**Englische Sprachwissenschaft**

**GRUNDSTUDIUM/1. STUDIENPHASE**

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<tr>
<th>154101</th>
<th>Introduction to Linguistics (2 U)</th>
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<tr>
<td>Mo 08:30 – 10:00</td>
<td>R. 0.313 Krause</td>
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**Modulzuordnungen:**

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<tr>
<th>Lehramtstudiengänge:</th>
<th>Angewandte Sprachwissenschaften</th>
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<tbody>
<tr>
<td>BML (WS 05/06 ff.): 301</td>
<td>Angewandte Literatur-/Kulturwissenschaften</td>
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<td>LPO 2003</td>
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| GHR: 2a | SP1_Fem.: 2a | B.A. ALK |
| Gy/Ge: 2a | SP2_Fem.: 2a | B.A. 1, 15 |
| BK: 2a |  | M.A. ALK |
|  |  | M.A. ALK |


Keine Anmeldung erforderlich.

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

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

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

a) a mid-term written exam on phonetics and phonology;

b) an end-of-term written exam on morphology, semantics, and syntax.

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

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

Eine Anmeldung ist nicht erforderlich.

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

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

The course requirements include regular and active participation, fulfillment of homework assignments, and a written end-of-term test.

If you get a place in this seminar, please send an e-mail to "barbara.jansing@udo.edu" giving your full name, course of studies and semester. From the beginning of the SS 2007 the seminar will be supported by an EDO-Workspace (http://ews2.uni-dortmund.de) for which you should look out and register. If you have any questions concerning content or organisation of the seminar, don't hesitate to contact me at the above named e-mail address.

Required reading:

"Can nein - small!" - the response of a 2 1/2 year-old growing up bilingually with English and German to his mother's request to pick up his toys from the floor. While certainly not conforming to adult norms of English or German, he nevertheless makes himself understood ("I can't pick up the toys - I'm still too small"). He had certainly not heard this construction before, so how did it come about? And what - if anything - can it tell us about language acquisition? In this seminar we will be looking at different theories of second language acquisition as well as observing individuals acquiring a second language at a relatively early age. Some of the seminar sessions will therefore be taking place in the bilingual Kindergarten in Dortmund-Kley and you should be prepared to invest some extra time to do practical studies there outside of seminar time. We will build on knowledge you have acquired in the Introduction to Linguistics. Successful completion of the Introduction to Linguistics is therefore a requirement for attending this seminar. Since there are different ways of obtaining full credit for the course the requirements will be laid out in the first session. Mainly because of the practical studies we want to do in the Kindergarten the number of participants is limited - so make sure your name is on the registration list which will be put up on 06.02.2007 at 10:00h on the pinboard next to my office door (R 3.216).

Recommended reading:
"Language without meaning is meaningless." Most people, no doubt, would agree with this statement, even if they might have to brood about its meaning a little. So what exactly is "meaning"? Semantics as the branch of linguistics studying the nature of meaning in language is concerned with finding an answer to this question. We will, therefore, in this seminar be looking at different theories of meaning and various approaches to the study of meaning incorporating both structural and cognitive perspectives, building on knowledge you have acquired in the Introduction to Linguistics. Successful completion of the Introduction to Linguistics is therefore a requirement for attending this seminar.

The course requirements include regular and active participation, fulfilment of homework assignments, and a written end-of-term test.

If you get a place in this seminar, please send an e-mail to "barbara.jansing@udo.edu" giving your full name, course of studies and semester. From the beginning of the SS 2007 the seminar will be supported by an EDO-Workspace (http://ews2.uni-dortmund.de) for which you should look out and register. If you have any questions concerning content or organisation of the seminar, don't hesitate to contact me at the above named e-mail address.

Recommended reading:

Whenever we use language, we want to be understood. But sometimes this doesn't work out as we had planned, and then we often say, "That's not what I meant," or: "I didn't mean it that way!" – Apparently, then, the meaning of words, sentences, and even whole "texts" is not just a simple matter of considering the meaning of the words they contain, and then arriving at the "only meaning possible" on that basis. Syntactic structures can be misleading, too: an utterance like "Have you got the time?" seems to be a typical Yes/No-Question, but what happens if the answer is just "Yes" followed by nothing else?

On the other hand: is it really true that we always want to be understood, or in other words, that our "communicative intention" is recognised? Think about lies.

Starting out with such problems, this seminar will introduce you to the study of linguistic meaning in situational contexts: pragmatics. We will look at models for analysing communication, apply them, and test them. In order to get the credits for this class, participants will have to attend regularly and give a short presentation. The mode for the "Teilleistung" for Module 3 will be announced in our first meeting.

If you get a place in this seminar, please send an e-mail to "hans.peters@uni-dortmund.de" giving your full name, course of studies and semester. From the beginning of the SS 2006 the seminar will be supported by
an EDO-Workspace (http://ews2.uni-dortmund.de/Pragmatics) for which you should look out and register. If you have any questions concerning content or organisation of the seminar, don't hesitate to contact me at the above named e-mail address.

Recommended introductory reading and textbook:

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


The dialects of the North of England have a very different history from the Southern varieties of British English. As a consequence, they display a large number of differences in pronunciation, morphology and vocabulary. They include renowned urban varieties like Scouse (Liverpool and Merseyside), Geordie (Newcastle, Sunderland, and Tyneside), and Mancunian (Manchester), and also rural dialects like those of Yorkshire (including Leeds). In the very North, "Northern English" merges into Scots.

Northern English and its variants have always played a prominent role in popular culture: comedians, singers, TV shows, movies have all made the most of their accents, and their differentness from the linguistic norms of England, putting on show "the great warm heart of the North", but also the rough-and-tumble of Northern city life, which has gone on literary record in Alan Sillitoe's *Saturday Night and Sunday Morning*.

Our topics will obviously include a descriptive component, focusing on differences in accent, grammar, and vocabulary. We will also take a look back into the history of these now "non-standard" varieties, and will consider their sociolinguistic status.

In order to get the credits for this class, participants will have to attend regularly, give a presentation, and either sit a written end-of-term test or hand in a written paper until September 30.
Successful participation (above the level of a "Teilnahmeschein") in this course is a prerequisite for participation in our study tour to Leeds, York, Bradford and the Brontë country in September.


For every speaker, communicating by language involves an ever-present awareness:

- of the speaker's own aims and intentions;
- of the needs and expectations of the partner in a communicative situation;
- of the various social and sociolinguistic conventions governing particular contexts of communication.

To varying degrees, speakers are free to weight these factors; favouring one while (relatively) disregarding another. Thus, a speaker may decide to enforce his own style, assuming a dominant role; alternatively, he may adapt his speech to that of the addressee, signalling a co-operative attitude. Often, however, the conventions of language use and usage are so overriding that a speaker will disregard them at his peril.

The choices that a speaker faces, or has to make, include:

- opting for a standard variety vs. a non-standard variety, or *vice versa*;
- observing an appropriate style of lexical expression, i.e. a register (medicine, law, etc.);
- embracing the communicative strategies and styles of the partner in communication (academic style, gendered talk),

and others.

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"Then you should say what you mean," the March Hare went on. - "I do," Alice hastily replied, "at least - I mean what I say - that's the same thing, you know." - "Not the same thing a bit!" said the Hatter. "You might just as well say that 'I see what I eat' is the same thing as 'I eat what I see'!"

Whenever we use language, we want to be understood. But sometimes this doesn't work out as we had planned, and then we often say, "That's not what I meant," or: "I didn't mean it that way!" – Apparently, then, the meaning of words, sentences, and even whole "texts" is not just a simple matter of considering the mean-
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In order to get the credits for this class, participants will have to attend regularly and give a short presentation. The mode for the "Teilleistung" for Module 3 will be announced in our first meeting.

In order to get the credits for this class, participants will have to attend regularly, give a presentation, and either sit a written end-of-term test or hand in a written paper until September 30.

Students planning to take part in the seminar must register for an EWS2 site which will be available by the end of February, and confirm their attendance by sending me an e-mail (hans.peters@uni-dortmund.de) until March 31.

Recommended introductory reading:

**Sprachpraxis**

**GRUNDSTUDIUM**

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

You can enrol for *Sprachpraxis* courses online through the EWS site. For details of the procedure for applying for a place in a course, please see the notices on departmental noticeboards or visit the EWS website for Sprachpraxis.

