded; your grade for the course is the grade you receive on the final exam. Every assignment you turn in will, however, receive detailed feedback aimed to help you identify your weaknesses and improve your skills.

Please note: it is highly recommended that you attend a regular section of Essential Skills for Writing in addition to this course. Although the skills required for error correction and detection, non-finite clauses and relative clauses are necessarily also those required for paragraph writing, we will not focus on practicing those sections of the exam.

Dr. S. Föhr Wed, 9:15 – 10:45, 114

Dr. S. Föhr Wed, 11:15 - 12:45, 114

9.7 Structure and Idiom

This course is intended to be taken after Tense and Aspect and Essential Skills for Writing. 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/infinite and word order.

B. Gaston Mon, 9:15 - 10:45, 108

K. Pfister Tue, 9:15 - 10:45, 113

D. O'Brien Tue, 4:15 - 5:45, 122

K. Pfister Tue, 11:15 - 12:45, 113

K. Henn Tue, 2:15 - 3:45, 115

B. Gaston Thu, 2:15 - 3:45, 108

9.8 Structure and Idiom for Repeat Students

B. Gaston

Tue, 2:15 - 3:45, 333

Only students who have failed Structure and Idiom in a previous semester may register for this course.

9.9 English in Use

KISS: Professional Presentation of Research

K. Gunkel

20.10.2018; 27.10.2018; 10.11.2018;
24.11.20.18, AS

KISS (Keep It Short and Simple) aims at developing your confidence and clarity when delivering presentations in English for different professional settings. You will learn phrases typically used to get started, to make transitions, to refer to slides, and to end your presentation effectively. You will learn also how to chair meetings or conferences effectively by applying powerful moderation techniques for utilizing the competence of all participants within a productive atmosphere. This course is suitable for both beginning teachers and young professionals in any field.

Assessment: two 5-minute presentations; and one 15-minute end-of-term presentation. Participants are expected to chair and/or participate in a mock meeting and give constructive impromptu feedback to their fellow students. Requirements: PowerPoint/Keynote. Please bring your own laptop or tablet computer.

Vocabulary and Idiom

D. O'Brien

Thu, 9:15 - 10:45, 122

The aim of this course is to help you expand both your active and passive vocabulary in English. You will begin by familiarising yourselves with your *dictionaries* 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 selected topic areas each week by means of exercises and newspaper articles (for example *politics*, *personal finance*, *books*, *the media*, *education*, *health*, and *sport* to mention just a few). 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 English dictionary will be essential for class work. I recommend any

of the following:

- Collins Cobuild Advanced Learner's English Dictionary. (8th edition) 2014.
- Longman Dictionary of Contemporary English for Advanced Learners. (6th edition) 2014.
- Oxford Advanced Learner's Dictionary of English. (9th edition) 2015.

Approaches to Writing

Dr. S. Föhr

Thu, 11:15 - 12:45, 112

This course will cover strategies for approaching a variety of academic papers. It is based on the premise that dividing the writing process into phases makes it easier to develop original, well-structured, inherently logical, polished papers. We will cover tools such as brainstorming, outlining, note-taking, summarizing, paraphrasing, quoting, editing and proofreading. Participants will have the opportunity to hone their own writing skills and gain practice evaluating others' work. After taking this class, students will be prepared to write the kinds of academic papers most often required for university courses as well as essay examinations.

Successful Communication Across Cultures

K. Gunkel

Thu, 6:15 - 7:45, 110

English is the world's lingua franca, and proficiency in the language makes it easy to believe that the messages we share in a global context are clearly understood - a belief which can be deceiving. Successful communication depends on more than language alone; we risk misunderstandings, puzzlement and dissonant emotions unless we also take cultural differences into account. This course, then, offers an introduction to the basic issues which impact communication across cultures.

Drawing on material from a variety of languages and cultures, we will explain and exemplify linguistic aspects of communication across cultures, including pragmatics, discourse analysis, politeness studies and cross-cultural communication. By the end of this course, students will understand how their own socio-cultural expectations of language shape their interpretation of meaning in various ways. Students will be able to apply linguistic principles to transcultural communication in business and global contexts.

Assessment: one 10-minute presentation on a topic to be selected within the first two weeks of class. Participants are expected to bring their own laptop or tablet computer to do in-class online research.

