

# Commented course list - summer semester 2025

- *American Literature and Culture (ALK)*
- *English Literatures and Cultures (EL)*
- *Linguistics/English (IfLA)*
- *Language practice*

**Start of our events: on Monday, 07.04.2025**

A general introduction event for first-year students only takes place in the winter semester. **An online introduction event for first-semester students in the MA-EASEL program will take place on Wednesday, April 02, 2025 at 5 p.m.. You will find the link online on our webpages in the news section.**

**Registration for all courses will start online via C@MPUS on March 14, 2025.**  
**Teaching takes place in person. Few courses might be offered hybrid or online.**  
**Details can be found in C@mpus, in this KVV oder can be obtained directly from your lecturer.**

Courses with the same title are listed as parallel courses, only one of which must be attended. Courses in ‘Linguistic Competence’ and ‘Literary Competence’ require personal registration with the relevant examiners.

### **Important - please note:**

- Changes to room and time cannot be ruled out, even at short notice and for single dates. Therefore, please note the corresponding changes (via C@mpus or Ilias or as an information from the course instructor).
- Students from a variety of degree programs can enroll in these courses: BA Englisch, BA Anglistik, M.Ed. Englisch, and MA EASEL. Which courses students have to take is determined by the respective examination regulations (not this course guide).

### **To participate in the courses and their exams:**

It is in your best interest to attend courses regularly. The course instructors reserve the right to check your attendance. Each instructor will specify the requirements for exam admission. Please contact the academic staff or the study program manager with any questions concerning your studies. The consultation hours can be found on our websites.

### You can find the secretary’s offices and the study program manager as follows:

ALK (American Lit. and Cult.):	Keplerstrasse 17, floor 4a, room 4.022
ELK (English Lit. and Cult.):	Keplerstrasse 17, floor 4a, room 4.029
IfLA (Linguistics/English):	Keplerstrasse 17, floor 4b, room 4.057
Study program manager:	Dr.Thomas Wägenbauer, floor 4a, room 4.036

### The lecture halls are located in the following buildings:

11.xy = Keplerstr. 11 (K I),	17.xy = Keplerstr. 17 (K II),
2.xy = Breitscheidstr. 2, 2a, 2b	12.xy / 18.xy = Azenbergstr. 12 oder 18

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Notes: GymPO students can take BA, BA/MA and MA courses, depending on the module combination.  
BA Ed. students who have already acquired 40 or 100 ECTS credits in their main academic subject can bring forward Master's modules amounting to 12 or 24 ECTS credits (\*link only available in german language\* [https://www.uni-stuttgart.de/universitaet/aktuelles/bekanntmachungen/dokumente/bekanntm\\_50\\_2017.pdf](https://www.uni-stuttgart.de/universitaet/aktuelles/bekanntmachungen/dokumente/bekanntm_50_2017.pdf))

# **American Literature and Culture (ALK) & English Literatures and Cultures (EL)**

## **1. LECTURES**

### **Text and History II: English Literatures After 1800**

This lecture offers a survey of key texts and developments in English literatures from 1800 until the present, from Romantic poetry to BrexLit, from William Blake to Ali Smith. In addition to getting an overview of the various ways in which these texts reflect upon and respond to cultural, social, technological, and historical change, students will develop a deep understanding of genre developments, literary trends, and the different factors that shaped and continue to shape English literatures until the present day. Individual lectures will be organized around key texts, some of which will be discussed in depth in the Case Studies courses, which accompany this lecture (e.g. Case Studies of Key Texts II).

#### **Recommended Reading:**

Stephen Greenblatt et al., ed. *The Norton Anthology of English Literature: The Major Authors*, 10<sup>th</sup> edition, Vol. 2., W.W. Norton & Company 2018.

Paul Poplawski, *English Literature in Context*, 2<sup>nd</sup> edition, Cambridge University Press 2017.

#### **Types of Degree/Modules:**

Modul „Text and Context II“ im BA-Anglistik

Modul „Text und Kontext II“ im BA-LA+ Technikpädagogik

Modul „Text and Context Nebenfach“ im BA-Anglistik NF

Seminarmodul, WiWi BSc Hohenheim

BA Lehramt „Englisch“ PH Ludwigsburg

#### **Course Offered:**

**Lecturer: Sibylle Baumbach**

**Tuesdays, 09:45-11:15, KII, room 17.02**

## **Text and History II: Survey of American Literature II**

This lecture course provides an overview of U.S.-American literature from the Civil War until today. We will explore a broad scope of literary representations and formations of what it means to be “American” since the time of national reconstruction and the subsequent rise of the United States to the rank of a world power. We will continue to examine some of the central ideas, myths, assumptions, intellectual concepts, and popular perceptions that have influenced the ways in which Americans think and write about themselves and their nation throughout the twentieth and into the twenty-first century.

This course is intended to provide an overview of diverse literary traditions across a span of more than four hundred years. Obviously, due to the diversity of American experiences and the amount of time covered in this course, the survey will be relatively cursory. Your *Norton Anthology of American Literature* (two volumes) provides a more expansive selection of literary and cultural expressions from North America and you are encouraged to pursue these sections on your own as a supplement to the texts covered in class.

### **Required Texts:**

Baym, Nina, ed. *The Norton Anthology of American Literature*. 10th ed. Volume A&B. New York: Norton, 2022. Print. ISBN: 978-0-393-88609-2

### **Types of Degree/Modules:**

Modul „Text and Context II“ im BA-Anglistik  
Modul „Text und Kontext II“ im BA-LA+ Technikpädagogik  
Modul „Text and Context Nebenfach“ im BA-Anglistik NF  
Seminar modul, WiWi BSc Hohenheim  
BA Lehramt „Englisch“ PH Ludwigsburg

### **Course Offered:**

**Lecturer: Marc Prieue**  
**Monday, 15.45 – 17.15, KII, room 17.02**

## **Cultural and Literary Theories**

What is ‘literature’; what and where is ‘culture’; and which tools and theories are required to gain deeper insight into specific literary and cultural phenomena, designs, and trends? This lecture will provide an introduction to key concepts, theories, and methods in literary and cultural studies, which students will apply in case studies as part of each lecture. Students will be introduced to a broad range of approaches in literary studies – from Structuralism and (New) Formalism to Postcolonialism, Ecocriticism, and Cognitive Literary Studies –, and acquire sound knowledge of key concepts and developments that have shaped British Cultural Studies and the study of British culture. We will examine socio-cultural practices, such as the politics of representation; specific issues such as class, gender, and race, identities, power, or media, as well as different assumptions about culture, e.g. ideas about ‘serious’ or ‘high’ and popular culture. Special emphasis will be put on the seminal role of literary texts in processes of cultural representation, appropriation, and cultural change.

Each lecture will explore a different approach and students are expected to prepare some reading (from both theoretical and literary texts) before each lecture. All assigned readings will be made available on ILIAS.

### **Required Texts:**

All readings will be made available through ILIAS.

### **Types of Degree/Modules:**

Modul “Textwissenschaft” im BA-LA

Modul “Textual Research” im BA-Anglistik

### **Course Offered:**

**Lecturer: Sibylle Baumbach**

**Monday, 11:30-13:00, KII, room 17.01**

## **2. INTRODUCTION TO LITERARY STUDIES**

(only in the winter semester)

### 3. TEXTUAL ANALYSIS (TA)

**In den Modulen „Textwissenschaft“ oder „Textual Research“ muß die Vorlesung „Cultural and Literary Theories“ zusammen mit diesen Veranstaltungen zum Seminar „Textual Analysis“ belegt werden (siehe oben).**

#### Poetry of Love & Death

In this seminar, we will explore the relationship between love and death in poetry. From William Shakespeare's *Sonnets*, to Sir Philip Sidney's *Astrophel and Stella*, or Elizabeth Barrett Browning's *Sonnets from the Portuguese*, frequently an argument of *Carpe diem* –with death lurking just around the corner – drives the poet's devotion for the beloved. We will consider poems across a variety of temporal, rhetorical, and theoretical contexts, from an early Petrarchan model of seduction, to those that satirize, femininize, or queer the love poem tradition, like Molly Peacock's "The Purr," e.e. cummings' "i like my body when it is with you," Kate Light's "Reading Someone Else's Love Poems," or Colette Bryce's "Car Wash."

Through poems that grapple with joy and trauma, elation and madness, and desire and suicide, challenging provincialism in favor of experimentation and controversy, we will explore secondary genres, like the elegy and the confessional mode, and we will practice inferential reading (in our application of literary theories, like New Materialism, Queer Theory, Feminism, and Reader-Response Theory). In *The New Poetry* anthology, critic Al Alvarez asserted that at no point since WWII were thoughts of "the concentration camps, of genocide, and the threat of nuclear war" more present in the public mind in Great Britain than in 1962; it was his explicit wish to move beyond "gentility" as a governing principle of poetry; thus, he celebrated confessional poets, like Ted Hughes, Sylvia Plath, John Berryman, Peter Porter, Geoffrey Hill, and Thom Gunn. Similarly, we will question how a poet, akin to a 'wounded surgeon,' might transform intimate and personal experiences through the craft and discipline of art, following the metaphor from T.S. Eliot's "East Coker" in *The Four Quartets* (1940): "The wounded surgeon plies the steel / That questions the distempered part / Beneath the bleeding hands we feel / The sharp compassion of the healer's art." Our tour of love and death poetry will conclude with the contemporary works of Max Porter's prose poem sequence, *Grief is the Thing with Feathers* (read against Ted Hughes' *Crow*), and an anthology of Irish poets, *Romance Options: Love Poems for Today*, which asks us to be more inclusive and expansive in our definitions of modern love.