([www.ews.uni-dortmund.de/Spra](http://www.ews.uni-dortmund.de/Spra))

*I ntegrated Foundation Courses (IFC)*

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

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**154401 IFC I (4 U)**

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<th>Mo 16:15 – 17:45</th>
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**LEHRAMTSTUDIENGÄNGE:**

- Angewandte Sprachwissenschaften/
- Angewandte Literatur-/Kulturwissenschaften

**LPO 2003**

- GHR: 3a
- SP1_Fa: 3a
- B.A, Aff: 1b
- Gy: 3a
- SP2_Fa: 1e, 2c
- B.A, Aff:
- BK: 3a
- M.A, Aff:
- M.A, Aff:


**Anmeldung**

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([www.ews.uni-dortmund.de/Spra](http://www.ews.uni-dortmund.de/Spra))
### Written and Oral Communication (WOC)

#### 154402
**IFC II (4 Ü)**

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<td>Mi 16:15 – 17:45</td>
<td>R. 3.208 b</td>
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**Lehrämter:**
- **BML (WS 05/06 ff.):** 401
- **LPO 2003**

**Modulzuordnungen:**
- **GHR:** 3a
- **Gy/Ge:** 3a
- **BK:** 3a
- **LA:** alte LPO (1994/2000)

**Anmeldung:**
You can enrol for Sprachpraxis courses online through the EWS site. For details of the procedure for applying for a place in a course, please see the notices on departmental noticeboards or visit the EWS website for Sprachpraxis. ([www.ews.uni-dortmund.de/Sprachpraxis](http://www.ews.uni-dortmund.de/Sprachpraxis))

#### 154405
**WOC: Short Stories (2Ü)**

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<th>Room</th>
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**Lehrämter:**
- **BML (WS 05/06 ff.):** 402
- **LPO 2003**

**Modulzuordnungen:**
- **GHR:** 3a
- **Gy/Ge:** 3a
- **BK:** 3a
- **LA:** alte LPO (1994/2000)

**Anmeldung:**
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#### 154406
**WOC: Further Writing Practice (2Ü)**

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**Lehrämter:**
- **BML (WS 05/06 ff.):** 402
- **LPO 2003**

**Modulzuordnungen:**
- **GHR:** 3a
- **Gy/Ge:** 3a
- **BK:** 3a
- **LA:** alte LPO (1994/2000)

**Anmeldung:**
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#### 154407
**WOC: Drama (2Ü)**

<table>
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**Lehrämter:**
- **BML (WS 05/06 ff.):** 402
- **LPO 2003**

**Modulzuordnungen:**
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### Project Design and Evaluation: Australia/New Zealand/USA (1 U)

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<tr>
<th>Modulzuordnungen:</th>
<th>LEHRAMTSTUDIENGÄNGE:</th>
<th>Angewandte Sprachwissenschaften/</th>
<th>Angewandte Literatur-</th>
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Anmeldung: Please arrange an appointment to see me for more details.

### Project Design and Evaluation: School placement in English schools (1 U)

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Anmeldung: This is for students interested in taking part in the 5-week school-placement scheme in English schools. Please arrange an appointment to see me for more details.
### Project Design and Evaluation: Ireland/Scotland/USA (1 Ü)

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Anmeldung: Please arrange an appointment to see me for more details.

This particular course is of a tutorial nature, and is offered on an informal and individual basis each semester. Students can come to my (or for that matter, any of my fellow lecturers’) office hours to discuss the theme of a thesis paper “before” they leave for an English speaking country of their choice in order to fill the department’s language requirement for an “Auslandsaufenthalt”. The particular countries for which I am responsible are Ireland and Scotland. Please consult our English department’s “Studienordnung” for more specifically detailed requirements.

### Project Design and Evaluation: UK/USA (1 Ü)

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This is for students interested in preparing a thesis paper about their stay abroad.

### Hauptstudium

If you are studying under LPO 2003, it is vital that you check which courses you are required to take in the Hauptstudium. The requirements differ depending on which qualification you are working towards (e.g. GHR, BK, etc.). For information on this point, see the WHAT NOW? Sprachpraxis in the Hauptstudium notice.

All students – whichever regulations you are studying under – must register in advance for Sprachpraxis courses in the Hauptstudium; to do so, visit the EWS webspace for Sprachpraxis and choose the course(s) you wish to take. The number of places in each course will be limited.

### Academic Writing

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These courses aim at developing the understanding and writing of academic English and will guide students through the processes of text analysis, evaluation, drafting and editing. Classroom work will focus on identifying features of language at different levels of textual design and will show how vocabulary and grammar relate to the rhetorical function and context of communication. Model essays and practice material will be available during the course of the seminar. Students will be expected to contribute work on a regular basis. Access to these classes will be regulated through the EWS intranet platform.
Academic Writing II: British Literature (2 Ü)

Do 16:15 – 17:45 R. 3.208 b Holst

LEHRAMTSTUDIENGÄNGE:
BML (WS 05/06 ff.): 1002
LPO 2003

Anmeldung
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Academic Writing III: Cultural Studies (2 Ü)

Di 12:15 – 13:45 R. 3.208 b Holst

LEHRAMTSTUDIENGÄNGE:
BML (WS 05/06 ff.): 1002
LPO 2003

Anmeldung
All students – whichever regulations you are studying under – must register in advance for Sprachpraxis courses in the Hauptstudium; to do so, visit the EWS webspace for Sprachpraxis and choose the course(s) you wish to take. The number of places in each course will be limited.

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

Academic Writing IV: The Gothic (2 Ü)

Do 12:15 – 13:45 R. 3.206 Bell

LEHRAMTSTUDIENGÄNGE:
BML (WS 05/06 ff.): 1002
LPO 2003

Anmeldung
All students – whichever regulations you are studying under – must register in advance for Sprachpraxis courses in the Hauptstudium; to do so, visit the EWS webspace for Sprachpraxis and choose the course(s) you wish to take. The number of places in each course will be limited.

The content for this course will revolve around the Gothic genre in literature, film and television. This is not, however, a literary or cultural studies course, and as such, no prior knowledge is necessary or assumed.
### Academic Writing V: Slayer Studies (2 Ü)

**Do 14:15 – 15:45 R. 3.205 Bell**

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The content for this course will be drawn from the TV series, *Buffy the Vampire Slayer* and *Angel*. No prior knowledge of these programs is assumed or required, although those completely unfamiliar may wish to borrow some episodes from the English Video Library over the semester break.

**Translation**

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

Highly recommended background reading:

- Barry Baddock & Susie Vrobel: *Translation Skills German-English*, Hueber
- Emily Purser & Linda Paul: *Translation: Übersetzung*, Cornelsen
- Richard Humphrey: *Grundkurs Übersetzen Deutsch-Englisch*, Klett
- Richard Humphrey: *Aufbaukurs Übersetzen Deutsch-Englisch*, Klett

Recommended dictionary:

- Langenscheidt/Collins Großwörterbuch Englisch, Munich 2004

### Translation German/English I (2 Ü)

**Di 10:15 – 11:45 R. 3.308 a Cass**

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**Translation German/English VI (2 U)**

**Mo 14:15 - 15:45  R. 3.205  Kane**

| Modulzuordnungen: | LEHRAMTSTUDIENGÄNGE:  | Angewandte Sprachwissenschaften/  |
|                  | BML (WS 05/06 fl.);: 1001 | Angewandte Literatur-            |
|                  | LPO 2003                   | /Kulturwissenschaften            |

| GHR: 5d          | SP1,F,200: 5d             | B.A.4(K:  |
| Gy/Ge: 8b        | SP2,F,200: 3b             | B.A.4(K:  |
| BK: 6b           | M.A.4(K: 7b               | M.A.4(K: |


**Anmeldung**

All students – whichever regulations you are studying under – must register in advance for *Sprachpraxis* courses in the *Hauptstudium*; to do so, visit the EWS webspace for *Sprachpraxis* and choose the course(s) you wish to take. The number of places in each course will be limited.

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**Englische Fachdidaktik**

**GRUNDSTUDIUM**

**154301**  
**Dieses Proseminar muss leider entfallen!**

Bitte beachten Sie: Sie können jedes andere Fachdidaktik-Hauptseminar (alle folgenden außer TPM E2/5) auch als Proseminar belegen.

**HAUPTSTUDIUM**

**154302**  
**Texts and textbooks in the EFL classroom (2 HS)**

| Do 08:30 – 10:00  | R. 3.206  | Nold |

| Modulzuordnungen: | LEHRAMTSTUDIENGÄNGE:  | Angewandte Sprachwissenschaften/  |
|                  | BML (WS 05/06 fl.);: 601, 602, 603 | Angewandte Literatur-            |
|                  | LPO 2003                   | /Kulturwissenschaften            |

| GHR: 2d, 4a, 4b  | SP1,F,200: 2d,4a,4b       | B.A.4(K:  |
| Gy/Ge: 2d,4d,5a,5b | SP2,F,200: 3a           | B.A.4(K:  |
| BK: 2d,4d,5a,5b  | M.A.4(K: -               | M.A.4(K: |


**Anmeldung**

Für dieses Seminar ist eine ANMELDUNG per Listeneintrag am 26. März, 15:00 – 18:00 Uhr, R. 3.206 erforderlich! (max. 40 Teilnehmer)

One aspect of this class will be dealing with the analysis of textbook texts and their specific methodological place within the structure of a teaching unit. In addition, different types of both expository and literary texts (drama) will be selected with an emphasis on modern living. This means we will direct our attention to the quality of texts for teaching, to methodological aspects of using texts for teaching, to cultural and intercultural topics. At the outset, the class will be given a choice with regard to expository and dramatic texts and topics. We will begin with the textbooks and then go on to the texts of our own choice.

For those who want to focus on the historical perspective it will be possible to compare textbook texts from different generations of textbooks.

