

KOMMENTIERTE ANKÜNDIGUNGEN ANGLISTIK

Anglistisches Seminar

Wintersemester 2024/25



Ruprecht-Karls-Universität Heidelberg
Anglistisches Seminar
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Inhaltsverzeichnis

1 Introduction	4
General Information	4
Key Dates and Deadlines	5
Registration	6
Email Communication at the Department of English Studies	7
Übergreifende Kompetenzen & Fachdidaktik	8
Freshers' Day (Orientation for New BA Students)	8
Orientation for New MA Students	8
Orientation for New Master of Education Students	8
2 Vorlesungen	9
Vorlesung historische Sprachwissenschaft	9
Vorlesung moderne Sprachwissenschaft	10
Vorlesungen Literaturwissenschaft	10
Vorlesung Kulturwissenschaft	11
3 Einführungsveranstaltungen	12
Phonetik	12
Einführung Sprachwissenschaft	12
Einführung Literaturwissenschaft	13
4 Proseminare	14
Proseminar I Sprachwissenschaft	14
Proseminar II historische Sprachwissenschaft	17
Proseminar II moderne Sprachwissenschaft	18
Proseminar I Literaturwissenschaft	21
Proseminar II Literaturwissenschaft	26
Proseminar I Kulturwissenschaft	30
Proseminar II Kulturwissenschaft	32
Proseminar III Sprachwissenschaft	32
Proseminar III Literaturwissenschaft	35
5 Hauptseminare	38
Hauptseminare Sprachwissenschaft	38
Hauptseminar Literaturwissenschaft	39
6 Kolloquien	40
7 Oberseminare	43
8 Fachdidaktik	44
Fachdidaktik im BA	44
Fachdidaktik 1 im M.Ed.	44
Fachdidaktik 2 im M.Ed.	45
Fachdidaktik 3 im M.Ed.	47
9 Sprachpraxis	48
Pronunciation Practice AE	48
Pronunciation Practice BE	48
English in Use	49
Tense and Aspect	49
Tense and Aspect for Repeat Students	50

Essential Skills for Writing	50
Essential Skills for Writing for Repeat Students	51
Structure and Idiom	51
Advanced English in Use	52
10 Sonstiges	53
11 Übergreifende Kompetenzen	55

1 Introduction

This Course Catalog contains information about lectures, seminars, language courses etc. offered at the Department of English Studies, Ruprecht-Karls-Universität Heidelberg, Germany, in the winter term 2024/25, including registration procedures and the preparation that is expected of students before the beginning of the term.

Please note that there are two sources of information on lectures that are partly based on different data: “[heiCO](#)”, and our [homepage](#), containing both a PDF and an online version. Finally, recent information regarding courses at the Department of English Studies can always be found under [Aktuelles](#). All these sources are good—should they diverge on a specific course, please check [Aktuelles](#) and send an email to studium@as.uni-heidelberg.de if [Aktuelles](#) does not explain the divergence.

General Information

You can find contact details for all your lecturers under [Personen on the department's website](#). Answers to most general questions can be found in the [Studienführer](#), which should be your first stop. For newly enrolled students, we have gathered all the basic information for your initial orientation [on a separate page](#).

Please read our guidelines for email communication at the Department of English Studies below, before you contact your lecturers or advisors.

Key Dates and Deadlines

Lecture Period	Oct 15, 2024—Feb. 8, 2025
Freshers' Day (BA students)	Oct 9, 2024
Information meeting for students newly enrolled in our M.Ed.	Oct 14, 11:00-12.30, room 108
HSE compact introductory days for new students in the Master of Education (M.Ed.)	tba.
Holidays	Dec 23, 2024—Jan 6, 2025
Obligatory online registration for seminars —Proseminar I,II Literaturwiss. —Proseminar I,II Sprachwiss. —Proseminar I,II Kulturwiss. —Proseminar III Sprachwiss. —Hauptseminar Sprachwiss. —Lectures	Jul 22—Aug 18, 2024
Late registration for seminars with free spots and for lectures	Aug 26—Oct 11, 2024
Obligatory online registration —Einführung Literaturwiss., —Einführung Sprachwiss., —Phonetik, —Pronunciation Practice, —Tense and Aspect, —Tense and Aspect Repeat, —Structure and Idiom, —Essential Skills, —Essential Skills (Repeat), —English in Use, —Advanced English in Use	Sep 16—Oct 10, 2024

Registration

There are two different ways to register for courses:

1. In person (via email or during office hours)
2. Online ("Kurswahl")

Personal Registration

In-person registration is common for Proseminare III, Hauptseminare and Oberseminare, Kolloquien and all other courses that prescribe in-person registration in their descriptions. As soon as the Course Catalog is published, you can register either during professors' office hours (which are published on the department's homepage) or via email. The preferred method of registration will be indicated in the individual course descriptions, which you can find in the following pages. **Please note that you need an Online Registration (see below) for Hauptseminare Sprachwissenschaft and PS III Sprachwissenschaft.**

Online Registration ("Kurswahl")

You must register online (via "**heiCO**") for all language courses, lectures, Proseminare I & II, and **Proseminare III/Hauptseminare Sprachwissenschaft** during the registration period (see above for key dates and deadlines and exceptions, and note that in contrast to linguistic Proseminare III/Hauptseminare III you are expected to register by email to Proseminare III/Hauptseminar in Literaturwissenschaft). 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.

Your online account will show the courses you were assigned within three working days after the registration ends.

The obligatory registration period for seminars with online registration takes place towards the end of the preceding lecture period. This generally means the first week of February for classes in the following summer, and late July/early August for classes in the next winter term. The early timing of this leaves time for required preparatory reading.

Students who missed the obligatory registration period can sign up for any remaining places directly on "heiCO." This late registration period starts one week after the end of the regular registration period. Please note that during the late registration period you cannot book places in courses that are already full. If you were unable to register during the normal period and need a place in one of the full courses, you can sign up for the "Notfallsprechstunde."

Please note: Due to the software change from SignUp to "heiCO," there is no longer a schedule adjustment period.

Online registration process:

Descriptions of the registration process are provided by the University's "heiCO-team" on their [website](#).

Email Communication at the Department of English Studies

Email is a very useful and quick means of communication. However, lecturers at the Department of English Studies receive a great number of emails every day. To avoid frustration for both sender and recipient, we suggest some rules and guidelines for our students to follow.

1. Before writing an email, make sure you consult publicly accessible information relating to your query. In particular, we expect you to have consulted the websites of the University and the Department of English Studies, including *Aktuelles*, *Personen* and the *Studienführer*. If your query is related to matters of Studienberatung and the sources mentioned above did not provide the required information, please send an email to studium@as.uni-heidelberg.de first.
2. Send your question to only one advisor at a time. Do not email two or more people simultaneously; all this does is multiply the workload.
3. Try to avoid unnecessary mail whenever possible, for example asking whether a lecturer is available during office hours, when these take place, or what room that lecturer's office is in. Some lecturers want you to sign up for their office hours via email or SignUp, others don't—check *Personen* for individual preferences.
4. If you've missed a class and would like to know what you've missed, ask one of your fellow students before contacting your instructor. Do not ask your instructor to email you course materials: these should be picked up during office hours.
5. Make proper use of the subject line by stating clearly the reason for your email. Do not use subjects like "I have a question. . .," "urgent request—immediate response needed" or "Are you responsible for x."
6. Try to be clear and concise. If your question is very elaborate or multifaceted, it makes more sense to meet up with the lecturer/advisor personally during their office hours.
7. Only ask for appointments outside office hours in cases of emergency.
8. General rules of politeness apply:
 - Use an appropriate form of address. In English, you usually can't go wrong with "Dear Prof./Dr./Ms./Mr. . ." In German, use "Sehr geehrte/r . . ." for more formal communication or if you are unsure, and "Liebe/r . . ." otherwise.
 - When you are sending an attachment (e.g. to submit homework or a term paper), include at least a short message in the body text—don't send an empty email. A brief note such as "Please find attached . . ." is sufficient and much more polite than nothing at all.
 - Don't expect constant availability or immediate responses. Different people work on different schedules, but you generally cannot assume that lecturers will check their inbox in the evening or on weekends. Plan accordingly and send your email ahead of time, especially for time-sensitive issues (e.g. for questions regarding presentations or when requesting a reference letter).
9. For reasons of data privacy it is preferable for you to use your University email address (ending in @stud.uni-heidelberg.de). In contrast to allegedly "free" services like gmx, gmail, or t-online, your conversations will not be used for commercial profiling this way.

Übergreifende Kompetenzen & Fachdidaktik

Übergreifende Kompetenzen/Fachdidaktik in the BA

All BA students need to accumulate credit points in *Übergreifende Kompetenzen (ÜK)*. Please see the document on *Übergreifende Kompetenzen* in the [download section on the English department's website](#) for more detailed information.

If you are not planning to apply for the Master of Education study programme, credit points for university courses that are unrelated to either of your BA subjects will usually be recognized as *ÜK*. Students intending to pursue an M.Ed. 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).

Freshers' Day (Orientation for New BA Students)

This day-long orientation program (October 9, 2024, 10 am to 6 pm) organized by members of staff and the student council of the English department 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 benefit from 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. 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 have been announced.

Orientation for New MA Students

New students in the English Studies MA program meet at their own orientation session. Place and date will be announced at the beginning of October 2024 on [Aktuelles](#).

Orientation for New Master of Education Students

14 October 2024, 11:00-12.30, room 108: Orientation for new Master of Education students, organized by the department of English Studies

This orientation is designed to help new students organize the part of their program that involves the English department. A "Fachstudienberater" will be present and ready for your questions.

Please check [our homepage](#) for changes and current information.

Final editing: Jakubzik; editorial deadline: July 13, 2024.

2 Vorlesungen

Vorlesung historische Sprachwissenschaft

The History of the English Language Told Backwards

Prof. Dr. Landert: Thu, 9.15-10.45, HS 15

Enter our linguistic time machine and travel back in time period by period! We will start our journey in the present, where we look at some of the very recent and still ongoing changes of the English language. These include, for instance, the spread of English across the world and its increasing diversification into a large range of so-called New Englishes. But there are also changes that affect the “old” varieties of English, such as stylistic changes that are known as colloquialisation and informalisation—in other words, we will discuss whether it is true that language is becoming more informal and that people are becoming less polite (spoiler: No, but also: it's complicated!). After this initial review of ongoing change, we will move on to Late Modern English (the period of prescriptivism), Early Modern English (the language of Shakespeare), Middle English (the period in which English lost many of its inflections), and Old English (the period in which English came into being). We will end the lecture by exploring the pre-history of English, including the common origins of English and German, which lead to parallels between the two languages that have survived until today. Throughout our exploration of the history of English, we will discuss characteristics of each period on the level of phonology, spelling, morphology, syntax, the lexicon, and pragmatics. We will look at mechanisms of linguistic change, and we will focus on how social, technological and political developments are closely related to language change.

Learning objectives:

At the end of this lecture, students will be able to:

- identify the main periods of the English language and describe the typical linguistic characteristics of each period and its main differences from the period before and after
- name central extra-linguistic developments that had a strong effect on the English language across the history of English and explain these effects
- identify and explain the most central mechanisms of linguistic change and illustrate them with examples

Assessment: The lecture will be assessed with a written exam, which is taking place in the final week of the semester.

Registration: via “heiCO.” Note that there are no space restrictions for this course, all students who need to take this lecture will be able to secure a place. If you experience technical problems with signing up, join the lecture in the first week, where further information on technical aspects will be provided.

Texts: The following textbook is compulsory reading:

Hejné, Míša, and George Walkden. 2022. A History of English. Textbooks in Language Sciences 9. Berlin: Language Science Press. <https://langsci-press.org/catalog/book/346>.

Note that this book is freely available as a PDF file (open access publication).

Additional readings will be made available on Moodle.

Vorlesung moderne Sprachwissenschaft

Varieties of English: A Corpus Perspective

Dr. Islentyeva: Wed, 14.15-15.45, Heu II

This lecture introduces corpus-based linguistic analysis that studies a range of differences between British and US standard varieties of English. The course will systematically examine change and variation at different linguistic levels: from spelling differences and morphological changes to lexical and grammatical differences between these varieties of English. The course illustrates how corpora can be used gainfully in order to aid sociolinguistic research by describing synchronic, diachronic and register variations.

Final assignment: short written exam

Vorlesungen Literaturwissenschaft

18th/19th Century British and Irish Drama

Prof. Dr. Schnierer: Tue, 16.15-17.45, HS 14

This is the third lecture course in a sequence that will cover the development of British and Irish drama and theatre to the present day. This term we will concentrate on the 200 years of dramatic writing and theatrical representation in England from the tail end of the Restoration period to the 1890s. There is no better way of preparing for this course than reading as many relevant plays as possible before and during term time.