#### Required Texts:

Porter, Max. *Grief is the Thing with Feathers*. Faber & Faber, 2015. [ISBN: 978-0571327232]

Hughes, Ted. *Crow*. Faber & Faber, 1972. [ISBN: 978-0571099153]

Quinn, Leeanne and Joseph Woods, eds. *Romance Options: Love Poems for Today*. Dedalus Press, 2022. [ISBN: 978-1915629012]

A course reader of poems will be available on ILIAS.

**Types of Degree/Modules:**

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc  
Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni-  
Hohenheim)

**Course Offered:**

**Lecturer: Jessica Bundschuh**

**Tuesday, 09:45 – 11:15, KII, room 17.21**



## **The Haunted Imagination: Trauma and Paranormal Occurrences in American Literature**

The focus in this seminar will be on literature depicting the ‘uncanny’, i.e. texts which first and foremost raise the question whether there has been some violation of the laws of reality as we know them, or whether there is some real-world explanation to make sense of what has happened. For this reason, and to underpin our own judgement, we will read essays by Sigmund Freud, for example “**The Uncanny**” (1919) or on “**Mourning and Melancholia**” (1917) etc., as well as extracts from C. G. Jung’s book on *Psychology of the Occult* (1902) and chapters from R. D. Laing’s groundbreaking book *The Divided Self* (1960), a study regarding sanity and madness. Particularly helpful will be however key texts from the John Bowlby archive, when it comes to defining the effects of trauma and loss on the psyche.

The seminar will begin by reading *Macbeth* (ca. 1606) where William Shakespeare describes with insight how a conscience burdened with murder can lead to trauma and finally suicide. In *Wieland*, written by Charles Brockden Brown in 1791, we encounter Theodore Wieland, the head of the family who hears voices telling him to kill his own family.

Three famous American tales of haunted houses will also be discussed, i.e. the short story “**The Fall of the House of Usher**” (1839) by Edgar Allan Poe, Henry James’ novella *The Turn of the Screw* (1898) and Shirley Jackson’s novel *The Haunting of Hill House* (1959). The inhabitants and visitors of these houses are challenged by paranormal occurrences which bring them face-to-face with their innermost emotional tensions and repressed anxieties.

In this vein Paul Auster in *City of Glass* (1985) goes a step further when trying to explore the exact nature of reality. The protagonist of his novel is continually being faced with ghostly disappearances of all characters around him, including his own in the end.

Another category of literature we will look at feature paranormal hauntings which act as a reminder of ‘cultural memory’. In Edith Wharton’s short story “**Pomegranate Seed**” (1931), the heroine is haunted by a stifling patriarchal past, whereas in August Wilson’s play *The Piano Lesson* (1987) members of the Afro-American Charles family are visited by ghostly apparitions reminding them of a half-forgotten past steeped in ethnic oppression.

In contrast, by the end of the seminar when reading Stephen King’s short story “**1408**” (2002), or watching the classic Hollywood movie *The Ghost and Mrs. Muir* (1947), based on a novel with the same title written by R.A. Dick in 1945, these tales of the ‘uncanny’ are proof that they can also have a consoling and healing effect.

### **Required Texts:**

Auster, Paul. *City of Glass*. Reclam, 2001. Print.

Brown, Charles B. *Wieland and Memoirs of Carwin the Biloquist*. Oxford UP, 2009. Print.

Jackson, Shirley. *The Haunting of Hill House*. Penguin Modern Classics, 2009. Print.

James, Henry. *The Turn of the Screw*. Norton Critical Edition, 2020. Print.

Shakespeare, William. *Macbeth*. Bloomsbury/Arden Shakespeare Third Series, 2015. Print.

**Other texts mentioned above will be supplied, some of them as excerpts.**

**Types of Degree/Modules:**

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc  
Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni-  
Hohenheim)

**Course Offered:**

**Lecturer: Dietmar Geyer**

**Tuesday, 15.45 – 17.15, KII, room 17.21**

## **The American Short Story: Focus 20<sup>th</sup> Century**

Throughout the 19<sup>th</sup> century the American short story genre had grown steadily and matured considerably. This proved to be an excellent basis both in content and form for shaping “the golden Age of the American short story” (Walton Litz) after World War I.

Modernist authors added various aspects of artistic vision to the genre. Literary form and psychological situations were deeply elaborated, offering possibilities for reduction as well as for variety of language. Setting, tone and point of view were largely explored.

Throughout the century woman writers played an ever growing role in the history of American short stories as well as African American and Native American authors.

At the same time the fragmentation of American social life was echoed in the literary experiments of postmodernism in the second half the 20<sup>th</sup> century.

The course will explore textual examples from various literary movements and backgrounds that illustrate the relevance and dynamics of the American short story genre until today.

### **Required Texts:**

Walton Litz, Arthur. *Major American Short Stories* (text selection will be provided)

### **Types of Degree/Modules:**

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc  
Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

### **Course Offered:**

**Lecturer: Wolfgang Holtkamp**

**Thursday, 11:30-13:00, KII, room 17.15**

## Econarratological Approaches to Climate Fiction

In Cheryll Glotfelty's terms, Ecocriticism can be defined simply as studying the relationship between literature and one's physical environment. In 2015, Erin James paired Ecocriticism with Narratology, by implementing a focus on the structures and devices that form literary narrative, creating a new field of study she coined Econarratology. In this seminar, students will apply an econarratological approach to the literary genre of climate fiction (cli-fi). Together, we will analyse several British twenty-first-century novels that grapple with climate change and examine how literature can articulate the complexities of living in and with the environmental crisis and, possibly, inspire new ways of imagining the future.

In particular, we will attend to the structural building blocks of narrative, such as the organization of time and space, as well as focalization and formal patterns. Students will also venture into the field of Cognitive Narratology, enabling them to contemplate how readers engage with climate fiction on an emotional and cognitive level and how this may foster real-world attitudes and behaviours. More broadly, the selection of texts will enable us to consider a variety of concepts such as the Anthropocene, but also temporalities, scale, interspecies entanglement, and ecofeminism.

### Required Texts:

Kate Sawyer *The Stranding*

Maggie Gee *The Flood*

Sarah Hall *The Carhullan Army*

### Types of Degree/Modules:

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc

Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (UniHohenheim)

### Course Offered:

**Lecturer: Selina Leiendecker**

**Tuesday, 14.00 – 15.30, KII, room 17.92**

## The Cinematic Imagination: Modernist Literature, Art and Film

Especially in the early 20th century, the relatively new medium of film reflected the modern world. By unfolding images in time, cinema offers unique imaginary spaces and new ways of seeing, breaking with conventional narrative. In particular, the montage of the moving image creates new visual associations and experiences. Therefore, many artists were inspired by film.

Examples range from Soviet and German film (Dziga Vertov, Sergej Eisenstein, Fritz Lang) to cinematic experiments from Futurism to Dada and Surrealism (Fernand Léger and Dudley Murphy, Marcel Duchamp, Germaine Dulac, Man Ray, Maya Deren etc.)

While Virginia Woolf and D. H. Lawrence were critical about the cinema, Gertrude Stein boldly claimed about her novel *The Making of Americans*: “I was doing what the cinema was doing.” Stein made this statement in 1935 and she wrote her novel before ever having seen a film, but nevertheless her words articulate literary modernism’s dialogue with the cinema.

This interdisciplinary course is designed for students of American literary and cultural studies and for students of art history. We will explore the relationship between the cinematic/moving image and literary modernism that is often referred to in terms of a “cinematisation” of literary texts. We will examine the impact of the emerging art of film on modernist authors and on their practices of representing consciousness, time and motion. Our focus will be on John Dos Passos’ first volume of his *U. S. A. Trilogy* and on a detective novel by Dashiell Hammett.

For students of art history: The class will be taught in German and English. Although it is possible to present and discuss in German as well, a good understanding and reading comprehension of the English language is a prerequisite for participation.

### Required Texts:

John Dos Passos. *The 42<sup>nd</sup> Parallel*. (Mariner Books)

Dashiell Hammett. *The Maltese Falcon*. (Vintage Crime / Black Lizard)

### Types of Degree/Modules:

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc

Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni-Hohenheim)

### Course Offered:

**Lecturer: Sabine Metzger**

**Wednesday, 9.45 – 11.15, KII, room t.b.a.**

## American Cultural Studies

This seminar will explore various aspects of US culture. It investigates a broad range of written, audio, and visual texts to provide students with a basic understanding on how to analyze cultural productions. We will survey the political, social, and religious history of the US and examine different regions of the United States. Societal changes and categories such as gender, class, space, and race will be emphasized in our discussions. We will consider key concepts and periods such as colonial America, Westward expansion and American exceptionalism, the nuclear family and its—traditional and deviant—representations, the Civil Rights movements, suburbia, and the women’s movements in the United States.