**154303**  
**Focus on language competences in EFL teaching and learning and the interaction between language form and function(2 HS)**

| Mi 10:15 – 11:45  | R. 3.206  | Nold |

| Modulzuordnungen: | LEHRAMTSTUDIENGÄNGE:  | Angewandte Sprachwissenschaften/  |
|                  | BML (WS 05/06 fl.);: 601, 602, 603 | Angewandte Literatur-            |
|                  | LPO 2003                   | /Kulturwissenschaften            |

| GHR: 2d, 4a, 4b  | SP1,F,200: 2d,4a,4b       | B.A.4(K:  |
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**Anmeldung**

Für dieses Seminar ist eine ANMELDUNG per Listeneintrag am 26. März, 15:00 – 18:00 Uhr, R. 3.206 erforderlich! (max. 40 Teilnehmer)

In this class we will deal with language competences such as reception (listening, reading and production (speaking and writing), and we will also take strategic competences into account. The concept of language competence as described in Bildungsstandards and the Common European Framework will be considered...
and we will raise the issue to what extent language form is an indispensable part of the different competences. In addition, there will be an emphasis on methodological issues that are involved as soon as we try to develop competences in the EFL classroom at different stages of the learners’ development.

Every participant should be familiar with the Common European Framework of Reference for Languages (www.councilofEurope.com – text can be loaded down), Bildungsstandards (texts on www for loading down), the results of the DESI study (www.dipf.de go for DESI).

A list of publications that we are going to deal with in class will be made available in time. They will include publications on task-based EFL teaching and publications on language competences such as Alderson, Assessing Reading and Buck, Assessing Listening (both Cambridge University Press)

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<th>154306</th>
<th>Planung, Gestaltung und Reflexion von Englischunterricht (TPM Element 2/5) (2 HS)</th>
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Da die Teilnehmerzahl auf jeweils 30 Personen begrenzt ist, ist eine Anmeldung unter Angabe von Erst- und Zweitwunsch erforderlich, und zwar bis zum 01. März 2007. Informationen und Anmeldeformulare unter www.ews.uni-dortmund.de/TPM.

Bitte besuchen Sie auch eine unserer Info-Veranstaltungen in den letzten Wochen des Semesters, wo Sie nähere Informationen zum Ablauf und den Anforderungen des TPM EW - Anglistik/Amerikanistik bekommen.

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<th>154308</th>
<th>Historical Aspects of EFL-Teaching: Intercultural Competence (2 HS)</th>
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This seminar will focus on intercultural learning in the German EFL-classroom over the past century. We will look into theory as well as teaching materials in order to get an overview of assumptions, beliefs and research in the area of intercultural learning and competence.

A collection of texts will be made available as a reader by March at the UniCenter CopyShop. Students who wish to participate in this class should be willing to join discussions in class, work on projects, and hand in a final paper. In preparation for this class, I strongly recommend you read Interculturally Speaking by Rachel Baron (see EWS for details).

You also need to register for this class on the EWS prior to the beginning of term @
### 154309 | Optimising EFL teaching and learning (2 HS)

**Mi 10:15 – 11:45**

R. 3. 208 b

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**Modulzuordnungen:**

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**Anmeldung**

Für dieses Seminar ist eine ANMELDUNG per Listeneintrag am 26. März, 15:00 – 18:00 Uhr, R. 3.206 erforderlich! (max. 30 Teilnehmer)

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This seminar will look at a variety of cutting-edge but practical techniques for teaching EFL, focussing on topics such as learner autonomy, group work and group dynamics, task-based learning, and extensive reading. Most sessions will be based on books from the Cambridge Handbooks for Language Teachers series or on other similarly authoritative sources. A useful website is <www.teachingenglish.org.uk>. Students will be required to participate actively in exploring and implementing these ideas. A more detailed plan and literature list will soon be available on the eponymous website on ews2.

### 154310 | Teaching younger learners (2 HS)

**Mi 16:15 – 17:45**

Pavillon 8/102

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| M.A.U.K.: |


**Anmeldung**

Für dieses Seminar ist eine ANMELDUNG per Listeneintrag am 26. März, 15:00 – 18:00 Uhr, R. 3.206 erforderlich! (max. 40 Teilnehmer)

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In this seminar we will be working in groups to develop material which motivates, facilitates and enhances the teaching of English to younger learners. The techniques, tricks and tips we will be discussing are as valid for pupils in the 5th and 6th classes as they are in the primary school. However, you will be expected to show initiative and imagination. This is not a chalk and talk seminar, so you will have to participate actively in exploring and implementing these ideas. Some can be found in: David Clarke and Ingrid Preedy: Fundgrube für den Englischunterricht. Das neue Nachschlagewerk für jeden Tag. Cornelsen, 2006.

### 154311 | Error Analysis in the EFL Classroom (2 HS)

**Mi 08:30 – 10:00**

R. 3.231

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| GHR: 2d, 4a | SP 2 Fach: 2d, 4a | B.A.U.K.: |
| Gy/Ge: 2d, 5a | SP 2 Fach: 3a | B.A.U.K.: |
| BK: 2d, 5a | M.A.U.K.: |
| M.A.U.K.: |


**Anmeldung**

Für dieses Seminar ist eine ANMELDUNG per Listeneintrag am 26. März, 15:00 – 18:00 Uhr, R. 3.206 erforderlich! (max. 40 Teilnehmer)

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This course will focus on the question of how to deal with learners’ errors, both in speaking and in writing. We will discuss the theoretical issues of error analysis and error correction as part of the language acquisition process, and explore the practical issues through analysis and correction of authentic student essays. Participants will have to prepare correction assignments at home on a regular basis.

As of March 2007, an EDO-Workspace (ews2.uni-dortmund.de) will be supported for this course, which will provide information on course requirements and reading materials. Please register for this workspace before coming to the first session. If you have any questions concerning the content or organization of this course, please contact me at “barbara.jansing@udo.edu”.

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www.ews.uni-dortmund.de/HAIC
This course offers an overview of theories and models of language acquisition and their applicability to the bilingual classroom. Topics will include the differences between first and second language acquisition, cognitive, affective and social factors in language learning, cultural and language awareness, psycholinguistic perspectives, and others.

As of March 2007, an EDO-Workspace (ews2.uni-dortmund.de) will be supported for this course, which will provide information on course requirements and reading materials. Please register for this workspace before coming to the first session. If you have any questions concerning the content or organization of this course, please contact me at “barbara.jansing@udo.edu”.

The course introduces students to literary theory and criticism, genre poetics and textual analysis. The relevance of the various critical approaches will invariably be tested by means of their application to primary texts from various genres (poetry, fiction, and drama) and different historical epochs. We shall be reading exemplary texts by English and Irish authors, among them William Shakespeare, William Wordsworth, Jane Austen, Wilfred Owen, E.M. Forster, Virginia Woolf, David Herbert Lawrence, and James Joyce. The complexity of modern drama and theatre will be exemplified through a discussion of Tennessee Williams’ *A Streetcar Named Desire* (1947).

Another reading will be *Don’t Look Now* (1970) by Daphne du Maurier. This will help us adopt a critical attitude towards literary criticism. Rumour has it that Mrs du Maurier belongs to the genre of “pulp fiction”. But some voices also hold that this short novel is a masterpiece of a modern gothic (or better: fantastic?) tale. This contrast will certainly encourage us to come up with our own ideas.

Team work activities are an integral part of the course because to share meaning and understanding with other participants deepens our reading process. If time permits, creative writing activities and likewise some acting in connection with selected primary texts will be included in order to increase the participants’ awareness of the creative character of interpretation itself.

Last but not least students will learn how to write a scholarly and also elegant English essay. They will discover essential differences between German, British and American conventions of essay-writing. Some exercises for improving one’s idiomatic style will help to give the participants’ English a more “English” ring.

The presuppositions for passing the course successfully are regular and active participation plus the punctual fulfilment of the written course assignments (among them one Response Paper to be corrected and various pieces of homework to be discussed in class).

LPO 2003: punctual handing-in of one Response Paper and successful passing of a written test (Klausur) on Friday, June 22, 2007. This will also be the next opportunity for repeating a failed test or getting an up-grade after having already concluded the course under the old regulations.

BML: punctual handing-in of one Response Paper

B.A. students (Angewandte Sprachwissenschaften, Angewandte Literatur- und Kulturwissenschaften):

attendance: punctual handing-in of one Response paper. SP: additionally, a successful passing of the written test (Klausur).

students of journalism (Bachelor): successful passing of the written test ‘Klausur’

The more substantial texts to be purchased and studied prior to the sessions are:


The Reader for the course will be available through the internet and the Copyshop.
Another reading will be *Don’t Look Now* (1970) by Daphne du Maurier. This will help us adopt a critical attitude towards literary criticism. Rumour has it that Mrs du Maurier belongs to the genre of “pulp fiction”. But some voices also hold that this short novel is a masterpiece of a modern gothic (or better: fantastic?) tale. This contrast will certainly encourage us to come up with our own ideas. Team work activities are an integral part of the course because to share meaning and understanding with other participants deepens our reading process. If time permits, creative writing activities and likewise some acting in connection with selected primary texts will be included in order to increase the participants’ awareness of the creative character of interpretation itself. Last but not least students will learn how to write a scholarly and also elegant English essay. They will discover essential differences between German, British and American conventions of essay-writing. Some exercises for improving one’s idiomatic style will help to give the participants’ English a more “English” ring.

The presuppositions for passing the course successfully are regular and active participation plus the punctual fulfilment of the written course assignments (among them one Response Paper to be corrected and various pieces of homework to be discussed in class).