Lecture Series Theory and Ideology

Dr. Elstermann: Mon, 18.15-19.45, HS 14

This year's lecture series has two central aims. To begin with, we want to provide an overview of literary and cultural theories and approaches: what they are, how they have developed, and how we use them. This is an area that students often express an interest in, but where it can be difficult to figure out where to begin. We don't just want to leave it at that, though. Theory can seem dry and abstract, devoid of emotion—or, to put it in a different light, cool, distant, and objective. We don't want to take theory's absolute objectivity for granted though. In this lecture series, we will look at each of the theories and methodologies presented in the context of ideology as well.

Some theories have a certain ideology very obviously at their core—think for instance of feminist or Marxist scholarship. But what about formalism, poststructuralism, or narratology? Are there inherent ideological baselines to reader-response criticism or distant reading? There are questions which will stay with us throughout the semester. Should academic research, and therefore theory and academic approaches, be objective? Is that even possible? What are the risks of ideological approaches—and what are those of presumably non-ideological ones? Which ideologies may be tucked away within scientific methodologies? Hopefully, as the semester progresses, we will be able to add more facets and viewpoints to our discussion—to which you will be invited to contribute for half an hour at the end of each individual lecture.

As always, this will be a joint venture featuring different members of the English Department in individual sessions. This means that you will benefit not only from expertise in different subsections of literary history, theory and methodology, but also from different voices and points of view every week. A detailed schedule will be published by the start of term.

If you wish to obtain credit points for this lecture, you will be asked to submit a response paper. Administrative details will be explained in the first session.

Vorlesung Kulturwissenschaft

British Culture from the Sixteenth to the Nineteenth Century

Prof. Dr. Nünning: Wed, 9.15-10.45, HS 15

Why was Henry VIII so important, apart from the historical oddity of his six wives, two of which were executed? Who is 'Bloody Mary', and why is her name a very unfair one? British culture is as fascinating as it is complex, and in order to make sense of it, it is necessary to know something about the way it came into being.

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 people. In this overview, 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 an (albeit minor) role in this context, but brief biographies and stories about important figures and major events will be used to exemplify larger developments. 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.

Lecture Series Theory and Ideology

Dr. Elstermann: Mon, 18.15-19.45, HS 14

This course is also listed as "Vorlesungen Literaturwissenschaft." Its description can be found on page 10.

3 Einführungsveranstaltungen

Phonetik

Introduction to Phonetics and English Phonology

PD Dr. Mollin: Mon, 9.15-10.45, Heu 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. Register online via "heiCO" for both 'British/American English Phonetics' and this lecture, "Introduction to Phonetics and English Phonology."

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]

Also recommended for the lecture: Collins, Beverley, Inger M. Mees & Paul Carley. 2019. *Practical English Phonetics and Phonology*, London/New York: Routledge.

Einführung Sprachwissenschaft

Introduction to English Linguistics

Prof. Dr. Landert: Wed, 11.15-12.45, HS 15

This lecture course introduces students to the core concepts of English linguistics. It covers all structural levels of the English language (morphology, syntax, semantics) as well as some of the most central approaches to the study of English (e.g. pragmatics, sociolinguistics, corpus linguistics). Students will also gain a brief overview of the main periods of the English language.

There is an accompanying tutorial, which offers opportunities for revising the content of the lecture and practicing the application of linguistic concepts to language data through exercises. Attendance of the tutorial is highly recommended. Signing up for tutorials will take place at the beginning of the semester, further information will be provided in the first week of the lecture.

Learning objectives:

At the end of the course, students will be able to:

- define the main concepts used to describe different structural levels of the English language and apply them to language data
- describe some of the main approaches to the study of English with respect to their aims and their most central methods
- define the periods of the English language and provide examples of selected characteristics of each period

Texts:

Students are expected to prepare for the lecture with weekly reading assignments, based on the following textbook:

Kortmann, Bernd. 2020. English Linguistics. Essentials. 2nd Edition. Berlin: Metzler.

The textbook is available for free in an electronic format. Students can access it through the library catalogue HEIDI: <https://katalog.ub.uni-heidelberg.de>

Additional readings will be made available on the online learning platform Moodle.

Assessment:

The lecture will conclude with a written exam in the final week of the semester.

Registration:

Through "heiCO." Note that there are no space restrictions for this course, all students who need to take this lecture will be able to secure a place. If you experience technical problems with signing up, join the lecture in the first week, where further information on technical aspects will be provided.

Einführung Literaturwissenschaft

Introduction to the Study of Literature

PD Dr. Peterfy: Mon, 11.15-12.45, 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 central issues and make you familiar with the relevant research tools. This class will be taught in English, and it will conclude with a written exam.

Texts: Please buy the two longer works we will discuss in the following editions (we will also use the additional material printed there):

Nathaniel Hawthorne, *The Scarlet Letter and Other Writings*, Norton Critical Editions. New York: Norton & Company, 2017. ISBN-13: 978-0393264890.

William Shakespeare. *Othello*, Ed. E. A. J. Honigman. With a new introduction by Ayanna Thompson. London: Bloomsbury Academic, 2016. ISBN-13: 978-1472571762.

4 Proseminare

Proseminar I Sprachwissenschaft

Semantics

Agustín Lana: Mon, 14.15-15.45, 113

Semantics is a discipline of linguistics that aims to address how languages express meaning in the form of words, phrases and sentences. As part of this seminar, we will consider the differences between sense and reference, as well as the sense relations that can be established between different words and sentences respectively. We will also discuss the different approaches to the study of meaning, from both a structural and a cognitive perspective. Lastly, we will explore the interface between semantics and lexicography, pragmatics and language change respectively. The summative assessment of the seminar includes a group presentation on a journal article concerned with a semantic topic and the submission of a term paper, for which you will conduct a short piece of your own research in semantics using corpus tools.

Texts: Before the start of the seminar, you should obtain a copy of the following book:

Hurford, J. R., Heasley, B., & Smith, M. B. (2007). *Semantics: A Coursebook*. Cambridge University Press.

Semantics

Dr. Islentyeva: Thu, 14.15-15.45, 113

This seminar introduces the empirical analysis of linguistic structures and functions at different levels of linguistic analysis, with particular emphasis on (lexical) semantics. In terms of methodology, the seminar employs corpus linguistics and related observational methods.

Final assignment: term paper

Morphology and Word Formation

Dr. Pleyer: Mon, 14.15-15.45, 112

If you had to form a verb that means 'do something the way ex-President Trump does it', which suffix would you use? Is the past tense of *yeet* regular, i.e. *yeeted*, or should it be *yote*? And most importantly, what *is* a word at all?

These and other questions will be addressed in our class on morphology and word formation. In this class, we will deepen our knowledge from the *Introduction to Linguistics*, and learn how to segment words into morphemes, how to formulate word formation rules, and how we can use morphological rules to create new words or even new languages (think about languages in fictional settings, such as Dothraki in *Game of Thrones*, or Sindarin in *Lord of the Rings*). We will consider our mental lexicon and how words are stored in our brain (and how this is different from regular printed dictionaries), and look into the reasons why languages have morphology in the first place. Finally, we will also look at phenomena that sit on the borderline between word formation and syntax or semantics, as well as at the interaction between morphology and phonology (see, e.g., the differences in the pronunciation of plural forms).

At the end of the semester, students will have the skills to observe, describe and analyse patterns in word formation processes found in English and other languages. A portion of our class time will be devoted to teaching students all skills necessary to conduct small-scale empirical research projects into an aspect of morphology of their choice.

Credits are given for regular attendance and preparation, an oral presentation, and a mini research project that is presented as a research poster during term time. Class concludes with a written term

paper, to be handed in after the end of term.

All relevant texts will be made available at the beginning of the semester. Students wishing to refresh their memory of morphology should browse the relevant sections of their *Introductions to Linguistics* reader.

Loans & Borrowings: English Words in and from Other Languages

Zieglmeier: Wed, 9.15-10.45, 113

Zieglmeier: Wed, 14.15-15.45, 113

What do a skeleton, an attorney, a soprano and a thug have in common? Their designations are all loanwords that have found their way into English from other languages through borrowing.

In linguistics, borrowing refers to a language change phenomenon where one language adopts a linguistic item from another language. In this course, we will discover borrowing processes in and from English from before the Norman Conquest until the present day. We will cover structural aspects of lexical borrowing and explore the adaptation processes that words undergo when they are introduced into another linguistic system. We will also discuss sociolinguistic aspects of borrowing, e.g., linguistic purism and fake anglicisms.

Throughout the semester, the course participants will consolidate their knowledge of the fundamentals of linguistics and the history of English. They will get to know borrowing as one of many language contact phenomena through theoretical discussions and case studies. In exploring loanword adaptation, they will be introduced to constraint-based approaches to phonology. Further, they will be provided with the methodological skills necessary to carry out their own, small-scale empirical studies on language contact phenomena.

Assessment: Regular and active participation, homework and/or preparation of mandatory reading, short presentation, term paper (10-12 pages).

Introductory Text:

Durkin, P. (2020). Contact and lexical borrowing. *The Handbook of Language Contact*, ed. by Raymond Hickey. 169–179.

Mandatory weekly reading will be made available on Moodle.

Modal verbs

Dr. Salakhyan: Fri, 9.15-10.45, 112

Language can express various relationships to reality or truth. One of the ways to express likelihood, permission, ability, request, obligation and advice is through the use of modal verbs. In this course, we will focus on how modality is expressed in the English language. The objective of this course is thus to introduce modal verbs and get familiar with the multifacedness of their meaning and use. We will begin by examining the modal verbs *can/could*, *may/might*, their register variation and diachronic change. Next, we will look at the use of modal verbs in different native and non-native varieties of English and consider reasons for the existing variation. In the second half of the course, drawing on the data from the BNC and mass media, we will examine the expression of modality in discourse.

Biber, Douglas. 2004. Modal use across registers and time. In Anne Curzan & Kimberly Emmons (eds.), *Studies in the History of the English Language II: Unfolding Conventions*, 189–216. Berlin: Mouton de Gruyter.

Collins, Peter. 2007. *Can/could* and *may/might* in British, American and Australian English: a corpus-based account. *World Englishes* 26(4). 474–491.

Huddleston, Rodney. 1983. Criteria for Auxiliaries and Modals. In Sidney Greenbaum, Geoffrey Leech & Jan Svartvik (eds.), *Studies in English Linguistics for Randolph Quirk*, 65–78. London: Longman.

Facchinetti, Roberta, Manfred Krug & Frank Palmer (eds.). 2003. *Modality in Contemporary English*, (Topics in English Linguistics 44). Berlin/New York: Mouton de Gruyter.

Linguistic Variation

Neuhausen: Tue, 14.15-15.45, 114

Linguistic variation describes two or more ways of saying the same thing. Consider, for instance, the following examples:

- I mean, you go to Leeds and Castleford, they take it so much more seriously ... They really are, they take it so serious, (YRK/T)
- I think she's gonna be cheeky ... I think she'll be cheeky. (YRK/x)
- Because it was horses in those days. ... in them days, you didn't care. (YRK/b)

Based on previous case studies and our own empirical analyses, we will examine how linguistic features intersect and reflect identity and power dynamics within and across different communities and contexts. We will explore linguistic variation in different text types, practice detecting it in our own everyday lives, and relate it to bigger issues, such as social justice.

Texts: We will read chapters from Annabelle Mooney and Betsy Evans' *Language, Society, and Power* (2023) and Sali Tagliamonte's *Analysing Sociolinguistic Variation* (2006) in combination with selected case studies. All readings will be provided online.

Personal Pronouns

Yim: Thu, 11.15-12.45, 108

Personal pronouns are a small closed-class group of lexical items which may replace common and proper nouns. Personal pronouns in grammar-books and foreign language classrooms typically receive prescriptivist, conservative treatment—usually involving a table and long list of rules (*she and I*, not *I and she*).

In contrast, in this proseminar we will analyse authentic personal pronoun use. Despite the closed-class nature of this lexical group, we will be examining synchronic and diachronic variation. Topics will include the pronouns of politics, generic *he*, singular *they*, historical English pronouns (second person singular *thou* and *you*), and non-standard forms (such as second person plural *y'all* and *yous*). Students will be encouraged to share their knowledge of the pronoun systems of other languages and contrast them with English.

Students will be required to give a presentation and write a term paper on a small empirical research project (of your choice subject to approval). In preparation for writing your research papers, you will receive guidance on data collection, we will practice using online corpora, and discuss the logistics of gathering your own data (questionnaires, interviews, etc.) The course will be graded on your presentation, term paper, and classroom participation.

There will be mandatory self-study tasks each week, usually in the form of reading assignments, this literature will be made available on Moodle.