Note that this class is also part of a special project in the context of “Qualitätspakt Lehre - Individualität und Kooperation im Stuttgarter Studium (QuaLiKiSS)”. This means that this course will integrate innovative and creative ways of teaching and studying particularly with the support of a variety of online-learning methods and materials provided through ILIAS. Please also note that the syllabus is subject to change.

### Required Text:

t.b.a.

### Types of Degree/Modules:

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc  
Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni-Hohenheim)

Kernmodul 1: Cultural Studies MSc WiWi Hohenheim

### Course Offered:

**Lecturer: Whit Frazier Peterson**

**Monday, 11.30 – 13.00, KII, room 17.21**

## Herman Melville's *Moby Dick*: An Introduction to a Great American Novel

This course offers a unique opportunity to discover why Herman Melville's *Moby-Dick* is regarded as one of the greatest works of American literature. Even today, nearly two centuries after its publication, *Moby-Dick* continues to surprise with its topicality. Meanwhile, the image of the White Whale lingers in the collective memory of the Western world, consistently showing up in various adaptations—from films and stage productions to music, comics, graphic novels, and children's literature. We will seek to uncover why this is the case and why Melville's *magnum opus* is far more than just an adventure story about a vengeful whale hunt.

To achieve this, we will place *Moby-Dick* within the historical, literary, and biographical contexts of its creation while also examining the novel's unique structure, diverse genres, and narrative modes. Since this seminar is held concurrently with the lecture course "Cultural and Literary Theories," it will include various perspectives of literary theory and multiple interpretive viewpoints regarding the history of the novel's reception. Lastly, and most intriguingly, we will delve into the thematic depth of the novel, which covers a wide range of topics, including race, gender, perception, narcissism, identity, epistemology, theology, democracy, imperialism, ecology, and more. There is hardly a topic that Melville has not touched upon within the scope of this remarkable novel.

**Required Texts:** Melville, Herman. *Moby-Dick*. 3rd ed., New York, W.W. Norton and Company, Inc., 2018. Print.

### **Types of Degree/Modules:**

Modul "Textwissenschaft" im BA-LA

Modul "Textual Research" im BA-Anglistik

### **Course Offered:**

**Lecturer: Ines Samarzija**

**Monday, 09.45 – 11.15, KII, room 17.81**

## American Dreams

At different times the American Dream has meant different things. In this seminar, we examine how this widely influential concept has shaped the American political and cultural imagination from the early American Republic, the founding of the nation and the Declaration of Independence, to Fitzgerald's modernist signature text, *The Great Gatsby* (1925). We will address, especially, endeavours of 'reclaiming the American dream', involving powerful contributions from the Harlem Renaissance (Hughes, "What happens to a dream deferred") and the Civil Rights Movement (King). Turning to 21st century examples, we explore immigrant perspectives and the allure of America in Cathleen Shine's recent novel *Künstlers in Paradise*. In particular, future teachers are invited to delve into some of the fascinating short stories selected for the new Abiturschwerpunkt *On the Move* (e.g. Chimamanda Ngozi Adichie and Sefie Atta).

### Required Texts:

Please read in advance:

F. Scott Fitzgerald. *The Great Gatsby* (1925). Any edition.

### Types of Degree/Modules:

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc

Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni-Hohenheim)

### Course Offered:

**Lecturer: Saskia Schabio**

**Tuesday, 11.30 – 13.00, KII, room 17.91**



## Modernist Short Stories by Women Writers

In 1917, Virginia Woolf voiced her discontent with “the clumsy and overpowering” structure of the novel, expressing the urge to invent a “completely new form”. For Woolf, the short stories included in her 1921 collection *Monday or Tuesday* represented a form of self-reward: “they were the treats I allowed myself when I had done my exercise in the conventional style”. The distinctive experimental nature of the short story, a marginalised genre which has often been considered inferior to the novel, provided twentieth-century women writers with a medium to express their own complex and ambiguous societal roles.

In this seminar, we will look at the rich and ground-breaking contributions of these writers to the short story genre, highlighting the innovative ways they explored modernity through the lens of women’s experiences. Focusing on key figures of the early- and mid-twentieth-century literary modernist movement – such as Virginia Woolf, Katherine Mansfield, or Dorothy Richardson –, we will examine how these female authors used the brevity and intensity of the short story form to articulate nuanced female perspectives and push the boundaries of literary conventions. Through discussion, interpretation, and gender-/feminist-critic analysis of selected short stories, we will explore themes of identity, gender, and class, as well as the transgression of social boundaries and the inventive approaches to depicting modern life that define the narratives of modernist women writers.

### Required Texts:

The short stories and further texts will be made available on ILIAS.

### Types of Degree/Modules:

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc  
Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (UniHohenheim)

### Course Offered:

**Lecturer: Andrea Talmann**

**Thursday, 09.45 – 11.15, KII, room 17.23**

## **“Imagination! Who Can Sing Thy Force?”: Poetic Expressions of U.S.-American Cultural Imagination**

This course aims to equip students with the essential skills required for reading, analyzing, and interpreting poetic texts, which can reach remarkable complexity within the briefest of forms. The title of the seminar, drawn from Phillis Wheatley’s verse, emphasizes the boundless force of poetic imagination and its expression. Focusing on U.S.-American examples, we will trace how poets have both reflected and shaped the nation’s cultural imagination.

Beginning with early Puritan poets like Anne Bradstreet and Edward Taylor, we will move through the evolution of poetic forms and expressions that make the works of such culturally important poets as Phillis Wheatley, Edgar Allan Poe, Walt Whitman, Robert Frost, Sylvia Plath, and Langston Hughes, among others, distinctly American. We will close-read various poems, focusing on aspects such as form, meter, symbolism, rhetorical devices and techniques, style, and content, while situating each poem within its historical and cultural context.

### **Required Texts:**

All poems and other course material will be made available on ILIAS.

### **Types of Degree/Modules:**

Modul 59410, Textwissenschaft im BA-Lehramt

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc  
Technikpädagogik

Modul 42560, Textual Research im BA Anglistik (2012), HF + NF

Modul 75150, Textual Research im BA-Anglistik (2018), HF + NF

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni-Hohenheim)

### **Course Offered:**

**Lecturer: Diana Wagner**

**Wednesday, 11.30 – 13.00, KII, room 17.92**

## Current Approaches to Drama

The aim of this seminar is to familiarise students with applying the methodological paradigms deployed in Prof. Baumbach's lecture "Key Theories and Methods in Literary and Cultural Studies" to the genre of drama and its historical contexts. The analysis of landmark plays by William Shakespeare (*Romeo and Juliet*), Samuel Beckett (*Happy Days*), and Neil LaBute (*The Shape of Things*) will exemplify a) the historical development of different forms and sub-genres of drama and b) the relevance of drama for redrawing the boundaries in the transformation of literary and cultural studies since the 1990s. The performance history of the plays, both on the stage and in film adaptations, will be included.

Please read *Romeo and Juliet* before term starts.

### Required Texts:

Beckett, Samuel. *Happy Days: A play in two acts*. Preface by James Knowlson. Faber, 2010.

LaBute, Neil. *The Shape of Things*. Faber, 2001.

Shakespeare, William. *Romeo and Juliet*. Edited by Jill L. Levenson. Oxford UP, 2008. The Oxford Shakespeare. Oxford World's Classics.

### Types of Degree/Modules:

Modul 42560, Textual Research im BA Anglistik, HF + NF

Modul 27140, Textwissenschaft im Lehramt (GymPo) HF + BF und im BSc/MSc  
Technikpädagogik

Modul 59410, Textwissenschaft im BA Lehramt

Modul 6671-210, Aufbaumodul Literaturwissenschaft BSc Wirtschaftspädagogik (Uni  
Hohenheim)

### Course Offered:

**Lecturer: Martin Windisch**

**Wednesday, 08.00 – 09.30, KII, room 17.23**

## 4. TEXT AND CONTEXT / TEXT UND KONTEXT

### **Case Study of Key Texts II: English Literatures After 1800**

(90 minutes, bi-weekly, accompanying the lecture series by S. Baumbach)

This seminar accompanies the weekly lecture course “Text & History II,” which provides an overview of English literature from around 1800 to the present day. In the smaller Case Study seminar sessions, which will take place every two weeks, students will have the opportunity to engage more thoroughly with the topics and texts introduced in the main lecture course. However, most seminar work will involve discussion and analysis of three literary texts that students will have to read during the semester. The focus will be on improving close reading and interpretive skills. We will also read and use secondary literature in our analysis of key primary texts. All students must attend the first seminar session they have registered for; each seminar group will then be divided into two.

#### **Required Texts:**

To be announced

#### **Types of Degree/Modules:**

Modul 59450, Text und Kontext II im BA-Lehramt 2015

Modul 106350, Text und Kontext 2 im BA-Lehramt 2022

Modul 27170, Text und Kontext im Lehramt (GymPO)

Modul 42590, Text and Context II im BA Anglistik

Modul 43340, Text and Context 2 im BA Anglistik Nebenfach

Modul 6671-340, Seminarmodul, BSc Wirtschaftspädagogik, Uni Hohenheim

#### **Course Offered:**

**Lecturer: Hannah Armour**

**Wednesday, 11.30 – 13.00, KII, room 17.16**

**or**

**Lecturer: Geoff Rodoreda**

**Tuesday, 14.00 – 15.30, KII, room 17.81**

**or**

**Lecturer: t.b.a.**

**Thursday, 09.45 – 11.15, KII, room 17.52**

## Case Study of Key Texts II: Survey of American Literature

This course complements Prof. Priewe's lecture „Survey of American Literature II“, offering a thorough discussion of four texts and topics covered in the lectures. Seminar work will focus on the practice of text study, helping students to refine their research and reading skills. Students will acquire additional knowledge about the scholarly debates surrounding those key texts and will have the opportunity to develop and discuss their own ideas on the texts.