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BML: punctual handing-in of one Response Paper

B.A. students (Angewandte Sprachwissenschaften, Angewandte Literatur- und Kulturwissenschaften):

attendance: punctual handing-in of one Response paper. SP: additionally, a successful passing of the written test (Klausur).

students of journalism (Bachelor): successful passing of the written test ‘Klausur’

The more substantial texts to be purchased and studied prior to the sessions are:


The Reader for the course will be available through the internet and the Copyshop.

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

### Australian Literature and Culture (154203)

**Modulzuordnungen:**

- LPO 2003
- GHR: 1e
- Gy/Gc: 1e
- BK: 1e

**Anmeldung**

Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.

### Shakespeare’s *The Merchant of Venice* (2 PS) (154204)

**Modulzuordnungen:**

- LPO 2003
- GHR: 1e
- Gy/Gc: 1e
- BK: 1e

**Anmeldung**

Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.
In his comedy *The Merchant of Venice*, first printed in 1600, William Shakespeare combines two ancient stories, one about the merciless Jewish moneylender Shylock and the other about the courtship of the Christian heroine Portia.

The main themes of the play already reflect opposing concepts as prejudice and religious bias, greed and revenge are weighed against mercy, loyalty and compassion. The play has been viewed as a vivid portrait of the interaction between races and religions dominated by the polarization between superficial attractiveness of material goods and the Christian virtues of compassion and kindness.

The students of English literature in this seminar will strengthen their skills at analysing works dealing with Shakespeare by using literary terminology as well as by identifying underlying theoretical assumptions of the different critical approaches found in the secondary literature. A written final exam will be administered at the end of the semester. The required reading for this seminar can be found in our departmental library in the "Semesterhandapparat" at the beginning of the semester.

Famously, the British pride themselves on their sense of humour. How justified are they? This seminar focuses on enduring traits of British comedy such as black and absurdist humour, romantic entanglements, slapstick, and irony. Illustrations are taken from prose, poetry, drama, and, more recently, films and television. Texts will include: Chaucer's *The Miller's Tale*, Shakespeare's *A Midsummer Night's Dream*, Congreve's *The Way of the World*, Swift's *A Modest Proposal*, Pope's *The Rape of the Lock*, Sheridan's *The Critic*, Stoppard's *The Real Inspector Hound*, Blackadder, and *Fawlty Towers*. A complete plan and literature list will be available shortly on the eponymous website on ews2.

Following the "Austenmania" of the 1990s which saw the production of various heritage films based on Austen's novels, both literary and filmic rewritings of Jane Austen's work remain popular. When in 2003 the BBC's Big Read began the search for the nation's best-loved novel, Austen's *Pride and Prejudice* came in second (the best-loved being Tolkien's *The Lord of the Rings*).

In this seminar we will talk about Jane Austen, her time and her works and particularly focus on *Pride and Prejudice*, its film versions. We will analyse extracts from the BBC mini series *Pride and Prejudice* from 1995 as well as Joe Wright's recent film version from 2005 starring Keira Knightley, and Gurinda Chadha's Bollywood production *Bride and Prejudice* from 2004. Moreover, we will discuss *Bridget Jones's Diary*, a very successful rewriting of the book, in its text and film version.

Please get hold of a copy of both *Pride and Prejudice* and *Bridget Jones's Diary*. Please try to get hold of the following editions of the novels, as it will make classroom discussion easier:


You need to sign up for this course.
Literary artists and men of letters have repeatedly defined and redefined the routes, waterways, green spaces and buildings of what Joseph Conrad called "the biggest and greatest town on earth". In this seminar we shall be discussing paradigmatic changes in the description of the cityscape. London is the subject that provides the opportunity to examine three decades of literature critically. Authors to be discussed include writers from the 18th century such as Tobias Smollett and William Cowper, writers of the 19th century such as William Blake, William Wordsworth or Charles Dickens and classic modernists and thought-provoking contemporary artists such as Martin Amis.

We will consider a variety of literary themes and contrast our discussion with historical and sociological literature on urban development as well as with visual representations of London’s cityscape in the fine arts. Since a diversity of generic concepts is available we will consider the possibilities and limitations of different literary genres in representing the city.

A reader will be made available for the students in the first week of the seminar.

Metaphysical love poetry is, in Europe, the first to move away from traditional medieval and renaissance modes of describing the relationship of the sexes. Whereas in former periods the lady was constantly, and artificially, an object of amorous admiration, the Metaphysical poets pulled her down to earth with a bang. They portrayed sexual relations more often than not as a battle and thus opened up a much richer field of psychological nearness to life. Having granted that, one must nevertheless insist on formulaic role-playing which in itself continues former themes of love poetry.

This mixture of old and new makes Metaphysical love poetry, to readers such as we, at once contemporary and distant. Methodologically we shall pursue two ways of gaining insight into these texts: Close reading and translation. Our reader will contain poems John Donne, Andrew Marvell and Robert Herrick and additionally some secondary literature. The reader will be ready for the students in the first week of the term.

In order to see Shakespeare in his context, we will gather information about his time concerning religion and the Church, the monarchy and politics, social classes and structures, and the prevalent concept of the human being and of the cosmos. Explorations, discoveries, and other issues exciting public attention will be outlined shortly.
The literature in Shakespeare's time, including some foreign writers, is, of course, of major interest in the cultural context, and special emphasis will be put on playwrights, stages, theatres, the actors and the audiences.

Shakespeare's characters, his themes, and his dramatic techniques will be studied in detail. An attempt will be made to explain the impact of his works through the centuries.

As we analyse some of Shakespeare's plays, their relevance and their performance in our time will also be considered. Besides, we will discuss ways of producing the plays on a 21st-century stage or in school.

Compulsory Reading List:

12.04.07 Richard III (1593)
03.05.07 Love's Labour's Lost (1594)
10.05.07 Romeo and Juliet (1595)
31.05.07 The Merchant of Venice (1596)
21.06.07 Hamlet (1601)

And: Selected Sonnets (1609)

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The purpose of this seminar is to help students appreciate Joyce's achievement as one of the greatest writers of English prose, as an important innovator, and as one of the handful of artists who succeeded in universalising the Irish experience.

The title of this seminar is chosen deliberately: In one semester one can do no more than introduction Joyce. It is hoped this will the trigger a continuing interest in the writer. Starting from shorter and fairly conventional pieces Joyce developed a complex and demanding style. In this seminar we shall concentrate on his earlier period selecting stories from the "Dubliners" and the whole of "Portrait of the Artist as a Young Man" for special attention. The later more complex period will be represented by selected episodes from "Ulysses" and a short extract from "Finnegan's Wake". They are required reading. The first three are easily available in paperbacks, (a convenient traditional edition is "The Essential James Joyce" edited by Harry Levin (Penguin). Every student in this seminar should own a copy of "Ulysses" (e.g. in Penguin Modern Classic) Preparatory reading will be suggested in this first session. (Students should, for one thing, be familiar with Homer's "Odyssey"")

Plan of the seminar (topics of sessions)

1. Locating Joyce in his historical and social context.
3. "Eveline" – the theme of social pressure.
4. "Ivy Day in the Committee Room" – the theme of history.
5 – 6. "Portrait of the Artist..." – life and art, the process of growing up, style and metaphor.
7. "Ulysses" – exploring the first chapter.
8. "Cyclos"
9. „Nausicaa”
10. „Circe”
11. Molly’s monologue
12. „Finnegan's Wake” – exploring the beginning.
13. Summary
Introduction to Cultural Studies, Group A (2 PS)
Mi 12:15 – 14:45 R. 3.206 Iske

LEHRAMTSTUDIENGÄNGE:
BML (WS 05/06 ff.): 102

Angewandte Sprachwissenschaften/
Angewandte Literatur-/Kulturwissenschaften

LPO 2003
GHR: 1b SP1 Fac.: 1b B.A.alk.: 1a, 14a
Gy/Ge: 1b SP2 Fac.: 1b B.A.alk.:
BK: 1b M.A.alk.:


Anmeldung
Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.


Introduction to Cultural Studies, Group B (2 PS)
Di 10:15 – 11:45 R. 3.206 Schlensag

LEHRAMTSTUDIENGÄNGE:
BML (WS 05/06 ff.): 102

Angewandte Sprachwissenschaften/
Angewandte Literatur-/Kulturwissenschaften

LPO 2003
GHR: 1b SP1 Fac.: 1b B.A.alk.: 1a, 14a
Gy/Ge: 1b SP2 Fac.: 1b B.A.alk.:
BK: 1b M.A.alk.:


Anmeldung
Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.


Jane Austen's *Pride and Prejudice* (2 PS)
Mo 16:15 – 17:45 R. 0.215 Iske

LEHRAMTSTUDIENGÄNGE:
BML (WS 05/06 ff.): 102

Angewandte Sprachwissenschaften/
Angewandte Literatur-/Kulturwissenschaften

LPO 2003
GHR: 1e SP1 Fac.: 1e B.A.alk.: 2a, 2b, 2c, 14c, 15a
Gy/Ge: 1e, 4b SP2 Fac.: B.A.alk.:
BK: 1e, 4b M.A.alk.:


Anmeldung
Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.