Registration is via HeiCo.

Proseminar II historische Sprachwissenschaft

Old English

Dr. Hänßgen: Wed, 14.15-15.45, 114

Old English is the oldest diachronic variant of English, used between ca. 700 and 1100 AD. It is closer 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 be looking at different levels on which Old English differs from later variants, especially at its morphology, phonology and syntax. We will also be dealing with external language history and translate a number of prose texts and poems.

Please make sure you've got your copy of the textbook by the beginning of term. The University Library holds a number of copies.

Baker, Peter S. 3rd ed., 2012. *Introduction to Old English*, Oxford: Wiley-Blackwell.

Shakespeare's Early Modern English

PD Dr. Mollin: Thu, 9.15-10.45, 113

This seminar has two aims. Firstly, it will introduce Early Modern English, spoken and written in the period between 1500 and 1700, focusing both on the sociocultural changes that impacted the English language in this period and the linguistic structure of Early Modern English (phonology, grammar, pragmatics and the lexicon). Secondly, against this backdrop of the period in general, we will study Shakespeare's language in particular. We will analyse how his texts illustrate EME patterns, but will also focus on his very unique language use. Topics include the pronoun use in Shakespeare (*thou* or *you*?), his contribution to the English vocabulary, and how to pronounce his sonnets the way he may have done. A reader containing all class materials will be available.

Credits are given for regular attendance and preparation, an oral presentation, a mid-term exam on Early Modern English, and a mini research project on one aspect of Shakespeare's language.

Introduction to the History of English

PD Dr. Mollin: Mon, 11.15-12.45, 113

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

A reader containing all class materials will be made available.

Credits are given for regular attendance and preparation, oral presentation, assignment, and final written exam.

Introduction to the History of English

Priv.-Doz. Dr. Nesselhauf: Wed, 11.15-12.45, 115

In this Proseminar II, we are going to trace the development of English from its beginnings to Present Day English. Old English, Middle English, and (Early) Modern English will receive roughly the same amount of attention. We will cover both structural aspects (phonology, grammar, and lexis) of the language of the respective periods as well as the historical and socio-cultural background that contributed to shaping the language.

Particular emphasis will be put on mechanisms of language change—both general mechanisms of change and specific mechanisms that can explain linguistic contrasts between German and English.

Assessment: Final exam

Literature: Baugh, Albert C. and Thomas Cable (2002). *A History of the English Language*. London and New York: Routledge. [older editions are perfectly acceptable, too]

Registration is via "heiCO."

Introduction to the History of English

PD Dr. Mollin: Thu, 11.15-12.45, 113

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

A reader containing all class materials will be made available.

Credits are given for regular attendance and preparation, oral presentation, assignment, and final written exam.

Proseminar II moderne Sprachwissenschaft**Varieties of English in the British Isles**

Dr. Pleyer: Mon, 11.15-12.45, 112

When asked about the sound of the English language in England, students often only think about Received Pronunciation. But there is so much more to English in the British Isles than that.

In this class, we will focus on varieties of English in England, Scotland, Ireland and Wales. Phonological considerations of accent differences and similarities will form one of the building blocks of our class; we will, for instance, compare shared features in Dublin and Liverpool accents, or analyse whether the late Queen Elizabeth II consistently spoke the Queen's English throughout her reign.

We will also consider sociolinguistic aspects, such as the use of *-in* versus *-ing* in different genders. We will also look at how accents of the British Isles are evaluated (why is it that the Birmingham accent is rated as having much less prestige than Standard Scottish English?), and investigate the connection of speaking a particular variety and one's identity.

While not an explicit prerequisite for class, knowledge of the International Phonetic Alphabet is certainly an asset—students are encouraged to refresh their knowledge from their *Introduction to Phonetics and Phonology*.

Credits are given for preparation and active participation, an oral presentation, and a final written exam in the last week of term.

All required reading will be made available at the beginning of term. Students interested in the topic can start by perusing: Britain, David (2007). *Language in the British Isles*, Cambridge: Cambridge University Press.

Conversation Analysis

Prof. Dr. Landert/Agustín Lana: Tue, 11.15-12.45, 112

Spoken conversations are a central part of our everyday interactions. We regularly engage in two- and multi-party conversations in a wide range of different settings: telling our best friend about our weekend experiences over coffee; asking the shop assistant where we can find our favourite product; commiserating with fellow travellers about the disruptions brought about by yet another delayed train. In all these—and many other—situations, we communicate through spoken conversation. But what is the structure of such conversations? How do we know, for instance, when it is our turn to speak and when our interlocutor is about to claim the floor? How is the next speaker selected in multi-party interactions? How is it possible that, most of the time, there are hardly any gaps and hardly any overlaps between turns? How can we recognise that our interlocutor is about to end a conversation for good? Most of all, how is it possible that conversations run so smoothly—even with people with whom we interact for the first time? And, finally, in those instances in which we do encounter problems in organising our conversations, what are the factors that cause these problems?

In the course of this seminar, we explore these questions from the perspective of conversation analysis. After a general introduction to the aims and method of conversation analysis, we will look at a series of conversational phenomena: turn-taking, pauses, gaps and overlaps, adjacency pairs, repairs, openings and closings of conversations, as well as the role of gestures, gaze and facial expressions. We will also learn how to transcribe conversations, using one specific set of conventions (the Jefferson transcription system), and we will discuss the advantages and limitations of different types of transcription systems.

Learning objectives:

At the end of the course, students will be able to:

- apply the main theoretical concepts of conversation analysis to conversational data
- transcribe spoken language according to the Jefferson transcription system
- formulate suitable research questions for the study of conversation analysis, investigate these research questions, and present the results in the form of an oral presentation and a short research paper

Assessment: Students will be assessed on the basis of a short transcription of a conversational interaction (3-5 minutes of recording, graded), an oral group presentation (pass/fail), and a short term paper (graded). The term paper project will be developed throughout the semester and will build directly on the transcript and the oral presentation.

Registration: via "heiCO."

Texts:

Students should get their own copy of the following textbook (note that you should get a copy of the third edition from 2021 (red cover); there are paperback and PDF-versions of the book available on the publisher's website for around 37 EUR):

Liddicoat, Anthony J. 2021. *An Introduction to Conversation Analysis*. Third Edition. London/New York: Continuum.

<https://www.bloomsbury.com/us/introduction-to-conversation-analysis-9781350090637/>

All remaining readings will be made available on Moodle.

Queer Linguistics

Neuhausen: Tue, 9.15-10.45, 112

This seminar explores the intersection of language, sexuality, and gender. It delves into how language both reflects and shapes queer identities and communities. We will engage with key concepts and recent debates in queer linguistics, examining the ways in which linguistic practices can both challenge and reinforce societal norms related to gender and sexuality. We will conduct original research on a topic related to queer linguistics, drawing on theoretical frameworks and methodologies from sociolinguistics.

Texts: A selection of academic articles, book chapters, and case studies from the fields of linguistics and queer studies will be provided online.

We will read multiple chapters from the open access book *Linguistics out of the closet*, edited by Tyler Everett Kibbey (2014).

Language Myths

Dr. Pleyer: Thu, 14.15-15.45, 112

In everyday interactions, we often hear speakers express thoughts about language. Many of these thoughts can be described as 'language myths', that is beliefs about language that go unquestioned, and that are not substantiated by scientific facts. These beliefs may also include prescriptive ideas about how language *should* be like.

In this course, we will critically examine a broad range of commonly held beliefs about language itself, as well as different groups of users. In doing so, we will make use of several sub-disciplines from linguistics. We will, for instance, investigate the sociolinguistic studies on language and gender, and explore commonly held beliefs such as "women really talk more than men."

We will also look into phonology to understand beliefs about the quality or prettiness of certain accents, and may branch out into fictional settings, such as the "abominable" Black Speech in Tolkien's *Lord of the Rings*.

A portion of our class time will be dedicated to developing a project in which students do empirical work on a language myth of their choice.

In preparation for the class, students are encouraged to pay attention to unquestioned beliefs and attitudes about language they encounter in their everyday life.

Upon successful completion of the course, students will be able to assess the connections between language and social phenomena, critically reflect on and assess common beliefs about language and evaluate their role diachronically as well as in contemporary society. Students will further possess the skill-set necessary to empirically test 'language myths.'

Credits are given for preparation and active participation, an oral presentation, and a term paper focusing on a small-scale empirical research project of your choice.

A reader with all relevant research texts will be made available at the beginning of term.

Proseminar I Literaturwissenschaft

Introduction to British Romantic Poetry 1780—1840

Cannings: Mon, 14.00-16.00, 115

This class shall serve as an introduction to and overview of the poetry of the Romantic era in Britain. Students may already be familiar with the clichés surrounding Romantic poetry: hills, daffodils, 'I wandered lonely as a cloud'. This class aims to take a deeper dive and explore the different aspects of this era of poetry: nature writing, class differences, rapid industrialisation, and the senses of self and identity prevalent at the time.

This class aims to make students familiar with analysing poetry on a technical level, inform them about the wider cultural context surrounding the time the poetry was written, gain a deeper understanding of Romantic poetry beyond the clichés, and encourage them to see how and why Romantic poetry is still of interest today.

The texts we study will be chosen by the students themselves, after which each week's poems will be provided. There are three groupings of Romantic poets we are going to cover:

- First Generation Romantic Poets: William Wordsworth, Samuel Taylor Coleridge, Robert Southey, William Blake.
- Second Generation Romantic Poets: Lord Byron, John Keats, Percy Bysshe Shelley
- Poets historically neglected by the canon: John Clare, George Crabbe, Anna Laetitia Barbauld, Joanna Baillie, Susanna Blamire, Hannah More, Dorothy Wordsworth, Letitia Elizabeth Landon.

Reimagining madwomen in literature: Bertha Mason

van der Merwe: Mon, 11.15-12.45, 108

This course is centred around female madness as a literary trope. More specifically, it is concerned with the antagonist of Charlotte Brontë's novel *Jane Eyre* (1847): Bertha Mason. By looking at two film adaptations, as well as the well-known prequel written by Jean Rhys, titled *Wide Sargasso Sea* (1966), this course will explore how Bertha Mason's character develops from an almost silent, prototypical 'mad' character into a nuanced, multi-layered character who finally tells her side of the story.

We will examine how Bertha Mason's character changes over time, often paralleling changing attitudes regarding mental health. Central themes include: portrayals of female madness in nineteenth-century literature, the metaphorisation of Bertha's madness, narrator reliability, ethnicity and racism in *Jane Eyre* and *Wide Sargasso Sea*, and Bertha Mason's depiction as 'Other' (both due to her madness and different cultural background).

Additionally, we will consider questions such as: What role does adaptations play in de-stereotyping Bertha's character? How important is fidelity to the source material(s)? Can adaptations help us view the source material through a different lens and reevaluate certain misconceptions embodied in older texts?

Texts: Brontë, Charlotte. 1847. *Jane Eyre*. [No specific edition required.]

Rhys, Jean. 2001. *Wide Sargasso Sea*. Edited by Hilary Jenkins. England: Penguin Books.

Films:

Mann, Delbert (dir.). 1970. *Jane Eyre*. British Lion Film Corporation.

Zeffirelli, Franco (dir.). 1996. *Jane Eyre*. Cineritino S.r.L., Flach Film, Mediaset, Miramax, and RCS Editori S.p.A.

Slave Narratives: Genre, Political and International Perspectives

Sommer: Thu, 14.15-15.45, 114

In this course, we will analyse the narratives written by formerly enslaved authors: the depictions of their lives in enslavement, their self-liberation and personal development as free people, activists and (trans)national citizens. We will trace the changes and continuities of genre conventions and tropes in the Slave Narrative as well as its influences on other literary genres by using Frederick Douglass' and Harriet Jacobs' mid-nineteenth century accounts of chattel slavery in the United States and Francis Bok's autobiography on modern-day slavery in Sudan as examples.

Apart from considering these works as documenting crimes of enslavement and slaveholding, we will examine the authorial self-fashioning in these writings to consider issues of dehumanisation, racialisation, identity creation, belonging and engagements with activist networks. Set against their political and socio-cultural backgrounds, readings of these works can also contribute to discussions of the connections of slavery, self-liberation and emancipation with, for instance, labour, foreign policy, human rights or (inter)national reform movements.

Requirements: regular attendance and preparation of reading materials, short presentation, brief exposé, for PS I Literaturwissenschaft: term paper (~12–15 pages), for PS I Kulturwissenschaft: oral exam (~15 mins)

Texts: Please acquire the following texts and read them before the start of term (any editions):

Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave* (1845)

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

and Francis Bok with Edward Tivnan, *Escape from Slavery* (2003).