### Required Texts:

Mark Twain. *The Adventures of Huckleberry Finn*. Any edition. Ernest Hemingway. *The Sun Also Rises*. Any Edition. Toni Morrison. *Beloved*. Any Editio

### Types of Degree/Modules:

Modul 59450, Text und Kontext II im BA-Lehramt 2015

Modul 106350, Text und Kontext 2 im BA-Lehramt 2022

Modul 27170, Text und Kontext im Lehramt (GymPO)

Modul 42590, Text and Context II im BA Anglistik

Modul 43340, Text and Context 2 im BA Anglistik Nebenfach

Modul 6671-340, Seminarmodul, BSc Wirtschaftspädagogik, Uni Hohenheim

### Courses Offered:

**Lecturer: Melissa Schlecht**

**Tuesday, 09.45 – 11.15, KII, room 17.71**

**or**

**Lecturer: Melissa Schlecht**

**Tuesday, 11.30 – 13.00, KII, room 17.72**

**or**

**Lecturer: W. Peterson**

**Wednesday, 9.45 – 11.15, KII, room 17.72**

## 5. MAIN SEMINARES

### HS/KQ: ShakesPop: From Theatre to TikTok

**This seminar is primarily designed for candidates who take their final teachers' examination (MEd/GymPO) with the instructor. Other advanced students can register, but enrollment is limited and exam candidates will be prioritized.**

Shakespeare is everywhere in popular culture: From film adaptations and TV series to music (from grand opera to hip hop), from advertisements and computer games to contemporary fiction, political rhetoric, and even social media, Shakespeare's works and legacy permeate our everyday lives. As a cultural authority and recognizable brand, his words and characters are frequently (mis)quoted to amuse, persuade, or impress.

We will explore how Shakespeare became a popular in the Early Modern entertainment industry and discuss how and why popular culture continues to engage with Shakespeare, examining how his works have been adapted, reimagined, and commodified for new markets, audiences, and media platforms – from theatre and film to video games and TikTok. Through a diverse range of ShakesPop examples, we will investigate how these reinventions challenge notions of an 'authentic' Shakespeare and blur the boundaries between 'serious' and 'popular' culture, highbrow and lowbrow. Examining Shakespeare's enduring presence in popular culture, we will discuss why Shakespeare continues to matter and to what extent his works remain highly relevant in today's cultural landscape.

Students enrolling for this seminar/exam colloquium are expected to attend the spring conference "Shakespeare and Popular Culture" of the German Shakespeare Association, which will be held in Weimar, April 25-27. Please contact the instructor for further information.

#### Required Texts

Shakespeare, *Romeo and Juliet*, ed. René Weis (Arden Edition, Third Series)

Shakespeare, *Hamlet*, ed. Ann Thompson and Neil Taylor (Arden Edition, Third Series)

W. Shakespeare, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan (Arden Edition, Third Series)

Ian McEwan, *Nutshell* (Random House 2016)

Gareth Hinds, *Romeo and Juliet* (Candlewick 2013).

Additional reading and resources will be made available on ILIAS

#### Types of Degree/Modules:

Modul 27390, Kolloquium KLA Bf:

Modul 70850, M.A.Ed., Linguistic and Literary Competence

Modul 41030, Kolloquium, M.Sc. Technikpädagogik:

Modul 103370, Linguistic and Literary Competence M.Sc. Technikpädagogik

*Students need to contact the instructor personally before enrollment.*

#### Courses Offered:

**Lecturer: Sibylle Baumbach**

**Wednesday, 09.45 – 11.15, K II, Raum 17.23**

## Blind Witness: Poetry & Painting

Me, ferreting for little poems  
as the paintbrush does  
for paint.

— “Four Unpainted Frames,” Vona Groarke

What are poets looking *at* or *for* when they enter a room full of pictures in a museum? How is their treatment of the visual arts different from that of an art historian? How do they rely upon their senses, especially sight, in their receptivity to art? And how might sight impairment transform a poet’s representation of art? In this seminar, we will ask how poets can retain their creative autonomy while choosing material which is “ready-made,” that is, from another constructed aesthetic experience. In considering the sister arts of poetry and painting, photography, and sculpture, we will coordinate our investigation of ekphrastic poems with the collection at the Staatsgalerie, since we will collaborate with the Staatsgalerie in writing and recording audio guide descriptions of works from their permanent collection for blind patrons. As part of a three-year School for Talents Faculty Project at the English Literatures and Cultures department, ‘Sensing Sight in Literature,’ the participants of this seminar will mentor Regina Weigele’s year 9 class from Dillmann-Gymnasium in a two-day workshop in June on sight and poetry, led by two poets from Ireland, Molly Twomey and Christodoulos Makris:

[https://www.ilw.uni-stuttgart.de/abteilungen/englische\\_literaturen/veranstaltungen/sensing-literature-talents/](https://www.ilw.uni-stuttgart.de/abteilungen/englische_literaturen/veranstaltungen/sensing-literature-talents/).

### Required Texts:

Carson, Ciaran. *Still Life*. Wake Forest UP, 2020. [ISBN: 978-1930630918]

Berger, John. *Ways of Seeing*. Penguin Classics, 1972. [ISBN: 978-0141035796]

A course reader of poems will be available on ILIAS.

### Types of Degree/Modules:

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015

Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240

Intermediality im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101460, Lit. and Cult. before 1900 – Module 101470, Lit. and Cult. after 1900 – 101510,

Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### Courses Offered:

**Lecturer: Jessica Bundschuh**

**Thursday, 09:45 – 11:15, KII, room 17.74**

## **‘We knew how to be good, the problem was in the enactment’:**

### **Exploring Artificial Intelligence and Moral Agency in Contemporary Fiction**

This course explores the representation of artificial intelligence (A.I.) in contemporary literature, focusing on how narratives construct, challenge, and complicate the concept of moral agency. Through an interdisciplinary approach, we will examine how speculative fiction interrogates ethical dilemmas surrounding autonomy, responsibility, and empathy in relationships between human beings and machines.

The course will trace A.I. figures from emotionally programmed companions to morally complex post-human intelligences, examining how literature both reinforces and deconstructs assumptions about what it means to be a moral agent. Students will engage in close readings, comparative analysis, and critical discussions about the ethical, social, and philosophical stakes of artificial intelligence. By the end of the course, students will be able to critically assess how fiction reshapes debates about human identity, technological progress, and moral accountability in an increasingly digitized world.

#### **Required Texts:**

Hall, Louisa. *Speak*. Ecco, 2015.

Ishiguro, Kazuo. *Klara and the Sun*. Knopf, 2021.

Marche, Stephen [Aidan Marchine]. *Death of an Author*. Pushkin Industries, 2023.

McEwan, Ian. *Machines Like Me*. Jonathan Cape, 2019.

Egan, Greg. *Diaspora*. HarperCollins, 1997.

The following primary and secondary texts will be read in excerpts or in their entirety:

Aldiss, Brian. "Supertoys Last All Summer Long." *Supertoys Last All Summer Long and Other Stories of Future Time*, St. Martin's Griffin, 2001, pp. 7–18.

Atwood, Margaret. In *Other Worlds: SF and the Human Imagination*. Doubleday Canada, 2011.

Cave, Stephen, Kanta Dihal and Sarah Dillon (eds.). *AI Narratives: A History of Imaginative Thinking about Intelligent Machines*. Oxford: Oxford University Press, 2020.

Egan, Greg. *Diaspora*. London: Millenium, 1998.

Hermann, Isabella. "Artificial Intelligence in Fiction: Between Narratives and Metaphors." *AI & Society*, vol. 38, no. 1, 2023, pp. 319–329.

Turing, Alan M. "Computing Machinery and Intelligence." *Mind*, vol. 49, no 236, 1950, pp. 433-460.

Wolfe, Cary. *What Is Posthumanism?* University of Minnesota Press, 2010.

Supplementary reading material will be made available via ILIAS.

#### **Types of Degree/Modules:**

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015

Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240 Intermediality im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

#### **Courses Offered:**

**Lecturer: Folkert Degenring**

**Monday, 17.30 -19.00, KII, room 17.14**



## **Growing Up Unequal: Class, Place, and Identity in Contemporary Coming-of-Age Narratives**

This seminar examines the intersections of class, place, and identity in contemporary coming-of-age fiction, focusing on Jessica Andrews's *Saltwater* (2019) and *Milk Teeth* (2022) and Douglas Stuart's *Shuggie Bain* (2020) and *Young Mungo* (2022). We will explore how these novels depict social class, what it means to grow up disadvantaged, and the possibilities and limits of social mobility. Key themes include social expectations and mobility, gender, language, and belonging, as well as the ways recent working-class writing engages with contemporary issues of inequality, national disunity, and historical change in Great Britain. We will also consider the genres and stylistic choices of literary representations of working-class experience and reflect on the reception of these narratives within a literary landscape often dominated by a middle-class readership.