Following the "Austenmania" of the 1990s which saw the production of various heritage films based on Austen's novels, both literary and filmic rewritings of Jane Austen's work remain popular. When in 2003 the BBC's Big Read began the search for the nation's best-loved novel, Austen's *Pride and Prejudice* came in second (the best-loved being Tolkien's *Lord of the Rings*).

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wood production *Bride and Prejudice* from 2004. Moreover, we will discuss *Bridget Jones's Diary*, a very successful rewriting of the book, in its text and film version.

Please get hold of a copy of both *Pride and Prejudice* and *Bridget Jones's Diary*. Please try to get hold of the following editions of the novels, as it will make classroom discussion easier:


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Throughout history drugs have had a controversial reputation. They have been condemned, stigmatized, demonized and criminalized. But they also have been praised and given an aesthetic glamour. The word itself underpins this contradiction. It derives from the Greek “Pharmacon” and means remedy, poison as well as magic potion.

This seminar deals with the ambivalence of drugs. We will critically scrutinize the debate surrounding the use or abuse of drugs within the historical and sociological context of the last two centuries. As a starting point we will study artists from the early 19th century onwards to whom drugs, often consumed in the form of opiates, offered a healing promise, a destructive threat as well as pure sensuous pleasure. Next we will discuss the impact of psychedelic drugs on the cultural discourse between the 1950’s and 1970’s considered first to be a mind-expanding experience resulting, however, in escapism. Finally we shall examine the appeal of drugs in the context of contemporary culture and subcultures. Notwithstanding a climate of ubiquitous healthiness it seems that herbal and chemical substances still offer a powerful vocabulary to the present-day artist and audience alike.

For our discussion the following editions of texts are recommended and should be purchased by the participants:


Additional reading material will be provided in form of a reader.
Recommended reading:

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### 154506  
Black British Culture and Society (2 PS)

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Anmeldung: Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.

In this course we shall (i) reconstruct the history of Black Britons in the British Isles, (ii) analyse their present situation and (iii) read and discuss literary and other texts which focus on the construction of Black British Identity (or Identities?). An early sketch of the topic can be found in my essay “Black Britons: From slave ship to citizenship”, *Der Fremdsprachliche Unterricht: Englisch 2/1994*, 4-11.

Recommended Reading:
- “Black British Culture”, *Hard Times* 77 (Herbst 2004) (€ 7.--).

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### 154509  
Music for the Masses: British Popular Music over the Centuries (2 PS)

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Anmeldung: Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.

There are several reasons why people would attribute popular music in British public life a status much higher than in most other European countries: the Proms have made classical music available to the ‘common man’ (while it was rather privileged and part of ‘high culture’ on the continent); Beat bands in the late 1950s set out from the island to conquer the world; only a little later did the supporters of Liverpool F.C. introduce songs and chants to football stadiums all over Europe; to name only a few.

This seminar examines artists, musical pieces and phenomena that have been (and often still are) popular over the last 400 years, which means that we will not limit the term ‘popular music’ to what is called ‘pop music’ in colloquial terms, but also discuss what was popular centuries ago. We will start out with composers like Purcell and Handel, work our way through Gilbert and Sullivan, have a close look at the Prom concerts, at the evolution of Beat, Punk and Britpop, or the musical repertoire of British football stands. While musicians are certainly welcome, this class does not aim at complex musicological analyses and no prior musicological knowledge is needed; it is much more about the cultural contexts of the respective phenomena, about the question how and why certain pieces became so popular and whether we can detect any specific Britishness in these topics.

A reader will be made available at the beginning of the semester.
Perceptions of the Self and the 'Other': The South African English Novel after World War II in the time of Apartheid (2 PS)

Fr 14:15 – 15:45 | R. 0.313 | Paasche

Modulzuordnungen:
- LEHRAMTSTUDIENGÄNGE: Angewandte Sprachwissenschaften/
  Angewandte Literatur-/Kulturwissenschaften
  BML | WS 05/06 II.: 102
- LPO 2003
  GHR: 1e  SP1: 1e  B.AALK: 2a, 2b, 2c, 14c, 15a
  Gy/Ge: 1e, 4b  SP2: 1e  B.AALK: 16
  BK: 1e, 4b  M.AALK: 16
  M.AALK: 16

Anmeldung
Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.

Literature, perhaps more than any other medium, reflects our perceptions of ourselves, of others, and of the world around us. It tells us who we are, and who we believe ourselves to be. Perceptions of race – even in apartheid South Africa – were never clearly “black and white”. They too reflect different visions of how we see ourselves.

Our goal is to explore the changing perceptions South Africans had of themselves and of others in the apartheid years. What myths, what concerns underlie the various perceptions of the self and the “other?” In how far do the novelist’s race and gender determine these myths and perceptions? As we explore the language and literary methods novelists use to portray these perceptions, we will attempt to identify their actual and their virtual audiences, listen to the dialogue taking place between the reader, the novelist, the real life situation and the characters. Our aim is to recognize the dialogical nature of literature – in this case the novel – and to engage with the polyphony of voices which because of the open-ended nature of art challenge today’s readers as they did those who first read these works. And so we will become more aware of the realities which underlie the ideological concepts which appear to govern societies.

Required Texts:
- J.M. Coetzee: In the Heart of the Country.
- Nadine Gordimer: The Conservationist;
- Bessie Head: A Question of Power;
- Es’kia Mphahlele: Down Second Avenue;
- Alan Paton: Cry, the Beloved Country.

Optional:

154511 Culture and Life in South African English Literature in the Time of British Colonialism (2 PS)

Fr 12:15 – 13:45 | R. 3.206 | Paasche

Modulzuordnungen:
- LEHRAMTSTUDIENGÄNGE: Angewandte Sprachwissenschaften/
  Angewandte Literatur-/Kulturwissenschaften
  BML | WS 05/06 II.: 102
- LPO 2003
  GHR: 1e  SP1: 1e  B.AALK: 2a, 2b, 2c, 14c, 15a
  Gy/Ge: 1e, 4b  SP2: 1e  B.AALK: 16
  BK: 1e, 4b  M.AALK: 16
  M.AALK: 16

Anmeldung
Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.

By the end of the 19th century all the racial laws later used by the apartheid regime in South Africa were already on the statute books. The response after the turn of the century was the birth of the ANC (its first president was Sol Plaatje who received his education on a mission station of the Berlin Mission) and the beginning of the work of Mahatma Gandhi. South African novelists portray society and life in the time of colonialism as South Africans struggled to define themselves. Despite the increasing separation of races and nations from one another, racism is not their main focus. Our goal is to explore the social and political struggle between races and nations as this is portrayed in the South African English novel and in poetry around the turn of the 20th century. What literary methods are used to portray the evolution of a multicultural-multiracial society? And how does art move beyond the immediate social context to “challenge the whole of mankind” (Sartre).

Required Texts:
- R.R. Dhlomo: An African Tragedy;
- Sarah Gertrude Millin: God’s Stepchildren;
- Sol Plaatje: Mhudi; Pauline Smith: The Beadle;
- Laurens van der Post: In a Province;
- Perceval Gibbon: Margaret Harding;
- Olive Schreiner: The Story of an African Farm
This course aims to introduce students to the history of, and key authors in, Australian literature. The focus will not only be on white Australian literature, but also Aboriginal literature and that of a variety of migrant groups. The course will also consider other media, such as film, television and the fine arts, in order to offer as broad a perspective as possible on what constitutes Australian culture. The following novels will be studied during the semester: Doris Pilkington’s *Rabbit Proof Fence* and Peter Carey’s *Bliss*. Other texts and articles will be available in a reader.

HAUPTSTUDIUM

**154507**

**The Study of Culture: Examenskolloquium & Projekte für M.A.-Studierende (2 K)**

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<td>Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.</td>
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</table>

In this course I should like (i) to construct (with the help of contributions by the participants) an overview of the history of the British Isles from early modernity to the present and (ii) deal with theories (and their application) relevant to the study of culture(s). The plan of the overview will be determined in the first session.


Interest in certain topics (relevant to the students’ needs and exams) will also determine the agenda.

**154508**

**The Industrial Revolution and Its Repercussions (2 HS)**

<table>
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<th>Mi 14:15 – 15:45</th>
<th>R. 3.206</th>
<th>Kramer</th>
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<td>Modulzu-ordnungen:</td>
<td><strong>LEHRAMTSSTUDIENGÄNGE:</strong></td>
<td><strong>Angewandte Sprachwissenschaften/Angewandte Literatur/Kulturwissenschaften</strong></td>
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<td>• BML (WS 2005/06 Hf.): 501, 802</td>
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<td><strong>LPO 1994/2000: E1</strong></td>
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<td>Anmeldung</td>
<td>Für dieses Seminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich, da es eine Teilnahmebegrenzung gibt.</td>
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In this course we shall deal with the origins and the course of the Industrial Revolution in Britain as well as its social, political and cultural repercussions. A reader for this course will be available in March. As we shall discuss at least three novels — Emily Brontë’s *Wuthering Heights*, Charlotte Brontë’s *Shirley* (1849) and Charles Dickens’s *Hard Times* (1854) — you may as well start reading them now.

Successful participation in this course is a prerequisite for participation in our study tour to Leeds, York, Bradford and the Brontë country in September.
In order to see Shakespeare in his context, we will gather information about his time concerning religion and the Church, the monarchy and politics, social classes and structures, and the prevalent concept of the human being and of the cosmos. Explorations, discoveries, and other issues exciting public attention will be outlined shortly.