Ernest Hemingway: Short Stories

Dr. Hertel: Tue, 16.15-17.45, 110

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

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

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

Introduction to the Study of Fiction: Animal Protagonists

Vorbeck: Tue, 11.15-12.45, 113

Fiction allows us to inhabit other worlds and discover previously familiar spaces from new, surprising angles. Narratives that take the perspectives of animal protagonists are a particularly fascinating example of this; after all, experiencing a neighborhood through the nose of a cat, exploring the oceans as an octopus, or soaring through the sky as a crow not only makes for a delightful thought experiment, but may also provoke us to question the social and ecological organization of the natural and urban spaces we share with nonhuman inhabitants.

In this seminar, we will examine what it means to analyze (and write) narratives whose protagonists are nonhuman animals. How do such narratives explore themes like human-animal power relations, environmental degradation, or norms of storytelling? How can nonhuman perspectives even be approached through a medium as deeply anthropocentric as a written narrative? And are there formal or generic possibilities of mitigating this?

We will use the example of animal protagonists to approach the foundations of narrative theory and explore different forms and genres that these narratives can take. Other theoretical approaches to the topic, such as ecocriticism or theories of power and agency, will also be introduced.

Texts: Please read the novel *Flush: A Biography* by Virginia Woolf (1933) and the short story "Fox 8" by George Saunders (2018) before the start of term. We will decide on a second novel to read together in the first session of the course. Additional reading, such as theoretical texts and further short examples, will be made available on Moodle throughout the semester.

Tony Kushner, *Angels in America* (1992; 2013) and *Tiny Kushner* (2009; 2016)

Dr. Hänßgen: Fri, 11.15-12.45, 114

Tony Kushner (b. 1956) is a highly acclaimed American playwright, screenplay writer, public intellectual and gay activist. In his plays, he works with fantastical elements like scenes set in heaven or hell or uses historical material and characters—like Roy Cohn (one of Donald Trump's mentors) and Ethel Rosenberg. He tries to make his audience think and act differently on political and cultural issues—ranging from sexuality and AIDS to religion. This ambitious agenda is combined with a lot of dark humour.

His most famous play to date is the two-part "gay fantasia" *Angels in America* (1992; revised 2013), set in the context of the AIDS epidemic in Reagan-era New York. Kushner received a Pulitzer Prize for it and turned it into the 2003 HBO film version starring Meryl Streep, Al Pacino and Emma Thompson. We'll be working with this adaptation.

We will also analyse his latest plays, compiled in *Tiny Kushner* (2009), which feature, among others, Laura Bush reading Dostoevsky to dead Iraqi children in the presence of an angel and a play set on the moon.

Please purchase and read the plays in this edition in advance:

Kushner, Tony. *Angels in America: A Gay Fantasia on National Themes*: Part One: *Millennium Approaches*; Part Two: *Perestroika*, 1992, revised and complete edition. New York: Theatre Communications Group, 2013. ISBN: 978-1-55936-384-6

Parts of this book will be available on Moodle:

Kushner, Tony. *Tiny Kushner: Five One-Act Plays*, 2009, New York: Theatre Communications Group, 2016.

What if...: Exploring Female-authored Alternate Histories

Cuervo: Mon, 9.15-10.45, 115

Uchronia, *alternative history* or *allohistory* are just some of the names for a literary genre where many of the conventions of historiographical and fictional narratives dynamically converge. Uchronic works are both speculative and historical fictions, more specifically, a type of revisionist historical novels that imagine scenarios in which new versions of the past are re-created. The essential aim of alternate histories is to answer the question "what would have happened if..." by exploring possible 'pasts' and transgressing the versions of our historiography as we know it.

By creating a dialogical space between literary studies, history and cultural studies, this course will analyse the literary dynamics underlying the representation of women in uchronic works, both in terms of their narrative elements and their cultural and historical contexts.

Furthermore, in this proseminar we will explore the points of contact and divergence between fictional historiographies and our canonised history, as well as the possible social and political functions of the uchronic novel.

Texts: Please purchase and read the following novels before the start of the semester.

Eleanor vs. Ike (2008) by Gerber, Robin.

The Big Lie (2015) by Mayhew, Julie.

My Real Children (2014) by Walton, Jo.

Reading the Extreme Right's Bookshelf: Controversy and Contestation

Lench: Thu, 14.15-15.45, 116

Across the world, the Far and Extreme right are unmistakably on the rise, and indeed, taking power. From the Americas to Europe, the Far-right are taking power, winning minds, and eroding democracy and democratic structures wherever they take root by waging culture wars, revising history, demonising vast sections of society, and riding a tidal wave of isolationist nationalism, all while weaponising the media, social media and the very structures they seek to undermine to do it. But what is driving this move to the right? What perverse beliefs and ideologies truly underpin the Far-right's thinking, and, most importantly, just what does literature have to do with it?

Literature and narratives are possibly one of the most contested sites within this emergence, and novels are far from ignorable, benign elements in this Far-right surge. This course will therefore examine the novels that the Far-right uses, co-opts, bans and reveres to dig into the nuances of Far-right ideology and tap into their narratives. In doing so, we will examine various how we can understand it in an academic way through the lens of cultural theories, and understand the Extreme and Far-right, their discursive strategies, and learn how we might be able to recontest the spaces and works that they have co-opted.

Disclaimer: This course will consistently deal with controversial topics that require a high degree of sensitivity, as well as secondary readings that contain ideas and beliefs that many participants may find disturbing. If you have any concerns about this before choosing to partake in this course, please do direct questions to the course instructor.

The Return of the King- J.R.R. Tolkien

And Tango Makes Three- Peter Parnell & Justin Richardson

Bending Borders: Making Sense of the American “Novel” after 2010

Rothvoss Buchheimer: Thu, 14.15-15.45, 115

This course explores the evolution of American novels published after 2010. Our journey begins with Jennifer Egan's *A Visit from the Goon Squad* (2010). In your reading, you will encounter a diverse set of characters, whose fate is loosely linked by the music industry (brace yourself for performances by punk bands like “The Flaming Dildos”). Most of all, however, you need to brace yourselves for the degree of formal experimentation that Egan engages in: One chapter completely takes the form of printed PowerPoint slides. We will debate whether this work is a novel or a collection of interconnected short stories, or perhaps something in-between those labels. Next, we delve into Colson Whitehead's *Zone One* (2011), a novel blending elements of literary and genre fiction. Set in a post-apocalyptic America overrun by zombies, Whitehead's narrative invites us to examine his unique approach to genre conventions compared to traditional genre fiction authors. Our third novel is Ben Lerner's *10:04* (2014), a masterful example of autofiction, in which Lerner blurs the lines between autobiography and fiction, incorporating photographs, artworks, and even a short story published in *The New Yorker* within the novel. We will explore how Lerner plays with narrative forms and the boundaries between fact and fiction. Finally, we read the poet Ocean Vuong's debut novel *On Earth We're Briefly Gorgeous* (2019), an epistolary novel written as a letter from a Vietnamese American son to his illiterate mother. This deeply personal novel weaves themes of drugs, racism, homophobia, war, and the power of language together in an attempt to impose meaning on our experiences—trying to communicate our self to others, while producing this self at the same time.

Throughout this course, we will dissect, discuss, and question the prominent modes and labels of contemporary American fiction. If you find any terms or concepts unfamiliar, our discussions will clarify and deepen your understanding. This course is an excellent introduction to the diverse and dynamic landscape of contemporary literature.

Texts: Please read the “novels” before the beginning of the term and highlight passages that interest you or that you wish to discuss. Additional readings will be provided on Moodle.

Jennifer Egan, *A Visit from the Goon Squad* [2010]

Colson Whitehead, *Zone One* [2011]

Ben Lerner, *10:04* [2014]

Ocean Vuong, *On Earth We're Briefly Gorgeous* [2019]

20th and 21st Century American Poetry

Faust: Thu, 16.15-17.45, 108

In this seminar, we will explore the most canonical works of 20th-century American poetry, their cultural significance and the philosophies of writing that inform them. We will pay particular attention to the interdependencies of lyrical forms on the one hand and the tumultuous political history of the 20th century on the other. Modernist avant-garde poets challenged the hegemony of late Romantic poetry models and created manifold new ways of writing, such as imagism (Ezra Pound, William Carlos Williams), surrealism and objectivism (e.g. Charles Reznikoff). In the mid-20th century, new poetic movements emerged in response to the then-widespread High Modernism, e.g. Beat (Allen Ginsberg, Gary Snyder), Black Mountain (Charles Olson, Robert Duncan) and confessional poets (Sylvia Plath, Anne Sexton). The transition to postmodernism saw a radical re-evaluation of the possibility of language to represent any reality beyond language and turned upon its own constructedness. Harlem Renaissance (e.g. Langston Hughes) and Black Arts movement (e.g. Maya Angelou) helped to redefine African American identities via poetic means. Towards the end of the class, we will also be taking a look at 21st century poetry (including song lyrics) and evaluate its place in American society today.

In Queer Times and Places

Schmiegel: Thu, 14.15-15.45, 122

What if we started thinking 'queerness' not in terms of identity but rather "as an outcome of strange temporalities, imaginative life schedules, and eccentric economic practices[?]" This question was famously asked by Jack Halberstam in 2005 in his pioneering book *In a Queer Time and Place*, which helped kick off queer studies' still ongoing engagement with nonnormative experiences of time and locality. While queer studies are of course not the first discipline to address the fact that conceptualisations and people's experience of time and place may vary depending on their cultural, social, ethnic, etc. background, the field of 'queer temporalities' is specifically interested in the intersections between time and place on the one hand, and desires and bodies on the other. Can people who are (self-)labelled as queer be integrated into dominant understandings of different life stages and growing up? And should they want to be? Do the futures envisioned by dominant society include queer people, and is that even a desirable goal for queer politics? If not, what would a "queer" future look like?

In this seminar, we'll delve into all of these questions and more with the help of some of the field's most influential texts—from Halberstam's to José Muñoz's famous *Cruising Utopia*, and Sara Ahmed's *Queer Phenomenology*. This means that for the first half of the semester, we'll read theoretical texts of varying complexity and discuss and try to make sense of them together in class. Well-equipped with this theoretical knowledge, we'll then discuss three very different novels—regarding both their genres and historical contexts –, all of which engage richly with questions of (queer) desires, temporality, and space: Virginia Woolf's *Mrs Dalloway* (1925), Angela Carter's *Wise Children* (1991), and Rivers Solomon's *An Unkindness of Ghosts* (2017). Please make sure you've acquired a copy of each book, and read *Mrs Dalloway*, by the beginning of the semester.

Proseminar II Literaturwissenschaft

Shakespeare on Love

Dr. Grundmann: Tue, 14.15-15.45, 110

"The course of true love never did run smooth", Lysander famously claims in "A Midsummer Night's Dream". In this class, we shall focus on Renaissance ideas about love, extending from the Petrarkism of some of Shakespeare's sonnets, to the early love tragedy "Romeo and Juliet", where our 'modern' idea of 'Romantic' love seems to emerge against a background of family feuds and arranged marriages. "Twelfth Night" destabilizes traditional concepts of heterosexual versus homosexual love and the screw-ball-comedy "Much Ado About Nothing" turns upside down the hierarchical relationship between men and women. Sheer madness finally reigns and is celebrated in "A Midsummer Night's Dream", where love seems to be a state of sickness and magic bewitchment at the same time.

Please purchase the following editions:

Shakespeare, "Romeo and Juliet." The New Cambridge Shakespeare. Cambridge UP, 2023.

Shakespeare, "Twelfth Night." The Oxford Shakespeare. Oxford UP. 2008.

Shakespeare, "Much Ado About Nothing." The Oxford Shakespeare. Oxford UP, 2008.

Shakespeare, "A Midsummer Night's Dream." The New Cambridge Shakespeare. Cambridge UP, 2003.

Technology and the Unknown in the 19th Century Novel

Dr. Elstermann: 22.11., 29.11., 06.12., 13.12. from 10:30 am to 5 pm, initial meeting: October 25, 11-12:30.

Apart from being one of the most impactful introductions of a vampire on the literary scene, *Dracula* is also very much a novel of technology: of Kodak cameras, new transportation technologies, detailed train schedules, newfangled typewriters, and shorthand. In parallel to that, it also deals with changing roles of individuals in society (not least gender norms), and with the unknown not only of the future, but also of the past. Similarly, *Frankenstein*, while often referenced in regards to questions about technological progress, links back to early modern alchemists and classical mythology just as much as it deals with modern experiments. Additionally, it deals not only with the unknowns of science and humanity, but also of the extremes of the globe.

In this class, we will look at presentation and reception of, as well as commentary on, all manner of changes and forays into the unknown through the mode of supernatural horror. We will use these two novels, which nicely frame the 19th century, to explore all of these different aspects through the texts themselves, as well as through historical context. Our aim will be to get a better understanding of the novels during the time of their original application, and their continued relevance today.