### **Required Texts:**

t.b.a.

### **Types of Degree/Modules:**

Modules 59480, Textformen im BA-Lehramt 2015

Modules 106401, Textforman im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101460, Lit. and Cult. before 1900 – Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### **Courses Offered:**

**Lecturer: Nina Engelhardt**

**Thursday, 11.30 -13.00, KII, room 17.25**

## Decades of the American Novel: The 1920s

In and around 1925 American fiction was a landmark year. The key titles of the 1920s can be “read not merely as definitive period pieces but guides to the state of mind, art and society that stay valid, and vivid, today” (Boyd Tonkin). That decade shows a struggle between progress and nostalgia, both in society and the arts. Many Americans looked back to a past age which seemed simpler, morally surer, more pastoral and less troubled. At the same time, however, they faced problems and demands of the present. The singularity of the 1920s lies in the fact that it was a post-war, economically hopeful decade that went from victory to violation.

Against this background, American literature of the 1920s marked the beginning a new artistic age, as the novels of this course will show. Literary representatives include Edith Wharton, F. Scott Fitzgerald, Ernest Hemingway, John Dos Passos and William Faulkner, among others. Some of their works are modernist experiments expressing with unique literary means “selfhood, consciousness, time and the excitement and alienation of technology-driven urban life” (Tonkin). Some are satire that use technique and structure as well as subject matter to illuminate the “Jazz Age.”

### Required Texts:

Edith Wharton, *The Age of Innocence*

F. Scott Fitzgerald, *The Great Gatsby*

Ernest Hemingway, *The Sun Also Rises*

John Dos Passos, *Manhattan Transfer*

William Faulkner, *The Sound and the Fury*

### Types of Degree/Modules:

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015

Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240 Intermediality im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### Courses Offered:

**Lecturer: Wolfgang Holtkamp**

**Friday, 11.30 – 13.00, KII, room 11.01**

## Introduction to Film Studies

The field of film studies evolved in the 1970s and developed three major areas of investigation ever since: 1) film history, 2) film theory and 3) film analysis. This compact seminar will introduce each of these areas. It will thereby focus on American film history, film theory (montage and auteur theory) and the analysis (or close reading) of exemplary film sequences (especially openings). The course thus aims at giving an overview of the discipline as well as at providing the necessary analytical tools in order to understand how movies narrate stories and create meaning through the employment of certain stylistic devices (mise-en-scène, cinematography, editing, sound).

Day 1 will focus on film history, especially through the lens of genre (film noir), Hollywood as an industry and the development of film language in early cinema. We will then proceed on Day 2 and 3 with classical film theories and the basics of film analysis with the films of Stanley Kubrick (particularly 2001 – A Space Odyssey), while Day 4 will be devoted to the analysis of opening sequences of films by Alfred Hitchcock (*Rear Window*, *Vertigo* and *Psycho*).

### Required Texts:

Sarris, Andrew, 'Notes on the Auteur Theory' (1962)

Stam, Robert, *Film Theory: An Introduction*, John Wiley and Sons, pp. 83-92.

### Required Viewing

- *Rear Window* (Alfred Hitchcock, 1954); available on Amazon Prime

- *Psycho* (Alfred Hitchcock, 1960); available on Amazon Prime

- *Vertigo*

- *2001 – A Space Odyssey*; available on Amazon Prime

- Additionally, it would help to watch some more films by Stanley Kubrick (*Eyes Wide Shut*, *Barry Lyndon* and *The Shining* in particular)

### Types of Degree/Modules:

Module 59500 und 106410, Intermediality im BA-Lehramt 2015 und 2022

Module 42650 und 75240, Intermediality im BA Anglistik 2012 und 2018

Module 70830 und 106310, Interculturality im MA-Ed 2017 und 2022

### Courses Offered:

**Lecturer: Igor Krstic**

**Thursday, 01.05.2025 09.45 – 17.15 room t.b.a.**

**Friday, 02.05.2025 09.45 – 17.15 room t.b.a.**

**Saturday, 03.05.2025 09.45 – 17.15 room t.b.a.**

**Sunday, 04.05.2025 09.45 – 17.15 room t.b.a.**

## American Documentary Film

One of the first feature-length films that was labelled a ‚documentary‘, *Moana* (1926), was made by an American (Robert J. Flaherty). Ever since, documentary film culture has thrived in America, evolving as a distinct genre and generating different movements and approaches (e.g. experimental avant-garde, direct cinema, autobiographical documentaries). Documentaries have also been used as a propaganda tool (especially during WWII), but mostly conceived as an alternative or even in opposition to mainstream American film production with its center in Hollywood. This course will track the evolution of documentary filmmaking in the US chronologically, charting key films and movements from the early 1920s to today. We will discuss these key films in close (their modes of representation, ethics and production contexts) as well as how they deal with aspects of twentieth and twenty-first century US-American society and politics.

### Required Texts:

Nichols, Bill, *Introduction to Documentary*, Second Edition, Bloomington & Indianapolis: Indiana University Press.

McLane, Bety A. (2012), *A New History of Documentary Film*, Second Edition, London and New York: Continuum.

Geiger, Jeffrey (2011), *American Documentary Film: Projecting the Nation*, Edinburgh: Edinburgh University Press.

### Essential Viewing

*Nanook of the North* (Robert J Flaherty, 1922)

*Grey Gardens* (Albert Maysels, 1975)

*Los Angeles Plays itself* (Thom Andersen, 2003)

### Types of Degree/Modules:

Module 59500 und 106410, Intermediality im BA-Lehramt 2015 und 2022

Module 42650 und 75240, Intermediality im BA Anglistik 2012 und 2018

Module 70830 und 106310, Interculturality im MA-Ed 2017 und 2022

Module 101520, Lit, Cult. & Media im MA-EASEL

### Courses Offered:

#### Lecturer: Igor Krstic

Thursday,	29.05.2025	09.45 – 17.15	Online
Friday,	30.05-2025	09.45 – 17.15	Online
Saturday,	31.05.2025	09.45 – 17.15	Online
Sunday,	01.06.2025	09.45 – 17.15	Online

## Postmodern Classics

Encompassing architecture, the visual arts, music and literature, postmodernism has emerged in the second half of the 20<sup>th</sup> century as a complex cultural phenomenon that has discarded several modernist positions.

In the field of literature, this means a rejection of the quest for meaning, psychological introspection and homogeneity in favor of experimentation, self-reflexivity, intertextuality, and parody as well as a bridging of the gap between high and popular culture. While literary postmodernism is by no means constricted to the last decades of the previous century, but rather an ongoing project – see, for example, Jennifer Egan’s *The Keep* (2006) – or better: an “attitude,” this course will focus on some postmodern classics of the 1960s and the 1970s, such as novels by John Barth, Donald Barthelme, John Gardner, and Ishmael Reed.

### Required Texts:

John Barth. *The Sot-Weed Factor* (1960)

Donald Barthelme. *Snow White* (1967)

John Gardner. *Grendel* (1971)

Ishmael Reed. *Flight to Canada* (1976)

### Types of Degree/Modules:

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015

Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240

Intermediality im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### Courses Offered:

**Lecturer: Sabine Metzger**

**Monday, 11.30 – 13.00, KII, room 17.25**

## HS / FÜSQ Soundscapes of Modernism

The social transformations during the first decades of the 20<sup>th</sup> century left equally their mark on the soundscape, as “simultaneously a physical environment and a way of *perceiving* that environment” (Emily Thompson): Growing cities resounded with ‘new’ sounds – with technophony, with the sounds of immigrant life and with the sounds of the Roaring Twenties. In literary modernism sound is more than a background noise. Writers of the Harlem Renaissance, such as Claude McKay and Zora Neale Hurston, make sound a part of African American self-affirmation and other writers, like Henry Roth and William Faulkner, explore sound and the auditory with their modernist techniques of writing. This course will examine the soundscapes of literary modernism in novels by William Faulkner, Claude McKay, Zora Neale Hurston and Henry Roth.

### Required Texts:

William Faulkner. *Absalom, Absalom*.  
Henry Roth. *Call It Sleep*.  
Claude McKay. *Home to Harlem*.  
Zora Neale Hurston. *Jonah’s Gourd Vine*.

### Types of Degree/Modules:

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015  
Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022  
Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240 Intermediality im BA-Anglistik 2018  
Modules 27190, Textformen – 27230, Interculturality – 27250, Textual Competence – 27270, Intermediality im Lehramt (GymPO)  
Module 70830, Interculturality im MA-Ed 2017  
Module 106310, Interculturality im MA-Ed 2022  
Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL  
Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik  
Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### Courses Offered:

**Lecturer: Sabine Metzger**  
**Monday, 14.00 – 15.30, KII, room 17.25**

## **The American Counterculture**

The term “Counter Culture” was coined by Theodore Roszak in his 1968 book, *The Makings of a Counter Culture*. Certainly 1968 was a watershed year in American history, and the defining of the idea of a counterculture introduces an interesting question into the very heart of the American enterprise: what is a culture that is directly at odds with the culture at large, especially as contentious a culture as American culture already is? In this seminar we will read classic countercultural texts, countercultural theory and countercultural literature, and explore the way that the counterculture continues into the present, extends into the future and even has a prehistory in the American story. While this is largely a cultural studies seminar, the reading list will be large, and the course will also be extremely multimedial, involving literature, film, music and even the Internet.