The literature in Shakespeare’s time, including some foreign writers, is, of course, of major interest in the cultural context, and special emphasis will be put on playwrights, stages, theatres, the actors and the audiences.

Shakespeare's characters, his themes, and his dramatic techniques will be studied in detail. An attempt will be made to explain the impact of his works through the centuries.

As we analyse some of Shakespeare’s plays, their relevance and their performance in our time will also be considered. Besides, we will discuss ways of producing the plays on a 21st-century stage or in school.

Compulsory Reading List:

10.02.07 Richard III (1593)
03.05.07 Love's Labour's Lost (1594)
10.05.07 Romeo and Juliet (1595)
31.05.07 The Merchant of Venice (1596)
21.06.07 Hamlet (1601)
And: Selected Sonnets (1609)
### Introduction to American Literary and Cultural History, Gruppe C (2 PS)

**Do 08:30 – 10:00**  
R. 3.208b  
Gunzenhäuser

**Modulzuordnungen:**  
LEHRAMTSSTUDIENGÄNGE:  
Angewandte Sprachwissenschaften/  
Angewandte Literatur-/Kulturwissenschaften  
BML (WS 2005/06 ff.): 202  
LPO 2003  
GHR: 1c  
SP1.Fach: 1c  
B.A.ALK: 1a, 14a  
Gy/Ge: 1c  
SP2.Fach: 1c  
M.A.ALK: --  
BK: 1c  
M.A.AS: --  

**Anmeldung**  
Für diese Introduction ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich. Spätere Anmeldungen an der Amerikanistik, Hauert 12a.

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### Introduction to American Literary and Cultural History, Gruppe D (2 PS)

**Mo 12:15 – 13:45**  
R. 3.205  
Gunzenhäuser

**Modulzuordnungen:**  
LEHRAMTSSTUDIENGÄNGE:  
Angewandte Sprachwissenschaften/  
Angewandte Literatur-/Kulturwissenschaften  
BML (WS 2005/06 ff.): 202  
LPO 2003  
GHR: 1c  
SP1.Fach: 1c  
B.A.ALK: 1a, 14a  
Gy/Ge: 1c  
SP2.Fach: 1c  
M.A.ALK: --  
BK: 1c  
M.A.AS: --  

**Anmeldung**  
Für diese Introduction ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich. Spätere Anmeldungen an der Amerikanistik, Hauert 12a.

---

### Introduction to American Literary and Cultural History, Gruppe E (2 PS)

**Fr 1:15 – 11:45**  
Hauert 12a  
Pfeiler

**Modulzuordnungen:**  
LEHRAMTSSTUDIENGÄNGE:  
Angewandte Sprachwissenschaften/  
Angewandte Literatur-/Kulturwissenschaften  
BML (WS 2005/06 ff.): 202  
LPO 2003  
GHR: 1c  
SP1.Fach: 1c  
B.A.ALK: 1a, 14a  
Gy/Ge: 1c  
SP2.Fach: 1c  
M.A.ALK: --  
BK: 1c  
M.A.AS: --  

**Anmeldung**  
Für diese Introduction ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich. Spätere Anmeldungen an der Amerikanistik, Hauert 12a.

This introductory survey course will deal with significant developments in American literary and cultural history since the Puritan period; emphasis will be placed on the nineteenth and twentieth centuries. We will focus on major American texts and study the historical development of important features such as imagery, genre, and theme. Texts will mostly be taken from the *Heath Anthology of American Literature*. Groups A through E are parallel courses covering the same material.

---

### Black Science Fiction (2 PS)

**Mo 16:15- 17:45**  
Hauert 12a  
Barr

**Modulzuordnungen:**  
LEHRAMTSSTUDIENGÄNGE:  
Angewandte Sprachwissenschaften/  
Angewandte Literatur-/Kulturwissenschaften  
BML (WS 2005/06 ff.): 203  
LPO 2003  
GHR: 1f  
SP1.Fach: 1f  
B.A.ALK: 1a, 14a, 15a, 19 a  
Gy/Ge: 1f, 4c  
SP2.Fach: --  
M.A.ALK: --  
BK: 1f, 4c  
M.A.AS: --  

**Anmeldung**  
Für dieses Proseminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich. Spätere Anmeldungen an der Amerikanistik, Hauert 12a.

Black science fiction is the most exciting emerging area of twenty-first century American literature. I will draw upon my experience as the editor of the first critical anthology to focus on black women science fiction writers to acquaint students with American black culture in general and black future visions in particular. We will focus upon such authors as Samuel R. Delany, Octavia Butler, and Nalo Hopkinson. Major text: *Dark Matter: A Century of Science Fiction from the African Diaspora* (Sheree R. Thomas, Warner Books).  
*Marileen Barr is this year's Fulbright guest professor at Dortmund/Bochum.*
Soap with a Twist: Television, Theory, Culture (2 PS)

Fr 14:15 – 15:45
Mo 18:00 – 20:00 (Film viewing)
Hauert 12a
Cortiel

This course introduces the basic methods of television studies as critical practice within American studies and the study of popular culture. We will primarily focus on three television series that examine and partially re-script contemporary performances of gender and sexuality: *Six Feet Under*, *Sex and the City*, and *The L Word*; I encourage students to familiarize themselves with these series before the semester. Apart from these three “comedy-drama” series, we will also look at other television genres, such as reality television, television news, documentaries and commercials and how such formats negotiate class, race, gender and sexuality in different ways. Finally, no view of television culture could be adequately complete without a look beyond the current state of television: YouTube, Video Podcasting, internet television and other alternative ways of distributing content that has traditionally been the domain of broadcast television constitute vibrant new, decentralized locations of cultural production and consumption.

This class will be partially conducted online in our electronic work space at ews2.uni-dortmund.de (search for my name and the title of the class). A reader with theoretical and critical material will be available online before the beginning of the semester. Please contact me if you have any questions or require assistance: jeanne.cortiel@uni-dortmund.de.

The Journey for the Self: German and American Literature of Travel and Migration (2 PS)

Mo 14:15-15:45 Hauert 12a Harpole

What can be learned from travel abroad? Is it possible to explore a place as familiar as home? How does travel help us to define ourselves both at home and abroad? This course will approach travel literature from four differing perspectives. Mark Twain describes the various sensations and tribulations experienced by an American traveling through Germany in *A Tramp Abroad*. Erika and Klaus Mann detail the authentic American experience in *Rundherum: Das Abenteuer einer Weltreise*. John Steinbeck explores the American highway system and discovers a quickly changing nation in *Travels With Charley: In Search of America*. Journalist Wolfgang Büscher treks through Germany by any means possible in *Deutschland, eine Reise*. These differing experiences will form the basis for this seminar’s discussions.

Brooklyn! (2 PS)

Di 14:15-15:45 Hauert 12a Klemm

What can be learned from travel abroad? Is it possible to explore a place as familiar as home? How does travel help us to define ourselves both at home and abroad? This course will approach travel literature from four differing perspectives. Mark Twain describes the various sensations and tribulations experienced by an American traveling through Germany in *A Tramp Abroad*. Erika and Klaus Mann detail the authentic American experience in *Rundherum: Das Abenteuer einer Weltreise*. John Steinbeck explores the American highway system and discovers a quickly changing nation in *Travels With Charley: In Search of America*. Journalist Wolfgang Büscher treks through Germany by any means possible in *Deutschland, eine Reise*. These differing experiences will form the basis for this seminar’s discussions.
Once founded as an independent city, Brooklyn was consolidated into greater New York City in 1898. Today, Brooklyn is the largest borough of New York with more than 2.8 million residents. Immigrants from all over the world have settled in Brooklyn and turned areas like Brighton Beach into “Little Odessa” and Green Point into an American Warsaw. Bedford-Stuyvesant holds the largest African-American neighbourhood in New York City, while Williamsburg is Italian, Latino, Hasidic and home to many artists all at once. Brooklyn has been called a “city of homes and churches,” “Manhattan’s nearest country retreat,” the place where – in contrast to Manhattan, a city that never sleeps – one finds some peace and tranquillity. Despite of these statements, Brooklyn is in no way boring! It is rather its ability to preserve the small town atmosphere with its intimate neighborhoods and architecture within a metropolitan center that makes Brooklyn so attractive and the source of inspiration for many native writers and those passing through. The course will provide an introduction to major theories on urban fiction, and later in the semester we will explore texts by Walt Whitman, Paule Marshall, Betty Smith, James Agee, among others, as well as films by Spike Lee, Paul Auster and Wayne Wang. A reader with a selection of texts will be available at the copy shop in early April. As Betty Smith’s novel A Tree Grows in Brooklyn is the longest on the reading list, students are advised to read it during the break.

This Seminar is especially, but not exclusively, offered for students of "Angewandte Sprachwissenschaften" / "Angewandte Literatur- und Kulturwissenschaften."