Please read both Bram Stoker's *Dracula* and Mary Shelley's *Frankenstein* before our first meeting. Since both texts have been frequently published and adapted, make sure that your edition is unabridged. Additional reading will be provided to you after the start of term.

This will be a block seminar. After a shorter initial meeting (where we will distribute presentation topics etc.), we will meet up on four Fridays: 22.11., 29.11., 06.12., 13.12. from 10:30 am to 5 pm. We will take breaks for lunch and coffee in the afternoon. The initial meeting will take place on 25 October, 11-12:30.

Due to the structure of the class, you have to attend every meeting in order to be able to pass. Other requirements for the class include active participation in discussions, an oral presentation, an abstract, and a term paper to be written after the final meeting.

J.B. Priestley: The Time Plays

Dr. Hertel: Wed, 14.15-15.45, 110

J.B. Priestley has been called one of the literary icons of the 20th century and over the last two decades, Britain has been witnessing a gradual rediscovery and a new appreciation of this prolific novelist, playwright, essayist, radio broadcaster and critic.

During the 1920s and 30s Priestley became interested in the question of Time, a theme he decided to experiment with in his plays. Influenced by the discovery of New Physics (esp. Albert Einstein's theories) and less well-known scientists and thinkers, his main inspiration derived from J.W. Dunne's *An Experiment with Time* (1927) and P.D. Ouspensky's *New Model of the Universe* (1931). Even though Priestley was critical of both time theories with their focus on 'Serialism' and 'Recurrence' in contrast to the established one of objective and linear time, he still thought them well worth experimenting with and playing with the idea of what might have happened.

In the course of this semester, we shall be looking at five plays that belong to the cycle of 'time plays': *Dangerous Corner* (1932), *Time and the Conways* (1937), *I Have Been Here Before* (1937), *An Inspector Calls* (1938) and his even more experimental play *Johnson Over Jordan* (1939).

Texts: Participants should have read all five plays until the beginning of the winter term.

Dangerous Corner, Oberon Books Ltd; new edition (2001); ISBN-13: 978-1840022513

Time and the Conways, *I Have Been Here Before* and *An Inspector Calls* in: *An Inspector Calls and Other Plays* (Penguin Modern Classics, 2001); ISBN-13: 978-0141185354

Johnson Over Jordan, Oberon Books Ltd; New edition (2001); ISBN-13: 978-1840022483

George Bernard Shaw

Dr. Hertel: Thu, 11.15-12.45, 112

This course is intended as an introduction to the art of George Bernard Shaw, the Irish-born author who became a prolific 'English' or 'Anglo-Irish' playwright at the beginning of the last century.

In the course of the semester, we will be looking at Shaw the person, the admirer of Ibsen, Shaw the Fabian and freethinker, who left a remarkable trace in the landscape of 20th century English theatre.

The plays chosen for a close reading are: *Mrs. Warren's Profession* (1893/1902)—a play about organised prostitution which forced the audience to face 'unpleasant' facts; *Major Barbara* (1905)—a social satire about religious and moral hypocrisy, and the well-known play *Pygmalion* (1913), which was adapted as a musical decades later.

Texts: All three texts should be purchased in Penguin Classics editions and read by the beginning of the winter term: ■ ISBN-13: 978-0140437935 / ■ ISBN-13: 978-0140437904 / ■ ISBN-13: 978-3125738072

Slave Narratives and Gender

Dr. Jetter: Mon, 16.15-17.45, (bi-weekly); block: January 17-18 (room 112)

In this course, we will read slave narratives and spiritual (auto-)biographies by 19th-century African-American women to explore the intersection of slave women's gender, race, and social class, which placed them at a distinct position of social disadvantage. By exploring the literary legacies of slave women like Harriet Jacobs, Sojourner Truth, and Harriet Tubman, the works broach the issues of the physical, psychological, and legal obstacles slave women encountered during and after enslavement.

As slave narratives derive from evangelical conversion narratives, the course will provide insights into the transformation from a previously religious genre into a literary tradition of life writing serving a political and social cause. Through structural analysis of the genre, the course explores slave narratives as radicalized forms of spiritual autobiographies depicting the journey from oppression to liberation with a specific focus on the role of education, spiritual transformation, and social participation.

Considering the historical context, the course will discuss recurring themes such as slave women's fear of sexual abuse, the role of motherhood in slavery, and the ways the authors challenged the "Cult of True Womanhood" by crafting an individual representation of their sense of selfhood as individuals who move through the intersecting structures of white paternalistic domination. The course aims to examine how these texts challenged structures of power by applying specific narrative, political, and editorial strategies to retrace the ways in which they shaped American identity and literature.

Texts: Please buy the following editions:

Harriet Jacobs. *Incidents in the Life of a Slave Girl: A Norton Critical Edition*. 2nd ed. New York: W. W. Norton, 2018.

Truth, Sojourner. *Narrative of Sojourner Truth: Barnes & Noble Classics Series*. New York: Barnes & Noble, 2005.

Additional texts will be provided via Moodle.

Please note that this is a bi-weekly class with a two-day block seminar

in January.

Bi-weekly class meetings: Monday, 16:15-17:45

October 21; November 04; November 18; December 02; December 16; January

20; February 03

The block seminar is scheduled for Friday/Saturday (January 17- January 18).

Henry James, *The Portrait of a Lady* (1880/81; 1908) and “Daisy Miller” (1878)

Dr. Hänßgen: Tue, 11.15-12.45, 114

This course will deal with Henry James' (1843-1916) novel, a classic of American realism, from a number of perspectives: We will look into biographical and historical contexts like the “Woman Question” and the so-called international theme, discuss questions of prose analysis and focus on the psychological portrait of Isabel Archer. A scholar, Mary Loeffelholz, calls the novel “a quietly terrifying meditation on American identity in its encounter with the world.” (Norton Critical Edition, cover). To James, the growing consciousness of his heroine is the subject of the novel, her development an (inner) adventure; the rest of the characters—including Isabel's four suitors—are only satellites.

Another topic for investigation are the fascinating revisions that James himself made in the text between the first publication and the final text in the New York Edition of his collected works, nearly 30 years apart.

We'll round this off with a look at a novella James published in 1878, “Daisy Miller: A Study”. Here we find another young American heroine “affronting her destiny” (as James said of Isabel) in European and expatriate society with even more dire results than Isabel and a narrator whose failure to believe in Daisy contributes to her downfall.

We'll also work with the film versions of both books.

Please read the novel and novella in advance, using the recommended edition:

James, Henry. *The Portrait of a Lady: An Authoritative Text, Backgrounds and Contexts, Criticism*, Ed. Michael Gorra. A Norton Critical Edition. New York: W. W. Norton, 2018. ISBN: 978-0-393-93853-1

“Daisy Miller” will be available on Moodle.

Between Two Worlds

Dr. Burlingame-Goff: Wed, 9.15-12.45, 108

This course will trace the path of mixed-root characters from American abolitionist writings to recent literature.

A large portion of the class will be devoted to establishing the link between mixed-heritage individuals in American fiction and those in science fiction and fantasy, primarily in *Star Trek*.

Each course session will feature the screening of a film or television episodes—hence the longer than usual class time.

The only screen we will be using in this course is the one we watch the films on. No cellphones, laptops or tablets should be on display during class.

Texts: *Star Trek* and *The Tragic Hybrid Myth* by Carolyn Burlingame-Goff. Purchasing / borrowing of class literature will be discussed on the first day of class.

U.S. American Cyborgs

Dr. Jakubzik: Wed, 11.15-12.45, 112

Computers have recently moved from industrial machine rooms into our homes, onto our desktops, into our laps, around our wrists, and are continuing their journey into our bodies. At the same time, popular science fiction has re-defined the cyborg—formerly often a threat (e.g. *Terminator I*, 1984)—as the last chance for our civilization (e.g. *Terminator II*, 1991).

What is the relation of the cyborg to the human? In what way does the notion of our future as cyborgs challenge anthropocentricity and humanism? Are these recent changes in our attitudes towards cyborgism collateral effects of modern information societies, or projected developments, driven by specific interests?

We will approach the American cyborg from two directions: philosophical and sociological texts on the one hand, and U.S. American narratives (fiction, film, and journalism) of the last one hundred fifty years up to today.

Proseminar I Kulturwissenschaft

Introduction to the Study of British Culture

Prof. Dr. Nünning: Tue, 11.15-12.45, 110

“History is a guide to navigation in perilous times. History is who we are and why we are the way we are.” (David McCullough)

Have you always been fascinated by the tales about Henry VIII and his six wives? Do you sometimes get the Queen Elizabeths mixed up? This is the course for you! The seminar aims at providing a rough framework of crucial periods in British history and a set of categories which you can use to continue the study of British culture on your own. We will explore developments in a variety of fields ranging from social history to the history of mentalities, which will also help you with your studies of the literature of the time.

In addition to important general aspects of (past and present) cultures, we will examine examples taken from three interesting periods in British cultural history: We will start with the Tudors—from Henry VIII to Elizabeth I as the ‘Virgin Queen’—continue with a study of key issues of the late 18th century, and then look at important social developments in the wake of the Industrial Revolution.

The basis of our discussions in the seminar will be the study of excerpts from historical sources, which will be made available in the ‘Handapparat’.

Geteilte Geschichte(n) –Ireland and Germany Down the Ages—Shared Histories

O’Brien: Thu, 16.15-17.45, 122

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

American Civil Religion

PD Dr. Peterfy: Mon, 14.15-15.45, 114

The contested term “Civil Religion” will be the subject of our seminar. We will look at it from different angles, in different historical contexts. The sociologist Robert N. Bellah coined the phrase “Civil Religion” in 1967 to describe a conceptual relationship between the structures of religious thought and the national self-definition of Americans. A more recent definition goes into more contemporary detail: “The influence of faith on the contours of American life and society [. . .] is not defined by the tenets of Christianity, Islam, Judaism, Buddhism, or any other specific faith tradition; rather, America’s religion is what Robert Bellah noted as its “well-institutionalized civil religion.” This religion has certain fundamental tenets, rituals, holidays, and values that are embodied in specific texts, artifacts, places, events, and even people who serve as “saints” of civil religion” (Edwards/Valenzano, *The Rhetoric of American Civil Religion*, p. xii). According to “civil religion”, American citizens share a set of cultural values which do not refer to any established religion, but which nevertheless function in the same way as religious feelings and patterns. “Civil Religion” is thus closely related to national myths, memory culture, narrative identities. In this course, we will examine both some of the “texts” and the “rites” of this “civil religion,” such as the role of the Declaration of Independence, the development of national holidays, the American flag, etc. We will also delve into contemporary contestations of mainstream civil religion and the potential loss of its relevance for many Americans.

Texts: A Reader with all the texts will be available at the Copy Corner. (PDF on moodle)

American Cultural Heritage on Display

Köhler: Tue, 16.15-17.45, 114

In this seminar we will explore various modes and practices of collecting, preserving, and exhibiting that make up the “heritage-making” process in the United States. Introducing some of the history and theoretical approaches of museum and heritage studies, we will examine spaces and cultural products where “American Cultural Heritage” is publicly constructed, negotiated, and contested, such as museums, fairs, national parks, historic sites, monuments, and theme parks. Spanning the time frame from the long nineteenth century to the present, we will contextualize these spaces within the American nation-building process and explore how they help fortify and/or complicate narratives about US history and identity.

What if. . . : Exploring Female-authored Alternate Histories

Cuervo: Mon, 9.15-10.45, 115

This course is also listed as “Proseminar I Literaturwissenschaft.” Its description can be found on page ??.

Slave Narratives: Genre, Political and International Perspectives

Sommer: Thu, 14.15-15.45, 114

This course is also listed as “Proseminar I Literaturwissenschaft.” Its description can be found on page 22.

In Queer Times and Places

Schmiegel: Thu, 14.15-15.45, 122

This course is also listed as "Proseminar I Literaturwissenschaft." Its description can be found on page 26.

Proseminar II Kulturwissenschaft**Shakespeare on Love**

Dr. Grundmann: Tue, 14.15-15.45, 110

This course is also listed as "Proseminar II Literaturwissenschaft." Its description can be found on page 26.

Between Two Worlds

Dr. Burlingame-Goff: Wed, 9.15-12.45, 108

This course is also listed as "Proseminar II Literaturwissenschaft." Its description can be found on page 29.

Technology and the Unknown in the 19th Century Novel

Dr. Elstermann: Fri, 11.0-12.30, 113

This course is also listed as "Proseminar II Literaturwissenschaft." Its description can be found on page 27.