9.10 Academic Essay Writing

Academic Essay Writing

In this writing-intensive course, we will explore a variety of ways to develop a coherent and persuasive argument in writing. Topics include strategies for approaching different kinds of writing assignments, tools for structuring your papers, and proofreading and editing tips to help you polish your work. The class is structured as a series of workshops on different aspects of the writing process, with assignments that allow you to develop some of the building blocks of academic papers: description, analysis, persuasion and comparison. In most class sessions, we will be working with the materials you prepare for homework. For this reason, it is essential that you bring hard copies of your homework to class every week. Weekly quizzes will help you expand your vocabulary. At the end of term, you will be asked to submit a portfolio of all your written work for the class, including drafts, graded essays and revisions; your grade on this portfolio will be your final grade for the course.

Dr. S. Föhr

Tue, 9:15 - 10:45, 112

Dr. S. Föhr

Tue, 11:15 – 12:45, 112

9.11 Exposition and Argumentation

Formality and Concision

K. Henn

Tue, 11:15 - 12:45, 116

The aim of this course is to help you develop your ability to analyse complex information and write precise, concise factual texts in neutral to formal style. The structure of the course is simple. Most weeks, we will be going through homework set the week before. Most of these homework exercises will involve **summary writing** or **text analysis**.

Summary writing. Your task is to reduce a text to 10-15% of its length without losing any important ideas. **Assessment:** an assignment to be completed outside class (50% of your grade). **Text analysis.** This exercise requires you to draw conclusions about the message of a text, its intended readership, and the relationship between writer and reader, by conducting an analysis of the text's layout and language. **Assessment:** an in-class test (50% of your grade).

Prerequisites:

- BA Engl. Phil. 75% and GymPO: Tense and Aspect, Structure and Idiom,

Essential Skills for Writing, Advanced Writing/Academic Essay Writing.

- BA English Studies: Tense and Aspect, Essential Skills for Writing, Structure and Idiom.

How to Design and Present Your Research Poster

K. Gunkel

Thu, 9:15 - 10:45, 110

This course provides practical advice on designing and creating an academic poster suitable for presentation at conferences. It covers the following topics:

- Principles of poster design
- Opportunities to view and critique examples of conference posters
- Hands-on poster layout activity and feedback session

In addition, 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. To distinguish this course from *Text Types: Description and Narration*, we will focus on a particular text type of non-fiction, namely academic posters. Note that this course **does not** provide training in the use of specific software packages for poster creation. For that, you will have to work through extra material provided in class or to follow links for complementary self-study.

9.12 Description and Narration

Fables, Fairy Tales and Ballads

The general aim of the Text Types courses is to train students to analyze and produce a variety of English texts, developing an understanding of the ways in which meaning is constructed and stylistic effect achieved. The specific intention of this Description and Narration course is to enable students to understand and produce descriptive and narrative texts. In order to illuminate these principles, we will be examining, translating and then writing fables and fairy tales in the first half of the semester (taught by Carolyn Burlingame-Goff) and analyzing and translating ballads in the second half of the semester (taught by Bruce Gaston). Course evaluation will consist of a written assignment (fables and fairy tales) and a final exam (ballads). N.B. This course is not open to BA 25% students. GymPo and new BA 50% and 75% students need to have successfully completed Tense and Aspect,

C. Burlingame-Goff/Gaston

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Essential Skills for Writing, and Structure and Idiom in order to take this course.

C. Burlingame-Goff/Gaston

Tue, 11:15 - 12:45, 114

Translation E-G

K. Gunkel

Fri, 9:15 - 10:45, 108

This course provides you with the tools necessary to translate a variety of literary texts in such a way that the German version produces as much of the spirit and effect on the German audience as the original does on the native English reader. You will learn the shortcomings of a word-by-word translation. Even sentences cannot be viewed in isolation from the paragraph, and the paragraph in turn is embedded in the text. Consequently, we will have to acknowledge these textual relationships and base our choices on a thorough literary and linguistic analysis of the original. Course requirements: a) steady attendance and active class participation (regular homework assignments to be handed in) b) an entry exam, a mid-term mock-exam, a final in-class translation and a group project.