<table>
<thead>
<tr>
<th>154610</th>
<th>American Masculinity in U.S. Sea Narratives of the 20th and 21st Centuries (2 PS)</th>
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<td>Di 10:15-11:45</td>
<td>Hauert 12a</td>
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**Modulzuordnungen:**
- LEHRTSTUDIENGÄNGE:
  - BML (WS 2005/06 ff.): 203
  - LPO 2003
  - GHR: 1f
  - Gy/Ge: 1f, 4c
  - BK: 1f, 4c
- Angewandte Sprachwissenschaften:
  - Angewandte Literatur-/Kulturwissenschaften
  - B.A.: 1c, 2abc, 3ab, 8a, 14c, 15a, 16a, 19a
  - B.A.: 5a, 7ab, 17b
  - M.A.: ALK

**Anmeldung**
Für dieses Proseminar ist eine Anmeldung per Liste am 26.03.2007 zwischen 15:00 und 18:00 Uhr in Raum 3.231 erforderlich. Spätere Anmeldungen an der Amerikanistik, Hauert 12a.

The ocean in American sea narratives has played and continues to play an important, often not appropriately recognized, role as a frontier for young men, who search for an identity and wealth or who want to escape from whatever mayhem they have caused on shore. The sea, masculinity and the frontier are tightly connected to each other and begin to become more and more discussed aspects of American culture. After an introduction to the history of American sea narratives and theories of masculinity, the course will examine the role of the sea in shaping a special American character as well as its role in masculine initiation. Why are many men attracted by the ocean? Why do they leave the safe shore? And how do experiences made on a ship change their lives? Why has the sea, even today, such a great impact on people, fascinating and sometimes even threatening us?

The following books and movies will be discussed in detail during the semester: Hermann Melville, Moby Dick; Peter Benchley, Jaws; Charles Johnson, Middle Passage; Sebastian Junger, Perfect Storm (incl. movie); James Cameron, Titanic; Gore Verbinski, Pirates of the Caribbean. In preparation for the class, you should purchase the books by Peter Benchely and Charles Johnson and start reading. Additionally, a reader will be made available at the copy shop a week before the course starts. To pass this class, regular attendance, thorough preparation, and active participation are expected from everybody. Participants are required to hand in a reading journal regularly, present some of your research to the class and write a paper at the end of the semester.

<table>
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<tr>
<th>154611</th>
<th>Better than the Real Thing: Fiction, History and the Representation of Reality (2 PS)</th>
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<td>Di 12:15 – 13:45</td>
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**Modulzuordnungen:**
- LEHRTSTUDIENGÄNGE:
  - BML (WS 2005/06 ff.): 203
  - LPO 2003
  - GHR: 1f
  - Gy/Ge: 1f, 4c
  - BK: 1f, 4c
- Angewandte Sprachwissenschaften:
  - Angewandte Literatur-/Kulturwissenschaften
  - B.A.: 1c, 2abc, 3ab, 8a, 14c, 15a
  - B.A.: 5a, 7ab, 17b
  - M.A.: ALK

**Anmeldung**
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This seminar will focus on the ways in which fiction, rhetoric, and performance shape identity and the constructed realities in which those identities navigate. From pop culture to science, we will ask ourselves: What happens when fiction destabilizes the notion of self and the traditional human subject? Our literary works will range from German Romantic self-reflexive works by Hoffmann and Tieck to Generation X American author
Bret Easton Ellis. In addition to analyzing autobiography in our discussion, our theoretical texts will raise such questions as: How do we form ideas about gender and human relationships? How is credible science made? How do we even come to figure out what is cool and what isn’t? In addition to the aforementioned writers, other readings will likely include: Roland Barthes, Judith Butler, Philip Roth, Philip K. Dick, Alfred Polgar, and Robert Musil. We will also view Cameron Crowe’s film *Vanilla Sky*.

### 154612 Religious Culture in the United States (2 PS)

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**Anmeldung**

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The interdisciplinary study of American history and culture through the lens of religion is this course’s focus. The course is divided into three units: (1) Religion in Literature, (2) Religion in the Arts and (3) Religion in Political and Economic Relations. Students will be invited to study these topics using a variety of texts such as novels, poems, paintings, music, political documents and scholarly essays. This course provides a transnational context to American religious history and culture. It examines American nation-building within the framework of the interaction between Christianity and the European Enlightenment, emphasizes America’s multi-ethnic population, and sheds light on the impact of Asian religions on American society.

Some of the texts which will be covered in this course are Robert L. Bellah’s *Civil Religion in America*, Nathaniel Hawthorne’s *The Scarlet Letter* and John Newton’s “Amazing Grace.”

### 154613 People’s History: Contemporary Literature of the German and American Left (2 PS)

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<td>• LPO 2003</td>
<td>B.A. Alt.: 1c, 2abc, 3ab, 4a, 8a, 14c, 15a, 16a, 19a</td>
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<td>GHR: 1f</td>
<td>SP: Fach: 1f</td>
<td>B.A. Alt.: 5a, 7ab, 17b</td>
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<td>Gy/Ger: 1f, 4c</td>
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<td>M.A. Alt.:</td>
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<td>BK: 1f, 4c</td>
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<td>M.A. Alt.:</td>
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**Anmeldung**

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This course exposes students to texts (and the occasional film) used by both activists and intellectuals who see themselves politically as members of the left wing in Germany and the United States. Throughout the semester, students will be asked to take a critical stance to the perspectives contained in the texts by using them as a vehicle to look at the political landscape of the early 21st century. Including such foundational texts as Howard Zinn’s *A People’s History of the United States*, we will read excerpts from books by Noam Chomsky and Mumia Abu-Jamal, as well as a play by Bertolt Brecht, articles from the *Tageszeitung*, and at least one text from a member of Germany's Frankfurt School.

This Seminar is especially, but not exclusively, offered for students of "Angewandte Sprachwissenschaften" / "Angewandte Literatur- und Kulturwissenschaften."

### 154614 Beyond Grits and Gravy: Literature and Culture of the American South (2PS)

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<tr>
<td>• LPO 2003</td>
<td>B.A. Alt.: 1c, 2abc, 4a, 14c, 15a, 16a</td>
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<td>GHR: 1f</td>
<td>SP: Fach: 1f</td>
<td>B.A. Alt.: 5a</td>
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<td>Gy/Ger: 1f, 4c</td>
<td>SP: Fach: --</td>
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<td>BK: 1f, 4c</td>
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<td>• LPO 1994/2000: B4, E2</td>
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**Anmeldung**

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Due to its unique history and cultural heritage, the U.S. South is said to be the most distinct of all American regions. While it has changed both culturally and socially over the past decades, the region’s image in popular culture has by and large remained the same.
In this class we will look at the history and current situation of the Southern United States, the ever-present stereotypes associated with the South as a region and with its people ("Redneck", "Hillbilly", "Southern Belle"), and the literature brought forth by Southern writers both in the past and today. Prospective participants should purchase William Faulkner's *Absalom, Absalom!* and begin to read it. Other readings include Eudora Welty, Dorothy Allison, Jean Toomer, Mark Twain and the infamous "G.R.I.T.S. (girls raised in the South) guide to life."

Prospective participants should purchase William Faulkner's *Absalom, Absalom!* and begin to read it. Other readings include Eudora Welty, Dorothy Allison, Jean Toomer, Mark Twain and the infamous "G.R.I.T.S. (girls raised in the South) guide to life."
This Blockseminar is mainly, but not exclusively, offered to students of “Angewandte Sprachwissenschaften” / "Angewandte Literatur- und Kulturwissenschaften." The course meets Fridays from noon through on April 13/20/27, May 4, and July 6/13.

HAUPTSTUDIUM

<table>
<thead>
<tr>
<th>154619</th>
<th>Theories of Media Culture and Society (2 HS)</th>
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<tr>
<td>Mo 18:00–19:30</td>
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Modulzuordnungen: LEHRAMTSSTUDIENANGANE: Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften

• BML (WS 2005/06 Hf.): 502, 902, 903, 904
• LPO 2003
  B. A. L. C: 6abc, 7b, 8a, 9a, 17abc, 18b, 19a
  B. A. A.: 7abc, 10a, 17b
  M. A. L. C: 10 abcd, 11b, 13a
  M. A. A.: TG 5

Anmeldung: Keine Anmeldung erforderlich.

Studying American media provides one of the best means to understand American culture. This course will focus upon theoretical approaches to media, culture, and society with an emphasis upon communication/media as well as culture/society. Using a broad definition of "theory" which both includes and ranges beyond the academic milieu, the course will emphasize cultural, social, and media insights generated by scholars, journalists, and public intellectuals. My intention is to acquaint students with an expansive understanding of "theory" which relates to their lives. Students will leave the course with an understanding of scholarly theory, knowledge of how theory functions in the real world, and the ability to articulate their own cultural and media theories. Major text: Making Sense of Media (Arthur Asa Berger, Blackwell).

Marleen Barr is this year’s Fulbright guest professor at Dortmund/Bochum.

154620 Creative Writing: Theory and Practice (2 HS)

Dieser Kurs entfällt.

154621 African-American Literature and Nature (2 HS)

Fr 12.15-13:45 | Hauert 12a | Gerhardt |

Modulzuordnungen: LEHRAMTSSTUDIENANGANE: Angewandte Sprachwissenschaften/ Angewandte Literatur- /Kulturwissenschaften

• BML (WS 2005/06 Hf.): 502, 901, 902, 903, 904
• LPO 2003
  B. A. L. C: 6abc, 7b, 8a, 17abc, 18b, 19a
  B. A. A.: 7abc, 10a, 17b
  M. A. L. C: 10 abcd, 11b, 12a
  M. A. A.: TG 5

Anmeldung: Keine Anmeldung erforderlich.