Proseminar III Sprachwissenschaft**Historical Pragmatics**

Prof. Dr. Landert: Tue, 14.15-15.45, 112

How did speakers of earlier periods of English communicate with each other? How did they make requests, apologise, greet and thank each other? How have politeness norms changed in English over time? And how have new genres and text types developed? These are just some of the questions that we will explore throughout this research seminar. In addition to studying pragmatic phenomena in the history of English, we will also address the challenges of dealing with the data limitations of historical linguistics, namely the fact that we only have limited data available and that these data do not represent all groups of language users and all contexts in which language was used to the same extent. We will learn about ways to deal with such challenges and students will also be introduced to a range of methods that we can use within the field of historical pragmatics.

All students will develop and carry out a small empirical study over the course of the seminar, which they will develop into a term paper after the end of the semester.

At the end of this course, students:

- will know the main theoretical concepts in the field of historical pragmatics
- will be able to apply these concepts to data from different periods of the English language and to carry out their own linguistic analysis
- will know where and how to access historical English data, and they will be aware of the pitfalls and limitations of the available data
- will be familiar with the different phases of a research cycle, pass through these phases and reflect on them

- will be able to decide on a research design for their own project within the topic of the seminar
- will be able to carry out their own research project and to present it in the form of a term paper

Assessment: Term paper (graded)

Registration: via "heiCO."

Texts:

All readings will be made available on Moodle.

English in the Southern Hemisphere

Priv.-Doz. Dr. Nesselhauf: Mon, 11.15-12.45, 115

Why is the English spoken in Australia similar in certain respects to the English spoken on some South Atlantic Islands? Why do we find such a great number of Englishes in South Africa? What kinds of Englishes are there both in general and in the Southern Hemisphere in particular and how have they emerged? Who uses English in different Southern Hemisphere countries and in what contexts? These and similar questions will be addressed in this seminar. Participants will also be introduced to the corpus linguistic study of varieties and be expected to perform some small-scale empirical research into an area of Southern Hemisphere English.

Requirements: oral presentation, analysis tasks, and a short written data analysis

Literature: Schneider, Edgar (2011 or 2020). *English Around the World*. Cambridge: CUP.

Trudgill, Peter (2006). *New-Dialect Formation. The Inevitability of Colonial Englishes*. Edinburgh: EUP.

Registration is via "heiCO."

Linguistic ImPoliteness in Fiction

Dr. Pleyer: Thu, 16.15-17.45, 112

"Fool of a Took!"

This quote from Gandalf in Tolkien's *Lord of the Rings* shows that while impoliteness may be comparatively rare in everyday interactions, it certainly has a prominent place in fiction.

This class investigates the role of im/politeness in fiction, which is understood very broadly here to encompass entertainment that deals with characters and places that are not real. We will consider, for instance, children's books, Shakespearean tragedies, TV series and radio plays to better understand the form and function of im/politeness in fictional data. An overall well-rounded knowledge of contemporary and classic fiction will be an asset for students.

After we have run through a potted history of im/politeness research and refreshed our basic knowledge about the most central im/politeness theories, we will tackle the following questions:

- Which im/politeness strategies are most common in a particular text (type), and why?
- Which role does im/politeness play in characterising fictional characters, and what is its connection to protagonists and antagonists? For instance, why are villains often more sarcastic than the story's heroes?
- How does im/politeness contribute to the progression of the plot? (e.g., would Macbeth have gone through with murdering King Duncan if his wife hadn't insulted him as a "coward"?)
- How might multimodality in a TV show or radio play contribute to our understanding of impoliteness?
- Which role does the audience (readers, viewers) play in the co-construction of im/politeness in fictional texts?

A portion of our class time will be dedicated to developing a project in which students empirically investigate an aspect of linguistic im/politeness in a fictional text of their choice.

At the end of our class, students will have gained an in-depth insight into different research approaches to language and im/politeness, and have developed a skill-set that allows them to analyse im/polite language in a variety of fictional contexts.

Credits are given for preparation and active participation, an oral presentation, and a mini research project, to be presented in the form of a research poster at the end of term.

A reader with all relevant research texts will be made available at the beginning of term. In preparation for the class, students are expected to consume the following media:

Blyton, Enid—*The Twins at St Clare's* OR Dahl, Roald—*Matilda* (any edition)

Shakespeare—*Macbeth* (any edition—the film version with Patrick Stewart will also do!)

Sherlock (BBC) S01E01 "A Study in Pink"

Gender in Advertising Discourse

Dr. Islentyeva: Wed, 16.15-17.45, 113

The seminar provides insight into the relationship between language, visuals, marketing strategies and gender stereotypes by investigating the discursive strategies employed in the representation of gender in contemporary advertising discourse. Students will be able to identify the most salient strategies used in contemporary advertising discourse. The seminar will primarily employ the methods developed in Critical Discourse Analysis (CDA).

Final assignment: group poster or term paper

Metaphors in Illness Discourses

Dr. Pleyer: Wed, 14.15-15.45, 112

This class is directed at students wishing to delve deeper into metaphor theory, and explore the role metaphors play in various aspects of discourses about illness and health.

After a short refresher on conceptual metaphor theory, we will focus on three different discourse groups: medical professionals, persons diagnosed with a condition, and their family care partners.

We will uncover the use of metaphors in healthcare settings, where explaining a treatment as a WAR against cancerous cells may be more easily understood than medical terms. We will also discuss problems of such metaphor usage—what about the patient as a FIGHTER who succumbs to their condition? Did they not 'fight hard enough'?

Second, we will consider how people living with a condition may use metaphors to describe their unique lived experience to others; we will also study differences between conditions. For instance, people living with dementia may explain their MIND as a MALFUNCTIONING MACHINE, but this metaphor is not commonly used by people living with depression.

Finally, we will also consider the perspective of care partners of people living with a condition to better understand how metaphors are used to stress emotional aspects of their caring roles (see CAREGIVING AS WAR, or as a DIFFICULT JOURNEY).

We will also learn how to analyse metaphors in a variety of discourse types, such as therapy settings, computer-mediated discourses in forums, or media discourses about illness and health.

A portion of our class time will be dedicated to developing a project in which you empirically investigate an aspect of metaphors for a condition of your choice.

Content note: we will discuss mental and physical health, specifically COVID, cancer, eating disorders, dementia, depression, and PTSD. The class will also cover self-care for researchers working on difficult topics. Feel free to reach out in advance to discuss any questions or possible concerns.

At the end of our class, students will have gained an in-depth insight into metaphor theory, and have developed a skill-set that allows them to analyse metaphors in a variety of illness contexts.

Credits are given for preparation and active participation, an oral presentation, as well as a mini research project, to be presented as a research poster at the end of term.

A reader will be made available at the start of term. To prepare for class, students are expected to read:

Gibbs, Raymond W. (2023). "How metaphors shape the particularities of illness and healing experiences." *Transcultural Psychiatry* 60 (5): 770-780.

In addition, students without prior knowledge of Conceptual Metaphor Theory are expected to read the following texts prior to the first session:

Kövecses, Zoltan (2010). *Metaphor: A Practical Introduction*. New York et al.: Oxford University Press, Ch. 1.

Lakoff, George & Mark Johnson (1980). *Metaphors We Live By*. Chicago: The University of Chicago Press, pp. 3-13.

Proseminar III Literaturwissenschaft

Literature and Forms of the Good Life

Prof. Dr. Nünning: Wed, 11.15-12.45, 110

What are forms of the good life? Are they as manifold as individuals, or is it possible to establish some categories for the distinction of different forms of the good life? Do values play a role in the establishment of such forms? And how is all of this connected to (the study of) literary works? What has literature to do with forms of the good life?

In this seminar, we will discuss these questions, and seek some help from theoretical articles (for instance from the fields of sociology or psychology), which will be the basis of oral presentations. Mostly, however, we will try to work inductively, and look at British novels, in order to explore the ways in which they are connected to forms of the good life. In order to achieve this, we will also have to deal with a crucial problem of the interpretation of works of literature: the significance of narrative conventions. After all, most works of literature feature very different ways of life that often conflict and contradict each other. We'll therefore ask how one can determine which forms of life are endorsed by, and which criticised in certain literary works.

We will read four novels, two of which are: Bernardine Evaristo's *Girl, Woman, Other* (2019), and Ian McEwan's *Machines Like Me* (2019). We will discuss which additional two novels we want to read in our first session. Obvious candidates would be Nathan Hill's *Wellness* (2023); Claire Keegan's *Small Things Like These* (2021); Rónán Hession's *Leonard and Hungry Paul* (2019), and Zadie Smith's *NW* (2012)—but I'm looking forward to your suggestions! In any case, you can use each of these novels as a basis for your term paper.

Please sign up for this class by writing to:

brigitte.bruno@as.uni-heidelberg.de

Contemporary British Drama

Prof. Dr. Schnierer: Thu, 14.15-15.45, 110

Drama in the UK continues to flourish; the generation that come to the fore at the turn of the millenium keeps producing outstanding work, and every year new talents emerge and new voices make themselves heard. We will study a wide range of texts, and you are encouraged to suggest plays you have discovered yourselves. Use the library; we are in the process of buying hundreds of playtexts. Registration is open from the moment you see this. There are three steps: (1) Send an e-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. (3) Attend the first meeting or make your apologies in advance.

Ushering In Modernism: American Literature around 1900

PD Dr. Peterfy: Thu, 11.15-12.45, 115

Marshall Berman begins his famous study *All That is Solid Melts Into Air: The Experience of Modernity* with a list of essential features of what it means to be modern, quote, "Modern experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology; in this sense modernity can be said to unite all mankind." Towards the end of the nineteenth century, US-American literature and culture started to react to the momentous changes going on in the country, but also in other parts of the world, working through the areas mentioned by Berman. In our course, we will additionally consider the aspect of the changing role of women in the public sphere, characterized by the struggle for recognition of intellectual equality and, politically, by obtaining suffrage. But literature (and other arts, e.g. theater, visual arts, and film) did not just react to modernity, but they also changed it and shaped it in the form of modernism. We will both look at modern "content", but also emerging formal changes which ultimately resulted in the modernist innovations of the early twentieth century.

Texts: William Dean Howells, *A Modern Instance*, (1882)

Kate Chopin. *The Awakening*, (1899)

Stephen Crane. *The Red Badge of Courage*, (1895)

Shorter texts on moodle

20th Century African American Drama

PD Dr. Peterfy: Thu, 14.15-15.45, 108

In this seminar, we will study the development of African American drama throughout the 20th century, and also glance back to the 19th, when African American theatre started to liberate itself from the traditions and stereotypes of the ubiquitous minstrel productions. Thus, we will begin by discussing Pauline E. Hopkins's *Peculiar Sam, or, The Underground Railroad* (1879), which was written for Hopkins's own family's troupe, "Hopkins' Colored Troubadours". Then we will move on to a number of plays that can be read as milestones in the development of African American theatrical traditions, from plays performed during the Harlem Renaissance, on to projects of the Federal Theatre. The post-WW II period introduces new artistic developments catalyzed by the political and cultural struggles of the Civil Rights Era, starting with, among others, Lorraine Hansberry's play *A Raisin in the Sun* (1959). More experimental productions, such as Imamu Amiri Baraka's *Dutchman* (1963) and his Black Arts Repertory School in Harlem will also be part of our curriculum, as will be Ntozake Shange's 'choreopoem' *For Colored Girls Who Have Considered Suicide/When The Rainbow is Enuf* (1975). The end of the century is marked by plays about the impact of the past on the present, for example in August Wilson's "Century Cycle" plays. Although we won't be able to cover all the plays of this cycle, the significance of Wilson's achievement will be a highpoint to finish the seminar on—and to encourage you to follow new developments in African American drama in the 21st century.

Texts: Course materials will be made available in a Course Reader and on moodle.

Belonging

Prof. Dr. Leypoldt: Tue, 16.15-17.45, 113

This seminar examines how concepts of belonging emerge in contemporary fiction. We will see how authors from a variety of backgrounds construct their lifeworld in reference to what we may call a "heartland," a kind of moral landscape associated with ideal states of belonging. More traditional genres associated with spaces and belonging were the pastoral and the national romance, but here we shall look at the more recent novel, focusing on the following five examples: Julia Alvarez' *How the Garcia Girls Lost Their Accents* (1991), a multigenerational exploration of migration and the pressures of assimilation; Viet Thanh Nguyen's *The Sympathizer* (2015), about a Vietnam refugee who remains a Vietcong spy after fleeing to the US; Marilynne Robinson's *Gilead* (2004), the fictional memoir of a Congregational pastor in Iowa, Christine Smallwood's *The Life of the Mind* (2021), an exploration of the mess of daily experience of academe and social media; and Sally Rooney's novel of manners set in Dublin, *Intermezzo* (not yet published but announced for September 2024).