### **Required Texts:**

t.b.a.

### **Types of Degree/Modules:**

All modules at the level of Hauptseminare.

### **Courses Offered:**

**Lecturer: Whit Frazier Peterson**

**Wednesday, 11.30 – 13.00, KII, room 17.73**

## **Jewish-American Literature**

This seminar will explore key works of Jewish-American literature from the early 20th century to the present. Through close reading, discussion, and critical analysis, students will examine how Jewish-American writers address themes such as immigration, assimilation, identity, trauma, and the American Dream. The course will also investigate how these authors engage with Jewish cultural traditions while participating in the broader landscape of American society, culture, and literature. Central to our discussions will be questions of ethnicity, religion, politics, and the role of memory in shaping both individual and collective identities.

### **Required Texts:**

Mary Antin, *The Promised Land* (1912); Philip Roth, *The Plot Against America* (2004); Chaim Potok, *My Name is Asher Lev* (1972); Allen Ginsberg, *Howl* (1956); Arthur Miller, *Death of a Salesman* (1949); Paul Auster, *City of Glass* (1985)

### **Types of Degree/Modules:**

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015  
Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022  
Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240 Intermediality im BA-Anglistik 2018  
Module 70830, Interculturality im MA-Ed 2017  
Module 106310, Interculturality im MA-Ed 2022  
Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters – 101570, Literary & Cultural Criticism Plus im MA-EASEL  
Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik  
Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### **Courses Offered:**

**Lecturer: Marc Priewe**

**Wednesday, 09.45 – 11.15, KII, room 17.91**



## Dystopian Fiction

When Donald Trump was first sworn in as US President in January 2017, George Orwell's classic dystopian novel, *Nineteen Eighty-Four*, jumped to the top of the bestseller lists. Trump's advisors tried to argue that the size of the crowd for his inauguration ceremony was massive. It clearly wasn't. A fact is a fact is a fact, right? Well, no. There were now "alternative facts," according to Trump's people, and, later on, "fake news" was to blame for lies about the President. The totalitarian state that Orwell projects not only seeks to control its people via the threat of physical violence, it also engages in the rewriting of history and the manipulation of language in order to maintain regimetal power. For Gregory Claeys, dystopian fiction portrays "a society in which evil, or negative social and political developments, have the upper hand." But do such imaginings address dire futures or precarious presents? Dystopias, read as predictions or warnings by some, might be seen as a contemporary reality by others. In this course, we will examine two, landmark, twentieth-century dystopian novels, by English and Canadian authors, before directing our focus to quite recent representations of dark futures from Ireland, Scotland and Australia.

### Required Texts:

*Nineteen Eighty-Four* (1949), by George Orwell (The Annotated Edition, Penguin Modern Classics, 2013)

*The Handmaid's Tale* (1985), by Margaret Atwood

*Prophet Song* (2023), by Paul Lynch

*Scary Monsters* (2021), by Michelle de Kretser

*Griff* (2024), by Ali Smith

### Types of Degree/Modules:

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015

Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240 Intermediality im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### Courses Offered:

**Lecturer: Geoff Rodoreda**

**Monday, 15.45 -17.15, KII, room 17.74**

## **American Modernism: NYC 1925 – a hundred years later**

American Modernists invented a whole new language to explore unknown inner and outer worlds. They were passionate spectators, painters of modern life, urban wanderers, flaneurs, and flaneuses. In this course, we follow them to their favorite haunts, the salon, the café, the open road. Along with them, we take a tour of modernist New York City. In 1925, NYC was booming and emerged as the world's largest metropolis experiencing an unprecedented wave of cultural evolution. The Savoy Ballroom opened its doors in 1925 and the Harlem Renaissance reached its peak. The year 1925 also saw Fitzgerald's signature work *The Great Gatsby* and Dos Passos's *Manhattan Transfer*, both intense explorations of the struggle to become a New Yorker. Turning to some fascinating examples of 21<sup>st</sup> Century Modernism, we examine how modernist NYC continues to shape the (American) literary and cultural imagination.

### **Required Texts:**

Dos Passos, John. *Manhattan Transfer* (1925). (any edition)

Fitzgerald, F. Scott. *The Great Gatsby* (1925). (any edition)

Cole, T.J. *Open City* (2011). (any edition)

### **Types of Degree/Modules:**

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015

Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240 Intermediality im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### **Courses Offered:**

**Lecturer: Saskia Schabio**

**Tuesday, 15.45 – 17.15, KII, room 17.23**

## Self and the City: U.S.-American Urban Experience in Fiction and Film

This seminar focuses on literary and cinematic representations of the U.S.-American urban experience and the ways in which it shapes individual and collective identities. A symbolic city upon a hill has echoed through U.S. political discourse and cultural imagination since John Winthrop's 1630 sermon "A Model of Christian Charity." The image of the American city has been revised multiple times since then: the seventeenth-century Puritan city of God's chosen people has evolved into a diverse, multicultural space where individuals from various social, ethnic, economic, and cultural backgrounds come together to form dynamic urban communities.

The words *citizen* and *city* are etymologically related, and, as Rebecca Solnit observes, "the ideal city is organized around citizenship—around participation in public life." Cities are designed to facilitate movement and mobility, offering opportunities such as jobs, education, and cultural life. Cities, both real and imagined, are spaces of constant flux and transformation. "What distinguishes the city," writes Franco Moretti, "is that its spacial structure [...] is functional to the intensification of mobility: spacial mobility naturally enough, but mainly social mobility." Cities have a profound impact on their inhabitants, shaping their values, sense of self and belonging, and their relationships with others.

This course will examine three major literary works—two novels: *Arthur Mervyn* by Charles Brockden Brown and *The Age of Innocence* by Edith Wharton, as well as Tennessee Williams's play *A Streetcar Named Desire*. We will also discuss cinematic and televisual depictions of urban life, including the films *Blade Runner* and *A Streetcar Named Desire*, as well as TV series like *Sex and the City*, *Broad City*, and *Girls*. Through these literary and media representations, we will explore the intertwining of self and city and consider topics like the city in crisis, immigration, identity and mobility, crime and trauma, contagion and disease, urban utopias and dystopias, among others. This course invites students to analyze, from the perspective of literary and cultural studies, the ways in which urban landscapes both reflect and shape the U.S.-American experience.

### Required Texts:

Charles Brockden Brown, *Arthur Mervyn* (1799), novel

Edith Wharton, *The Age of Innocence* (1920), novel

Tennessee Williams, *A Streetcar Named Desire* (1947), play

Additional texts and other material will be made available on ILIAS.

### Types of Degree/Modules:

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015

Modules 106401, Textformen – 106410, Intermediality im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240

Intermediality im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101460, Lit. and Cult. before 1900 – Module 101470, Lit. and Cult. after 1900 – 101510,

Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### Courses Offered:

**Lecturer: Diana Wagner**

**Dienstag, 11.30 – 13.00, KII, room 17.15**

## Stream of Consciousness and Cognition

Stream of consciousness is the literary attempt to ultimately not just represent the thought process but to actually perform it. In other words, it supposedly IS the cognition and not a cognition ABOUT something. Before being able to deal with this subtle but crucial distinction we have to chart the terrain of literature in narratological terms since the term in question is freely applied to a number of writing styles from free and automatic writing to free interior monologue to dramatic monologue – and it has also been applied in various genres from poetry to film - and, of course, authors have developed distinct versions and styles of it, for different reasons.

Stream of consciousness implies cognition and we will also introduce ourselves to the question of “how much we can know of what we know”. If that may sound redundant, it is not if you think of all our unconscious doings that might express themselves in writing/reading. In order to talk about that in halfway reasonable terms we will turn to the recent paradigm of 5-E-Cognition and apply that to the particular versions of the stream of consciousness. But we will also deal with earlier theoretical texts that elaborate on the “train of thought” (Locke, Bishop Berkeley, etc.) and what followed in the cognitive sciences.

### Required Texts:

Apart from many occasional samples, we will select from the following works

Lawrence Sterne, *Tristram Shandy* (1759)

Edgar Allan Poe, "The Tell-Tale Heart" (1843)

Ambrose Bierce, "An Occurrence at Owl Creek Bridge" (1890)

Henry James, *Portrait of a Lady* (1881)

Knut Hamsun, *Mysteries* (1892)

Arthur Schnitzler, "Leutnant Gustl" ("None but the Brave", 1900)

Gertrud Stein, "Sacred Emily" (1913); *Tender Buttons: Objects, Food, Rooms* (1914)

Dorothy Richardson, *Pointed Roofs* (1915)

James Joyce, *Ulysses*, "Molly's Monolog" (*Ulysses*, 1922), *Finnegan's Wake* (1935)

Virginia Woolf, *Mrs Dalloway* (1925), *To the Lighthouse* (1927)

John Dos Passos, *Manhattan Transfer* (1925)

William Faulkner, *The Sound and the Fury* (1929)

Malcolm Lowry, *Under the Volcano* (1947)

Jack Kerouac, *On the Road* (1957)

Sylvia Plath, *The Bell Jar* (1963)

Dave Eggers, *A Heartbreaking Work of Staggering Genius* (2000)

Will Self; *Umbrella* (2012).