9.13 Advanced English in Use**The Language of Newspapers**

B. Gaston

Thu, 9:15 - 10:45, 108

In this course we will be investigating, analysing and reproducing the various styles

C. Burlingame-Goff/Gaston

Tue, 9:15 - 10:45, 114

of English found in the whole range of British newspapers, from tabloids to broadsheets.

Formality and Concision

K. Henn

Tue, 11:15 - 12:45, 116

Description see page 65.

Fables, Fairy Tales and Ballads

Description see page 66.

C. Burlingame-Goff/Gaston

Tue, 11:15 - 12:45, 114

Translation E-G

K. Gunkel

Fri, 9:15 - 10:45, 108

Description see page 67.

How to Design and Present Your Research Poster

K. Gunkel

Thu, 9:15 - 10:45, 110

Description see page 66.

10. Ethisch-Philosophisches Grundstudium II

Representations of 'the Indian' in American Literature and Culture

Priv.-Doz. Dr. M. Peterfy Thu, 2:15 - 3:45, 113

Description see page 33.

Star Trek: Rewriting the Past in the Future

C. Burlingame-Goff Thu, 11:00 - 2:00, 114

Description see page 47.

The Rise of the Novel from Defoe to Sterne

Dr. H. Grundmann Thu, 4:15 - 5:45, 115

Description see page 36.

Tony Kushner

Dr. E. Hänßgen Fri, 11:15 - 12:45, 116

Description see page 37.

American Postmodernism

Dr. H. Jakubzik Wed, 11:15 - 12:45, 112

Description see page 37.

11. Sonstiges

Tutorial SPDE / Linguistic Analysis

Dr. M. Isermann

Fri, 11:15 - 12:45, 108

The tutorial is recommended for participants in the Colloquium SPDE / the Advanced Seminar Linguistic Analysis, but can also be taken independently for credit in the Wahlmodul. The aim is for students to acquire skills in basic linguistic analyses and to develop strategies and routines that help them cope with linguistic problems of all sorts. Exam candidates welcome.

Creative Writing

P. Bews

Thu, 6:15 - 7:45, 112

This course is simply for all those - from any semester - who enjoy writing, are willing to read to others and are keen to give criticism of the writing of others and to accept criticism of their own writing.

A by-product: through the use of a thesaurus and dictionaries, and regular practice, your English should also improve!

It is meant to be enjoyable and almost never finishes at 7.45!

Film and Society – Science Fiction Now and Then

C. Burlingame-Goff

Wed, 6:00 - 8:00

While Science Fiction movies look to the future, they always reflect the present in which they were made. Over the course of recent decades, Science Fiction has been subject to substantial changes in cinematic language, genre conventions and the art of storytelling on the silver screen. This can, of course, be largely attributed to technological advancements such as CGI. In order to study the friction between the "nows" and "thens" of Science Fiction, we will be looking at remakes of classic films and television series and comparing them with the originals. Examples

include Blade Runner and Blade Runner 2049; "Space Seed" (Star Trek Original Series), Star Trek II: The Wrath of Khan, and Star Trek into Darkness; The Day the Earth Stood Still (1951 and 2008); and Invasion of the Body Snatchers (1956 and 1978).

Language Reading Group

M. Schiffmann

Fri, 11:15 – 12:45, 113

The Language Reading Group is a discussion forum for students who are interested in language and cognition. AS-external participants can receive credit points (2 CP, ÜK). Every week, we discuss selected, very recently published texts that deal with language as a cognitive, social, political phenomenon. We focus on questions like

- How do children acquire language?
- Does language influence thought?
- Does culture influence language?
- What is the politics of language?
- What is the relation between language and society? The role of dialects?
- How did language evolve?
- What is the origin of language and how do languages develop the features they have?
- Is language a window to thought?

And many other linguistic questions that participants may freely bring up!

12. Lektürekurs

Hot Off the Press

Prof. Dr. D. Schloss/Jakubzik

Wed, 4:15 - 5:45, 113

What's new in the cultural sphere of the US? In this class we will sample new books, films, tv-series, music etc. in order to find out what stirs the American minds and hearts at the present moment. While there will be a focus on new publications in literature and the arts, new contributions in the fields of politics, history, religion, and popular science writing will also be assessed. In order to keep the workload manageable, we will read most of the works in excerpts, while students who have familiarized themselves with the entire work will guide us through the discussion. The course is open to students of all semesters. Advanced BA and MA students can obtain credit points ("Independent Studies").