Texts: Please acquire and read before the beginning of the term the following texts (in any edition):

- Christine Smallwood, *The Life of the Mind* (2021)
- Julia Alvarez, *How the Garcia Girls Lost Their Accents* (1991)
- Viet Thanh Nguyen, *The Sympathizer* (2015)
- Marilynne Robinson, *Gilead* (2005)
- Sally Rooney, *Intermezzo* (2024)

Registration: you can register by sending an email to leypoldt@as.uni-heidelberg.de.

5 Hauptseminare

Hauptseminare Sprachwissenschaft

Historical Pragmatics

Prof. Dr. Landert: Tue, 14.15-15.45, 112

This course is also listed as "Proseminar III Sprachwissenschaft." Its description can be found on page 32.

Gender in Advertising Discourse

Dr. Islentyeva: Wed, 16.15-17.45, 113

This course is also listed as "Proseminar III Sprachwissenschaft." Its description can be found on page 34.

Varieties of English in the Americas

Priv.-Doz. Dr. Nesselhauf: Mon, 9.30-11.00, 113

In this seminar, we are going to look at the different varieties of English found in the Americas. This includes standard L1 Englishes (such as Standard Canadian English), non-standard L1 Englishes (such as the dialect found on Martha's Vineyard, for example), L2 Englishes (such as Puerto Rican English) as well as creoles (such as Guyanese or Jamaican creole). The usefulness and limitations of such classifications in view of actual linguistic complexity will also come under scrutiny. We are going to discuss both historical processes that have shaped the different (types of) varieties and their present-day characteristics (status, speakers, usage, attitudes; phonological, syntactic, lexical features etc.). We are also going to deal with methodological issues of how to empirically investigate variety-specific language usage.

Requirements: Oral presentation, analysis tasks, and a seminar paper (with preparatory poster)

Literature: Schneider, Edgar (2011 or 2020). *English Around the World*. Cambridge: CUP. (Recommended introductory reading)

Schneider, Edgar (2007). *Postcolonial English*. Cambridge: CUP.

Registration is via "heiCO."

Metaphor in Different Genres

Dr. Islentyeva: Thu, 16.15-17.45, 113

This seminar focuses on two basic strands of metaphor research: the detailed analysis of metaphorical patterns and research into the ideological use of metaphor in specific genres such as political, media and parliamentary discourses.

Final assignment: term paper

English in Germany

PD Dr. Mollin: Wed, 11.15-12.45, 114

This seminar will take a sociolinguistic perspective regarding the role of the English language in Germany, dealing with questions such as which functions English fulfils in the speech community (and which it does not), what speakers' attitudes are towards English (in general and also towards specific varieties of English), and whether a German variety of English is developing. Students' experiences of the role of English in Germany as well as in other countries will be drawn upon, and we will also conduct two class research projects throughout the semester, one on the linguistic landscape with English in Heidelberg, and one on the use of anglicisms in German media. Students will thus learn about concepts in both sociolinguistics and variety linguistics, and apply them in hands-on research.

In order to obtain credits, students are expected to attend regularly and actively, to prepare for class (e.g. in the form of contributing to the joint research projects), to give an oral presentation, and to conduct their own small research project on one of the aspects covered in class, which will be written up in a term paper.

Hauptseminar Literaturwissenschaft**Literature and Forms of the Good Life**

Prof. Dr. Nünning: Wed, 11.15-12.45, 110

This course is also listed as "Proseminar III Literaturwissenschaft." Its description can be found on page 35.

Contemporary British Drama

Prof. Dr. Schnierer: Thu, 14.15-15.45, 110

This course is also listed as "Proseminar III Literaturwissenschaft." Its description can be found on page 36.

Ushering In Modernism: American Literature around 1900

PD Dr. Peterfy: Thu, 11.15-12.45, 115

This course is also listed as "Proseminar III Literaturwissenschaft." Its description can be found on page 36.

20th Century African American Drama

PD Dr. Peterfy: Thu, 14.15-15.45, 108

This course is also listed as "Proseminar III Literaturwissenschaft." Its description can be found on page 36.

Belonging

Prof. Dr. Leypoldt: Tue, 16.15-17.45, 113

This course is also listed as "Proseminar III Literaturwissenschaft." Its description can be found on page 37.

6 Kolloquien

Colloquium for Exams

Priv.-Doz. Dr. Nesselhauf: Wed, 10.00-11.00, 115 (see below)

This colloquium assists students in preparing for the final oral exam in the Master of Education. We will discuss the choice of suitable topics and literature and revise basic knowledge of all central areas of linguistics. Also, we will cover the different areas of specialization of the participants and practice possible exam questions.

We are going to have four Wednesday 10:00 sessions during the semester (27.11., 4.12. 15.1., 22.1.), plus two intensive sessions on 18 and 19 February, from 9:30-13:30.

Registration is not necessary if you are already registered with me for an oral exam in the following semester. Otherwise, please register by email: Nadja.Nesselhauf@urz.uni-heidelberg.de.

Bachelor Thesis Colloquium

Dr. Pleyer: Wed, 16.15-17.45, 112

This colloquium is open to all students who are interested in writing their BA thesis in linguistics. Students who plan to write their final BA thesis with Dr Pleyer are expected to attend the research colloquium.

The colloquium aims to prepare students for the planning stages of their thesis, as well as to support them during the writing phase. We will discuss the basic building blocks of a linguistics thesis (and how it differs from literature), zoom in on methodological challenges when designing an empirical study, and discuss how one goes about finding a good data set and research hypothesis. We will also cover related aspects such as how to register and hand in your BA thesis, time-management skills, and self-care for linguists dealing with difficult topics (e.g. analyses of eating disorder discourses on social media).

Students are expected to give short presentations about their BA thesis projects; all stages are welcome (pre-planning stage to finished projects). There will be opportunities for problem-oriented presentations, and for presenters to receive feedback on their progress.

Send an email to register, stating your research topic / topic ideas, and when you plan on signing up for your thesis.

Students in the planning stages are especially directed to the following book, which is available in our Department library:

Litosseliti, Lia. *Research methods in linguistics*. 2nd edn. London et al.: Bloomsbury.

Colloquium for Bachelor's and Master's Theses

Priv.-Doz. Dr. Nesselhauf: Wed, 10.00-11.00, 115 (see below)

This colloquium is intended for all students who are currently writing a BA-thesis or MA-thesis with me or are planning to do so in the near future. We are going to discuss both your individual projects as well as more general aspects of the process of thesis-writing, such as developing a suitable research question, designing and performing an empirical study, dealing with secondary sources etc.

In addition to the sessions during the semester (on 6.11., 13.11., 11.12., 18.12., 8.1., 29.1., 5.2.), we are going to have two longer sessions on 9 October 2024 and on 26 February 2025, both from 10:00-12:30.

Registration is not necessary if you are already registered with me for your BA or MA thesis in the current or following semester. Otherwise, please send me an email: Nadja.Nesselhauf@urz.uni-heidelberg.de.

Colloquium for Exam Candidates

PD Dr. Mollin: Wed, 9.15-10.45, 112

Candidates for M.Ed. final oral exams 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 summarising one topic.

To register, please send an e-mail, stating when you will take the final oral exam, and who your examiner in linguistics will be.

Exam Preparation

Prof. Dr. Schnierer: Mon, 14.15-15.45, 122

Diese Ankündigung ist auf Deutsch, aber das Kolloquium wird beide Sprachen in ihr Recht setzen. Es soll der Vorbereitung auf Staatsexamina und Masterprüfungen 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.

Examenskolloquium

Prof. Dr. Leypoldt: Tue, 14.15-15.45, 115

This colloquium is intended for exam candidates, and it offers a forum for discussing and presenting examination topics. M.A. students looking for Independent Studies projects are very welcome.

Recent Trends in US Literary and Cultural Theory

Prof. Dr. Leypoldt: see description, Raum: HCA

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. The list of readings will be announced in the first session.

Research Colloquium

Prof. Dr. Landert: Tue, 16.15-17.45, 112

This colloquium is open to all students who are interested in discussing research in English Linguistics, irrespective of their current level of studies.

Note: Students who plan to write their final thesis (BA thesis, MEd thesis, MA thesis) with Prof. Landert are expected to attend the research colloquium.

We will discuss recent and ongoing research in English Linguistics and explore methodological and theoretical challenges. Over the course of the semester, participants will be invited to present their ongoing projects or parts thereof to invite feedback from the other participants. There will be opportunities for data-analysis sessions and we will read and discuss recently published research articles.

Registration: via "heiCO."

Research in English Literary Studies: Problems, Theories, Methods and Examples

Prof. Dr. Nünning: Tue, 14.0-16.00, 113

This seminar is intended for doctoral students focusing on Anglophone Literary Studies. Here, we will discuss both basic problems that are likely to arise when writing a dissertation in this field and selected theories and topics relevant to the participants' projects.

Please register personally with me during my office hours.

7 Oberseminare

Oberseminar Literaturwissenschaft

Prof. Dr. Schnierer: Thu, 18.15-19.45, 122

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.

Anmeldung ab sofort per Email: pps@urz.uni-heidelberg.de

8 Fachdidaktik

Fachdidaktik im BA

Multiple Facets of Culture in Second Language Education

M. Bondarenko: (24/7 online)

Veranstaltungsnummer: 0900ÜK-FD1.

Registration starts on July 19, 2024.

Einführung Deutsch als Zweitsprache

Prof. Dr. Pagonis, IDF: Mo, 9.15-10.45 Uhr

Veranstaltungsnummer: 0906000049; details of this lecture will be available on "heiCO" towards the end of July.

Fachdidaktik 1 im M.Ed.

Fachdidaktik 1

Mußmann: Tue, 9.15-10.45, 115

Essentials for teaching English

In this course, we are going to link theories of didactics and methodology to their use at school, starting with central aspects of teaching English today such as vocabulary, grammar, culture, communication, speaking and texts, considering digital tools whenever suitable. Practical, hands-on material will be presented, evaluated and compiled by participants of this course.

This serves as an immediate preparation for your internships, *Referendariat* and later job as teachers.

Depending on your experience and interest, we are then going to work on one of these aspects in more detail or delve into an additional one (e.g. methods furthering communication skills or film).

Task-based language learning

Prof. Dr. Vogt (PH), Do 10.15-11.45, room tba

Task-supported language learning and teaching (TSLL) is an approach to language learning and teaching that emphasizes tasks over linguistic items. Instead of a list of ordered linguistic items, TSLL uses a collection of tasks to provide a meaningful purpose for the use and learning of language. TSLL is one of the major approaches to language teaching worldwide and has been extensively researched over the last 20 years. Task-based language assessment as a logical consequence of task-based language learning has been in the focus to a lesser extent.

In the seminar, we will explore various concepts of task in language teaching and learning, research into language teaching and its consequences for task design, and different practical approaches to task-based teaching. We will also look into the possibilities of tasks for differentiating language instruction in inclusive settings.

Reading will be made available on stud.ip. Please sign up for the course on stud.ip.

Fachdidaktik 2 im M.Ed.

Fachdidaktik 2

Mußmann: Tue, 11.15-12.45, 115

Interested in finding out about approaches to teaching fiction at high school?

After a general introduction of how to work with texts/plan a unit, we are going to pursue a practice-oriented approach and, based on methodological/ didactic theories, look at how to deal with fiction of various genres at school. Designing lesson/unit plans as well as evaluating material and students' texts/clips/speeches (I'll provide) are crucial parts of this class.

This serves as an essential preparation for your internships and later jobs as teachers :-).

We will focus on interesting texts that can be well used at school, such as the short story/ novella *The Embassy of Cambodia* (part of the new Abitur-curriculum), the novel *Refugee* and the graphic novel *The Arrival*,

In this context, furthering high school students' cultural and communicative competences on different levels, also by employing digital tools, are taken into account.

Depending on participants' interest, films/clips or further texts may be considered.

Texts:

Please purchase the following editions and read *Refugee* by October 29:

- Alan Gratz, *Refugee*, 2017 (Klett—ISBN 978-3-12-578223-5)
- Shaun Tan, *The Arrival*, 2007 (A. Levine Books—ISBN 978-0-7344-1586-8).
- Zadie Smith, *The Embassy of Cambodia*, 2013 (Klett—ISBN 978-3-12-577647-0)

Requirement: regular attendance, active participation & term paper

Registration: via email (Susanne.Mussmann@seminar-heidelberg.de)

Teaching English as a Foreign Language Outside School

Rymarczyk, Wed 16-18/20 + block for Cologne

Wed, 23.10.24 16-18h

Wed, 06.11.24 16-18h

Wed, 04.12.24 16-18h

Wed, 08.01.25 16-20h

Fri, 17.01. + SA 18.01.2025 (Provisional date only!) (Block for our trip to Cologne)

Wed, 29.01.25 16-18h

You will get to know places outside school that lend themselves to the learning of a foreign language such as the cinema, libraries, theatres, and especially museums as so-called „brick and mortar“ places. Another group of places are the ones which are opened up to us by the Internet. For both groups we are going to discuss and experience their opportunities and difficulties.