### Type of Degree/Modules:

All modules at the level of Hauptseminare

### Courses Offered:

**Lecturer: Thomas Wägenbaur**

**Thursday, 14.00 -15.30, KII, room 17.21**

## Love and Literature

In her book of the same title, Eva Illouz pointedly asks *Why Love Hurts* and how this can be explained sociologically. Literature is a constant point of reference for her. The same is true for Niklas Luhmann's study of 1982, *Liebe als Passion: Zur Codierung von Intimität*. Against the backdrop of these sociological studies, we will reassess the transformations the coding of love has undergone in English literature from the early modern age until today. The corpus studied will include Renaissance love poems, Shakespeare's tragedy *Romeo and Juliet*, James Joyce's short stories "Araby" "Eveline," and "The Dead" (from his *Dubliners*), Jean Rhys' first novel *Quartet*, Samuel Beckett's one-act play *Play* and his play in two acts, *Happy Days*, as well as A. S. Byatt's best-selling novel *Possession: A Romance* that was awarded the 1990 Booker Prize for Fiction and adapted as a feature film by Neil LaBute in 2002.

Please read *Romeo and Juliet* before term starts.

### Required Texts:

Byatt, A. S. *Possession: A Romance*. Vintage, 2018.

Beckett, Samuel. *Happy Days: A play in two acts*. Preface by James Knowlson. Faber, 2010.

Joyce, James. *Dubliners*. A Norton Critical Edition. Edited by Margot Norris. Text edited by Hans Walter Gabler with Walter Hettche. Norton, 2006. Norton Critical Editions.

Rhys, Jean. *Quartet*. With an Afterword by Katie Owen. Penguin Classics, 2019. Penguin Modern Classics.

Shakespeare, William. *Romeo and Juliet*. Edited by Jill L. Levenson. Oxford UP, 2008. The Oxford Shakespeare. Oxford World's Classics.

^ Other texts will be provided on ILIAS.

### Types of Degree/Modules:

Modules 59480, Textformen – 59500, Intermediality im BA-Lehramt 2015

Modules 106401, Textforman – 106410, Intermediality im BA-Lehramt 2022

Modules 75210, Interculturality – 75220 Textual Forms – 75230 Textual Competence – 75240 Intermediality im BA-Anglistik 2018

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Module 101460, Lit. and Cult. before 1900 – Module 101470, Lit. and Cult. after 1900 – 101510, Transcult. Encounters – 101520, Lit., Cult. and the Media – 101570, Literary & Cultural Criticism Plus im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

### Courses Offered:

**Lecturer: Martin Windisch**

**Tuesday, 17.30 -19.00, KII, room 17.23**

## 6. LITERARY COMPETENCE AND RESEARCH COLLOQUIA

### Colloquium for Exam Candidates

#### ShakesPop: From Theatre to TikTok

**This seminar is designed for candidates who take their final teachers' examination (GymPO) with the instructor and advanced students who plan on becoming teachers (MED 'Literary Competence'). Enrolment is limited and exam candidates will be prioritized.**

Shakespeare is everywhere in popular culture: From film adaptations and TV series to music (from grand opera to hip hop), from advertisements and computer games to contemporary fiction, political rhetoric, and even social media, Shakespeare's works and legacy permeate our everyday lives. As a cultural authority and recognizable brand, his words and characters are frequently (mis)quoted to amuse, persuade, or impress.

We will explore how Shakespeare became a popular in the Early Modern entertainment industry and discuss how and why popular culture continues to engage with Shakespeare, examining how his works have been adapted, reimagined, and commodified for new markets, audiences, and media platforms – from theatre and film to video games and TikTok. Through a diverse range of ShakesPop examples, we will investigate how these reinventions challenge notions of an 'authentic' Shakespeare and blur the boundaries between 'serious' and 'popular' culture, highbrow and lowbrow. Examining Shakespeare's enduring presence in popular culture, we will discuss why Shakespeare continues to matter and to what extent his works remain highly relevant in today's cultural landscape.

Students enrolling for this seminar/exam colloquium are expected to attend the spring conference "Shakespeare and Popular Culture" of the German Shakespeare Association, which will be held in Weimar, April 25-27. Please contact the instructor for further information.

#### Required Texts

Shakespeare, *Romeo and Juliet*, ed. René Weis (Arden Edition, Third Series)

Shakespeare, *Hamlet*, ed. Ann Thompson and Neil Taylor (Arden Edition, Third Series)

W. Shakespeare, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan (Arden Edition, Third Series)

Ian McEwan, *Nutshell* (Random House 2016)

Gareth Hinds, *Romeo and Juliet* (Candlewick 2013).

Additional reading and resources will be made available on ILIAS

#### Types of Degree/Modules:

Modul 27390, Kolloquium KLA Bf:

Modul 70850, M.A.Ed., Linguistic and Literary Competence

Modul 41030, Kolloquium, M.Sc. Technikpädagogik:

Modul 103370, Linguistic and Literary Competence M.Sc. Technikpädagogik

*Students need to contact the instructor personally before enrollment.*

#### Courses Offered:

**Lecturer: Sibylle Baumbach**

**Wednesday, 09.45 – 11.15, K II, Raum 17.23**

## **On the Move: Migration, Literature and Cross-Cultural Encounters**

**This seminar is primarily designed for candidates who take their final teachers' examination (MEd/GymPO) with the instructor. Other advanced students can register, but enrollment is limited and exam candidates will be prioritized.**

This seminar is designed to prepare education majors, who are at least in their third MEd semester, for the oral examination in the (final) module "Literary & Linguistic Competence" and for the *Abiturschwerpunktthema* in Baden-Württemberg beginning in 2025. In the course of the semester, we will explore the social, political, cultural and literary contexts of four authors from the United States, whose work will be read and studied in school: Seffi Atta, Luis Alberto Urrea, Chimamanda N. Adichie, and Jhumpa Lahiri. In addition, we will watch and analyze the movie *Arrival* (in which linguists save the world!) in order to sharpen students' knowledge in film and media studies. Students will also further be familiarized with theoretical concepts such as encounters, diasporic networks, hybridity, the Black Atlantic, and assimilation vs. cultural nationalism in migratory environments.

### **Required Texts:**

Will be made available through ILIAS.

### **Types of Degree/Modules:**

Modul 27390, Kolloquium KLA Bf:

Modul 70850, M.A.Ed., Linguistic and Literary Competence

Modul 41030, Kolloquium, M.Sc. Technikpädagogik:

Modul 103370, Linguistic and Literary Competence M.Sc. Technikpädagogik

*Students need to contact the instructor personally before enrollment.*

### **Courses Offered:**

**Lecturer: Marc Prieue**

**Tuesday, 09.45 – 11.15, K II, room 17.23**

## Imagining Democracy

**This seminar is primarily designed for candidates who take their final teachers' examination (MEd/GymPO) with the instructor. Other advanced students can register, but enrollment is limited and exam candidates will be prioritized.**

In this course, we time-travel from the early American Republic and the founding of the nation to the 21<sup>st</sup> century. Join us for an intense discussion of how writers have imagined American Democracy across different periods and from diverse perspectives. At the same time, we are taking seminal steps in the evolution of American political, cultural, and literary history.

### **Required Texts:**

Please see ilias for our reading list.

### **Types of Degree/Modules:**

Modul 27390, Kolloquium KLA Bf:

Modul 70850, M.A.Ed., Linguistic and Literary Competence

Modul 41030, Kolloquium, M.Sc. Technikpädagogik:

Modul 103370, Linguistic and Literary Competence M.Sc. Technikpädagogik

*Students need to contact the instructor personally before enrollment.*

### **Course Offered:**

**Lecturer: Saskia Schabio**

**Tuesday, 14.00 – 15.30, K II, room 17.23**



## **Allegory: Early Modern to Postmodern**

**This seminar is primarily designed for candidates who take their final teachers' examination (MEd/GymPO) with the instructor. Other advanced students can register, but enrollment is limited and exam candidates will be prioritized.**

Allegory and allegoresis are counted among the most important compositional and interpretative practises, reflecting and, at the same time, constituting specific cultural formations. The poststructuralist and deconstructionist reappraisal of allegory has increased our awareness of the ubiquity of allegorical modes in literature and culture. The aim of this seminar is to give an overview of the historical and theoretical development of allegory and allegoresis. Classical, medieval, Renaissance, early modern, and modern forms will be considered. Our reading will include cantos from Edmund Spenser's *The Faerie Queene*, Act II of William Shakespeare's *Macbeth*, the Sin and Death episodes and other selected passages from John Milton's *Paradise Lost*, episodes from John Bunyan's *The Pilgrim's Progress*, Horace Walpole's *The Castle of Otranto*, William Blake's *Visions of the Daughters of Albion*, Charles Dickens's *The Old Curiosity Shop*, and Samuel Beckett's *Molloy*.

In sessions dedicated to the Literary Competence Reading List, you will profit from the topic of our seminar especially with regard to Edgar Allan Poe's "The Fall of the House of Usher" and Nathaniel Hawthorne's *The Scarlet Letter*.

Please read the excerpts from *The Faerie Queene* and *Paradise Lost* provided on ILIAS and Act II of *Macbeth* before term starts.

### **Required Texts:**

Beckett, Samuel. *Molloy*. With a new foreword by Colm Tóibín. Faber, 2025.