"40 years in the wilderness" – “The Negro Speaks of Rivers” – “De nigger woman is de mule uh de world.” Nature has always played a prominent role in African American literature, and so it has in the history of literary criticism. In this course, we will explore the two together. We will mainly discuss the significance of the natural world in four African American narratives from different genres and time periods – and every second or third week, we will engage in-depth with theories of literature and the environment, exploring how critical views of nature in African American literature have evolved with and against dominant strands of literary theory.

### 154622
**Migration und amerikanische Lebenswelten in der deutschsprachigen Literatur zwischen 1848 und 1914 (2 HS)**

**Do 12.00 – 13.30**  
Hauert 12a  
Grünzweig/ Hamann

#### Modulzuordnungen:
- **LEHРAMTSTUDIENÄNGE:**  
  - **BML (WS 2005/06 ff.):** 502, 901, 903, 904  
  - **Angewandte Sprachwissenschaften:**  
  - **Angewandte Literatur-**  
  - **Kulturwissenschaften**  

- **LPO 2003**  
  - B.A.**ALC:** 6abc, 17abc  
  - GHR:** 5b**  
  - *SP*  
  - **Fem:** 5b  
  - B.A.**ALC:** 7c, 10a  
  - Gyr/Ge:** 6cd**  
  - *SP*  
  - **Fem:** 4b  
  - M.A.**ALC:** 10abcd, 12a  
  - Bk:** 6cd**  
  - M.A.**ALC:** TG 5  
  - **LPO 1994/2000:** B4, E2

#### Anmeldung
Anmeldung bei Walter Grünzweig erforderlich.


Für die erste Sitzung muss die Erzählung “Die Akten des Vogelsangs” von Wilhelm Raabe (Reclam Nr. 7580) gelesen werden. Die weiteren Lektüren werden in der ersten Sitzung bekannt gegeben.


### 154623
**John Updike’s Millennium Novels (2 HS)**

**Fr 10.15– 11.45**  
3.208 b  
Grünzweig

#### Modulzuordnungen:
- **LEHРAMTSTUDIENÄNGE:**  
  - **BML (WS 2005/06 ff.):** 502, 902, 903, 904  
  - **Angewandte Sprachwissenschaften:**  
  - **Angewandte Literatur-**  
  - **Kulturwissenschaften**  

- **LPO 2003**  
  - B.A.**ALC:** 6abc, 7ab, 8a, 9a, 17abc, 18b, 19a  
  - GHR:** 5b**  
  - *SP*  
  - **Fem:** 5b  
  - B.A.**ALC:** 7abc, 10a, 17b  
  - Gyr/Ge:** 7cd**  
  - *SP*  
  - **Fem:** 4b  
  - M.A.**ALC:** 10abcd, 11a, 11b, 12a, 13a  
  - Bk:** 7cd**  
  - M.A.**ALC:** TG 5  
  - **LPO 1994/2000:** B4, E2

#### Anmeldung
Keine Anmeldung erforderlich.

John Updike is one of America’s premier writers. Long acknowledged as one of the greatest stylists in world literature, his fiction also gives expression to the country’s and the world’s cultural crises. This seminar will focus on Updike’s six most recent books and investigate their narrative and aesthetic strategies in the context of the radical changes American and world societies are experiencing in the years before and after Y2K and 9/11. Students will learn to interpret recent American fiction and practice writing encyclopedia entry and an newspaper review on a contemporary author.


This Seminar is especially, but not exclusively, offered for students of "Angewandte Sprachwissenschaften" / "Angewandte Literatur- und Kulturwissenschaften."

### 154624
**Digital Cultures: Cyberspace in Contemporary Media (2 HS)**

**Di 16:00 – 17.30**  
3.206  
Gunzenhäuser

#### Modulzuordnungen:
- **LEHРAMTSTUDIENÄNGE:**  
  - **BML (WS 2005/06 ff.):** 502, 902, 903, 904  
  - **Angewandte Sprachwissenschaften:**  
  - **Angewandte Literatur-**  
  - **Kulturwissenschaften**  

- **LPO 2003**  
  - B.A.**ALC:** 6abc, 7a, 7b, 8a, 9a, 17abc, 18ab, 19a  
  - GHR:** 5b**  
  - *SP*  
  - **Fem:** 5b  
  - B.A.**ALC:** 7 abc, 10a, 17b  
  - Gyr/Ge:** 7cd**  
  - *SP*  
  - **Fem:** 4b  
  - M.A.**ALC:** 10abcd, 11a, 12a, 13a  
  - Bk:** 7cd**  
  - M.A.**ALC:** TG 5  
  - **LPO 1994/2000:** B4, E2

#### Anmeldung
Keine Anmeldung erforderlich.
'Cyberspace' is a word often used in contemporary media. Media help us to understand the concept of 'cyberspace.' Cyberspace is a medial and a virtual space – but does that mean it is fictitious? What is it? And where is cyberspace? Can it be seen, felt, can we move in it? Do I still exist once I have entered cyberspace?

In the seminar, we will look at novels, theoretical essays, films, and digital texts which describe, evoke, imagine, create, and are part of cyberspace.

Be prepared to read theoretical texts and to come to film sessions in the evening.

This Seminar is especially, but not exclusively, offered for students of "Angewandte Sprachwissenschaften" / "Angewandte Literatur- und Kulturwissenschaften."

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<th>154625</th>
<th>Texts of Terror: The Gothic in 19th Century Literature (2 HS)</th>
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**ACHTUNG:** Dieses Seminar findet dienstags und nicht wie ursprünglich angekündigt mittwochs statt.

"Alas! my heart droops, and my fingers are enervated; my ideas are vivid, but my language is faint; now know I what it is to entertain incommunicable sentiments. [...] What but ambiguities, abruptness, and dark transitions, can be expected from the historian who is, at the same time, the sufferer of these disasters?" These words are written by Clara Wieland, the protagonist of Charles Brockden Brown's Gothic romance *Wieland*. At the end of the 18th century, Brown called this novel about a deeply disturbed woman who writes about her own fate, an "American Tale." Other prose texts in this dark mode were to follow, texts by Nathaniel Hawthorne, Herman Melville, and, of course, by Edgar Allan Poe and Henry James. These texts explore the remotest regions of human experience. At the same time, they suggest ways of dealing with the horrible, the awful, the dreadful, the sublime. They show ways of overcoming the horror and of eventually profiting from the experience.

Be prepared to read theory and to do close readings of troubling texts.

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<th>154626</th>
<th>Key Readings in American Philosophy (2 HS)</th>
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The center of philosophy, according to Thomas Nagl, lies in certain questions that the reflective mind finds naturally puzzling. This course seeks to introduce a sampling of those questions that American philosophers have reflected upon. To this end, it discusses key figures and dominant movements in American philosophy ranging from philosophical theology of the 18th century, to utilitarianism, transcendentalism, and pragmatism in the 19th century, to contemporary liberalism and communitarianism. Being a survey of various areas, it will not only trace the evolution of some major themes (for example, democracy, justice, equality, knowledge), but it will also address philosophical inquiries of identity, race, literature, film, and music, all of which have been of great importance for American society and culture.

Requirements for this class are regular course attendance, reading all assigned materials, and handing in written assignments on time.

A reader with all the readings for this course will be available at the Copyshop in March.
Study Creative Writing the way it is taught in an American MFA Program. Sarah Schulman will offer an intensive one week seminar in creative writing using the "Workshop" principle favored by US graduate programs. She will offer both "Conventional Narrative Structure" of American Realism, and an introduction to formal innovations of US experimental writing. Participants will be asked to bring a draft of a short story, or another piece of creative writing to be workshopped in class. This Blockseminar is especially, but not exclusively, offered for students of "Angewandte Sprachwissenschaften" / "Angewandte Literatur- und Kulturwissenschaften." Class meetings will be on 1 May, Saturday, 5 May, and in the evenings.

Sarah Schulman, New Yorker Autorin und politische Aktivistin (u.a. AIDS-Protestbewegung), wird im Rahmen des Gambrinus Fellowship Programs, eine Woche an der Universität Dortmund zu Gast sein. Anmeldung für dieses Seminar bei Sibylle.Klemm@uni-dortmund.de bis spätestens 1.4.07

In this course we will examine a selection of poems written by Elizabeth Bishop (1911-1979), one of the major mid-century American poets. Alongside the reading of poems, critical material and reflections about her poetry will also be considered in order to explore various possibilities of critical readings and in order to locate her poetic achievements in relation to the varied aesthetic tendencies of Modern American poetry. Bishop's evolving social views as revealed through her poetry are also examined. A selection of poems, written before and after she moved to Brazil in 1951, are compared so as to disclose changes in her personal expression and in her approaches to issues of human interaction and social organization.

Maria Clara Paro-Bonetti ist eine brasilianische Amerikanistin, die sich als Gastwissenschaftlerin von Februar bis Mai 2007 in Dortmund aufhalten wird.

Dieses zugangsbeschränkte Seminar dient zur Besprechung von Forschungsarbeiten von Dissertant/innen und Habilitand/innen.