“Brick and mortar“ places can be experienced first hand when we go to Cologne to meet museum staff who is interested in making their museums (here: Museum Ludwig) places of second and foreign language learning. They are going to explain their concepts to us but in the course of the two days in Cologne you will also be offered some workshops to experience some approaches to dealing with art in the museum yourself. Please note that you do *not* need any knowledge of fine arts in order to take part in and enjoy these workshops!

Regular attendance and reading are mandatory. You should also be prepared to join a project group to design material—your personal requirements determine the work load (obviously there is a higher work load if you need the full amount of credits for this seminar).

First Bibliography

Burwitz-Melzer, Eva/Königs, Frank G./Riemer, Claudia (eds.) (2015). “Lernen an allen Orten? Die Rolle der Lernorte beim Lehren und Lernen von Fremdsprachen.” *Arbeitspapiere der 35. Frühjahrskonferenz zur Erforschung des Fremdsprachenunterrichts*. Tübingen: Narr.

Rymarczyk, Jutta (ed.) (2013). *Foreign Language Learning Outside School. Places to see, learn and enjoy*. Frankfurt a.M.: Peter Lang.

Feick, Diana & Rymarczyk, Jutta (eds.) (2022). *Zur Digitalisierung von Lernorten—Fremdsprachenlernen im virtuellen Raum*. Frankfurt a.M.: Peter Lang.

Language assessment and the CEFR

Vogt, Mon 10.15-11.45, room tba.

The alignment of language learning, teaching and assessment has been foregrounded in approaches to language assessment like learning-oriented language assessment or task-based language assessment. One of the most important competence models is the Common European Framework of Reference (CEFR) with its action-oriented approach and principled alignment of learning, teaching and assessment. The CEFR describes language competence on various levels of proficiency and is binding for all language teachers. The aim of this course is to familiarize you with the CEFR as a competence model and underlying construct and to devise CEFR-based language learning and assessment tasks for the foreign language classroom. We will also look into the possibilities of tasks for differentiating language instruction in inclusive settings. Texts will be made available on stud.ip. Please sign up for the course on stud.ip.

Fachdidaktik 3 im M.Ed.

Fachdidaktik 3

Wesch: see description, Raum: n.n.

The course comprises two sessions: the first one takes place in the summer semester (July), the second one takes place in the following winter semester (January).

Credits for “Fachdidaktik 3” can only be granted after both sessions have been attended face-to-face. In case the first session is missed, it must be attended in the following year.

Students doing their “Schulpraxissemester” in the upcoming winter semester (fall 2024), MUST attend BOTH of the following sessions:

first session: July 2024

AND

second session: 8th or 13th or 15th January 2025

The sessions might take place in the “Seminar für Ausbildung und Fortbildung der Lehrkräfte”.

In the first session, students will be prepared for sitting in and observing English classes on the basis of didactic criteria including all competences. Moreover, students acquire skills to structure and plan their lessons appropriately, which will enable them to reflect lessons critically.

In the second session, which takes place after students have completed the internship at school, students' experiences will be reflected.

9 Sprachpraxis

Pronunciation Practice AE

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).

A. von der Schulenburg	Wed, 9.15-10.00, 110
A. von der Schulenburg	Wed, 11.15-12.00, 116
A. von der Schulenburg	Mon, 14.15-15.00, 110
A. von der Schulenburg	Mon, 15.15-16.00, 110
A. von der Schulenburg	Mon, 16.15-17.00, 110
A. von der Schulenburg	Wed, 10.15-11.00, 110

Pronunciation Practice BE

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A. Mau	Tue, 11.0-11.45, SGU 1
A. Mau	Tue, 12.0-12.45, SGU 1
A. Mau	Tue, 13.0-13.45, SGU 1
A. Mau	Tue, 14.15-15.00, 108
A. Mau	Tue, 15.15-16.00, 108

A. Mau Tue, 16.15-17.00, 108

English in Use

English in Use: Text Comprehension

Pfister: Thu, 9.15-10.45, 114

We will work on a different text in every class session to investigate how language choices effect narration and characterization.

Vocabulary, grammar, and stylistic devices will serve as our entry to the exciting world of literary usage.

English in Use: English in Professional Settings

Dr. Föhr: Fri, 11.15-12.45, 110

English in Professional Settings will provide students with the opportunity to master various forms of communication commonly used in professional settings, such as drafting formal e-mails, taking meeting minutes, composing flyers and posters (and their social media equivalents) and creating and delivering presentations.

English in Use: Translating Texts

Pfister: Thu, 11.15-12.45, 114

In this course we will examine German translations of English texts to discover how typical usage structures are successfully—or unsuccessfully—recreated in another language.

Our focus will be on vocabulary, grammar, and sentence structure.

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.

B. Gaston	Mon, 9.15-10.45, 116
B. Gaston	Mon, 14.15-15.45, 108
B. Gaston	Mon, 16.15-17.45, 108
D. O'Brien	Tue, 9.15-10.45, 122
K. Henn	Tue, 14.15-15.45, 122
K. Henn	Wed, 11.15-12.45, 122
K. Henn	Wed, 14.15-15.45, 122
D. O'Brien	Thu, 11.15-12.45, 110
D. O'Brien	Fri, 11.15-12.45, 122

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.

N.B.: This will be a screen-free classroom. No cellphones, laptops or tablets should be on display during class.

C. Dr. Burlingame-Goff | Thu, 9.15-10.45, 122

C. Dr. Burlingame-Goff | Thu, 11.15-12.45, 122

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.

BA students should have passed Tense and Aspect to register for this course!

K. Henn Mon, 14.15-15.45, 116

K. Henn Mon, 16.15-17.45, 116

K. Henn Tue, 11.15-12.45, 116

D. O'Brien Tue, 16.15-17.45, 122

D. O'Brien Fri, 9.15-10.45, 122

Dr. Föhr Thu, 9.15-10.45, 108

Essential Skills for Writing for Repeat Students

The class focuses on paragraph writing as it requires mastery of all of the skills covered in Essential Skills for Writing. It 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. We will also cover error detection, non-finite clauses and relative clauses. You will be provided with several paragraphing exercises each week in addition to worksheets covering 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.

Dr. Föhr

Fri, 9.15-10.45, 114

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/infinitive and word order.

Students should have passed Essential Skills for Writing to register for this course!

D. O'Brien

Tue, 11.15-12.45, 122

B. Gaston

Tue, 14.15-15.45, 116

B. Gaston

Tue, 16.15-17.45, 116

Dr. Föhr

Wed, 9.15-10.45, 114

Dr. Föhr

Wed, 11.15-12.45, 113

D. O'Brien

Thu, 9.15-10.45, 110

Advanced English in Use

Advanced English in Use: Fables, Fairy Tales, and Ballads

Dr. Burlingame-Goff/Gaston: Tue, 9.15-10.45, 108

Dr. Burlingame-Goff/Gaston: Tue, 11.15-12.45, 108

This course focuses on the analysis and production of descriptive and narrative text types. 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).

GRADING: Your grades will be based on the writing of a modern fairy tale (50%) and a final exam on ballads (50%).

N.B.: This will be a screen-free classroom. No cellphones, laptops or tablets should be on display during class.

Advanced English in Use: Theatrical Reviews

Dr. Burlingame-Goff: Wednesday, October 9; Thursday October 10; Friday, October 11: 9:00-12:00 and 14:00-17:00; Saturday, October 12 and Sunday, October 13.

This course will take place from October 9-13 and include attendance at the 2024 US Army IMCOM Europe Entertainment One-Act Play Festival on Saturday, October 12 and Sunday, October 13.

Registration is via email only: cebg@as.uni-heidelberg.de.

On a language level, this Advanced English in Use class will enable students to understand and produce descriptive and narrative texts. We will start with description, focusing on actors, costumes and sets. We will then move on to narration, which uses description as one of many elements to tell a story or narrate an event or series of events.

In order to illuminate these principles, we will be attending a live theater event and writing a review of an English-language one-act.

Transportation, base access, and other issues will be worked out in advance.

This course is only open to students who have already completed Tense and Aspect, Essential Skills for Writing and Structure and Idiom in a previous semester.

Schedule: Wednesday, October 9; Thursday October 10; Friday, October 11: 9:00-12:00 and 14:00-17:00; Saturday, October 12 and Sunday, October 13: The festival schedule is not yet set, but you should keep the entire day free.

Advanced English in Use: Clarity and Concision

Henn: Thu, 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.

You will find this course easier, more enjoyable and more rewarding if you take it after your stay abroad rather than before.

10 Sonstiges

Creative Writing

Gaston: Thu, 18.15-19.45, 110

This course is intended for all students who enjoy writing in English and will consist of writing regularly, at home, and discussing the pieces in small groups in class time. All types of writing are welcome, from film scripts to poems, from short stories to plays.

Hot Off the Press

Dr. Jakubzik & Dr. Elstermann: Wed, 16.15-17.45, 110

What is new in the cultural sphere of the United States? We will sample new books, films, tv-series, music etc. 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. We will discuss a different work every week and students will take part in the choice and presentation of topics.

In order to keep the workload manageable, we will read most of the works in excerpts and students who have familiarized themselves with the entire work will guide us through the discussion.

Language Study Group

Dr. Schiffmann: Fri, 12.15-13.45, 108

The Language Study Group (LSG) started in the SS 24 and continues a venerable tradition at the AS that goes back to the year 2007 when students and I teamed up to form the Syntax Reading Group, which later morphed into the Language Reading Group (LRG).

In the LSG of the WS 24-25, we will mostly do a lot of reading and discussing, but we will also present some issues to a broader audience of students, staff, and outsiders. Moreover, we will invite (live or via internet) experts or field workers in the areas we decide to occupy ourselves with.

A particularly attractive feature of the LSG is that students from different seminars and programs participate and are thus able to bring their different perspectives. So far, this has been a big boon.

Here are some issues that the LSG discussed in the SS 24:

- Language and the autism spectrum. What role does the ?Theory of Other Minds? (the realization that your conversation partner might have other ideas about reality than you) play?
- How do politicians play the media and how do the media set certain agendas (e.g., around the Israel-Palestine conflict and the international student protests against the Gaza war)?
- A participant studying Computational Linguistics (CL) enlightened us about this strange-sounding topic, helping us to grasp how language is understood and produced in real time.
- The eternal theme of language and thought. We did not just read texts, but also looked into interesting experiments that allowed us to pin down this relation much more precisely.
- Information structure. How do you formulate good sentences and how do you structure these into good texts? A question much easier posed than answered!
- One almost inevitable topic these days: Language and Artificial Intelligence (AI) (including all the Chat-GPT hype).

All of these topics (or some, or none, but completely different ones) can be discussed in the new WS 24-25 LSG with new and maybe some old participants. We will decide on the topics collectively and as before, we will see to it that the material discussed is on a level accessible to all. Students of the AS

can get up to 4 credit points for Übergreifende Kompetenzen; the credit points available to students from other departments or programs need to be negotiated with these.

Texts: Much literature and other material will be provided on the Moodle site of our course.

Film and Society: Other Worlds and the Otherworldly

Dr. Burlingame-Goff: Wed, 18.00-21.30, 108

Science Fiction, Fantasy, and Horror are film genres defined, in part, by their ability to create liminal worlds in which viewers can safely examine their own complicated social and personal issues.

This semester Film and Society will be taking a closer look at these three genres in an attempt to answer the following questions:

- What are the core identifiers and conventions that distinguish science fiction, fantasy and horror?
- Can a film successfully combine elements of more than one of these genres? How are the boundaries between the genres upheld and/or transgressed?
- What are the keys to successful world building?
- What compacts do filmmakers have to enter into with their audiences in order to create that most elusive of responses, the willing suspension of disbelief?

11 Übergreifende Kompetenzen

Looking at Shakespeare's Works

Schmidle: Nov 8, Nov 9: 10-18:00, Nov 15: 15-16:30, Nov 16: 10-21:45, 113.

This module will examine the phenomenon of Shakespeare through his texts. Having worked on over 60 productions as text coach at Shakespeare's Globe, Christine Schmidle will share a practitioner's approach to Shakespeare, and explore why his works are still produced today. Interlaced with historical references, and a visit to see Shakespeare performed at Theater Heidelberg, the course will focus on three plays: Macbeth, A Midsummer Night's Dream, and Hamlet. The students will get a chance to be on their feet and discover for themselves, why Shakespeare is still relevant and being performed today. The aim is to go on a journey with Shakespeare, the actor, as well as the writer, and see what each and everyone can take away for themselves.