Dickens, Charles. *The Old Curiosity Shop*. Edited with an introduction and notes by Elizabeth M. Brennan. Oxford UP, 2008. Oxford World's Classics.

Shakespeare, William. *Macbeth*. Edited by Sandra Clark and Pamela Mason. The Arden Shakespeare, 2015. The Arden Shakespeare Third Series.

Walpole, Horace. *The Castle of Otranto: A Gothic Story*. Edited by Nick Groom. Third Edition. Oxford UP, 2014. Oxford World's Classics.

Other texts will be provided on ILIAS.

### **Types of Degree/Modules:**

Modul 27390, Kolloquium KLA Bf:

Modul 70850, M.A.Ed., Linguistic and Literary Competence

Modul 41030, Kolloquium, M.Sc. Technikpädagogik:

Modul 103370, Linguistic and Literary Competence M.Sc. Technikpädagogik

Module 70830, Interculturality im MA-Ed 2017

Module 106310, Interculturality im MA-Ed 2022

Modules 101460, Lit. and Cult. before 1900 – 101470, Lit. and Cult. after 1900 – 101510,

Transcult. Encounters – 101520, Lit., Cult. and the Media im MA-EASEL

Modules 50060, Interculturality – 50070, Textformen im M.Sc. Technikpädagogik

Module 6671-510, Kernmodul 1 Cultural Studies im MSc Wirtschaftspädagogik (Uni Hohenheim)

*Students need to contact the instructor personally before enrollment.*

### **Courses Offered:**

**Lecturer: Martin Windisch**

**Wednesday, 17.30 – 19.00, K II, room 17.23**

## **Forschungs- und Doktorandenkolloquium (14-tägig)**

### **Research Colloquium I / II: English Literatures and Cultures**

This bi-weekly colloquium offers a forum for discussing current approaches in English Literary and Cultural Studies, (envisaged or ongoing) research projects, and further work-in-progress. It is designed for Master students who are preparing, writing, or completing their MA/MEd-theses. We will begin with some writing exercises (how to write an abstract; how to write a literature review) before moving on to presentations of current research projects. All MA/MEd-students are expected to present (parts of) their theses in the course of the semester. If they are at a very early stage of their research and have not decided on a topic yet, students will be asked to act as respondent to a project that will be presented in the course of this semester.

**The colloquium will start in week two (16 April).**

*Students should contact the instructor personally before enrollment.*

#### **Required Texts:**

t.b.a.

#### **Types of Degree/Modules:**

Module 101540 and 101590, Research Colloquium 1 and 2, MA-EASEL

#### **Courses Offered:**

**Lecturer: Sibylle Baumbach**

**Wednesday, 11.30 – 13.00, K II, Raum 17.51**

## **Research Colloquium I / II: American Studies: Approaches, Concepts, Research**

This seminar aims to prepare students for graduate work (MA or doctoral thesis) in American Studies. We will study and discuss foundational and current theoretical texts in the discipline, seeking to learn more about what it means to conduct a research project on a particular aspect of American literature or culture. In the course of the semester, students will present their work (project outlines or chapters) and/or prepare texts on salient approaches and concepts in American Studies for class discussion.

**First meeting: 04/08/25, 5:30 pm, room 17.22**

*Students should contact the instructor personally before enrollment.*

### **Required Texts:**

Will be provided through ILIAS.

### **Types of Degree/Modules:**

Module 101540 and 101590, Research Colloquium 1 and 2, MA-EASEL

### **Course Offered:**

**Lecturer: Marc Priewe**

**Tuesday, 17.30 – 19.00, KII, room 17.22**

## Linguistics/English

### 7. Linguistic Levels

#### Semantic Theory

for (A) & (B): Tue. 09.45-11.15 and Tue. 14.00-15.30 / William Thomas

This course introduces students to core topics in the study of natural language meaning, including negative polarity items, quantifiers, conversational implicatures, Aktionsart, tense, aspect, speech acts, and lexical semantics. Each topic is approached both empirically, by investigating patterns in English, as well as formally, by learning about the formal tools used by semanticists to analyze the empirical patterns (such as set theory, propositional logic, predicate logic). Assessment is based on a final exam.

for (C): Wed. 09.45-11.15 / Lisa Hofmann

This course is an introduction to formal semantics. Students learn to use tools from mathematical logic to model how human speakers of a language understand the meaning of English sentences. The goal is to understand how sentences meanings are compositionally derived from the meanings of the parts and the way the parts are put together. The class introduces a variety of formal tools (like set theory, propositional logic, and typed lambda calculus), and their use in a theory of natural language meaning.

**Prerequisites:** Introduction to Linguistics

**Requirements:** t.b.a.

#### Types of Degree / Modules:

LA (Bachelor), PO 2022: Pflichtmodul „Linguistic Levels 1“ (106370): Semantics or Morphology (106371)

LA (Bachelor), PO 2015: Pflichtmodul „Linguistic Levels 1“ (59420): Phonology or Semantics (594201)

BA (Angl.), PO 2018: Kernmodul “Linguistic Levels” (220), Modul: Semantics/Pragmatics (75190)

Technikpäd.: Grundlagen Englisch (TP): Linguistic Levels (TP) (31810)

Wi.päd.: Seminarmodul Linguistik (6671-340): Semantic Theory

OR Kernmodul 2 „Linguistik“ (6671-410): Semantic Theory

#### Courses Offered:

**C@mpus-LV: (A) 171255210**

**Lecturer: William Thomas**

**Tuesday, 09.45 – 11.15, KII, room 17.17**

**or**

**C@mpus-LV: (B) 171255220**

**Lecturer: William Thomas**

**Tuesday, 14.00 – 15.30, KII, room 17.52**

**or**

**C@mpus-LV: (C) 171255230**

**Lecturer: Lisa Hofmann**

**Wednesday, 09.45 – 11.15, KI, room 11.82**

## Morphological Theory

At the core of morphology are words and word-based phenomena like compounding, derivation, and inflection. In this course, we will first consider principles which regulate morphological representations and processes and then discuss different theoretical approaches and their consequences for analysis. Extending our view beyond core morphology, we will also take a closer look at interface phenomena like morpho-phonological effects.

**Prerequisites:** good knowledge of morphological basics is required, based on *Introduction to Linguistics*

**Requirements:** t.b.a.

### Types of Degree / Modules:

LA (Bachelor), PO 2022: Pflichtmodul "Linguistic Levels 1" (106370): Semantics or Morphology (106371)

LA (Bachelor), PO 2015: Pflichtmodul "Linguistic Levels 2" (59440): Syntax or Morphology (594401)

BA (Angl.), PO 2018: Kernmodul "Linguistic Levels" (220): Modul "Morphology" (75170)

Technikpäd.: Grundlagen Englisch (TP): Linguistic Levels (TP) (31810)

Wi.päd.: Seminarmodul Linguistik (6671-340): Morphological Theory

OR Kernmodul 2 "Linguistik" (6671-410): Morphological Theory

### Courses Offered:

**C@mpus-LV: 171255240**

**Lecturer: Karin Leonte**

**Thursday, 14.00 – 15.30, KII, room 17.17**

## 8. Language Variation

for (A): **Syntax: Fri. 09.45-11.15 / Silke Fischer**

To what extent do languages differ from one another syntactically? And how can this be implemented in syntactic theory in view of universal tendencies on the one hand and crosslinguistic variation on the other hand? These are the central questions with which this seminar is concerned. We will discuss which tools syntactic theory has provided to account for crosslinguistic variation and focus on data from the Germanic (and also the Romance) languages. Topics include central syntactic differences between English and German and in particular differences across languages concerning anaphoric and pronominal binding.

Good basic knowledge of syntax is obligatory; **preparatory reading assignments will be announced on ILIAS in due time!**

**Prerequisites:** Introduction to Linguistics; good basic knowledge of syntax

for (B): **The sounds and structures of English varieties: Tue. 11.30-13.00 / Deniz Özyildiz**

People who speak English speak it differently from one another, sometimes very differently. In this course, we will explore these differences by looking at regional varieties of English, their sound structure, lexicon, and syntax. We will also talk about the history of English, as that is one of the keys to understanding how these varieties came to be.

I will not presuppose much other than scientific literacy and open mindedness, but you will be most comfortable in this course if you're familiar with the IPA and basic linguistic notions (what is a phoneme, a morpheme, syntactic structure, etc.)

The assessment will be based on a midterm, a final research project and a final exam. Additional details (e.g., readings) will be announced on Ilias closer to the beginning of the semester.

**Prerequisites:** Introduction to Linguistics, Linguistic Levels I, Linguistic Levels II

for (C): **Phonological Perspectives: Thu. 14.00-15.30 / Nele Ots**

This course examines phonetic and phonological variation in English, focusing on how different varieties of English have emerged and evolved. Adopting a functional and empirical approach, we will explore key linguistic features of English varieties from both the Inner and Outer Circles, covering aspects such as vowel variation, syllable structure, connected speech processes, word stress, and rhythm. Through guided readings, discussions, and student presentations, participants will analyze authentic speech samples and investigate how phonological differences shape spoken English worldwide.

**Prerequisite:** Basic Phonetic and Phonology

for (D): **Sociolinguistics: Wed. 14.00-15.30 / Lisa Hofmann**

Linguistic variants (different languages and dialects) may vary in their pronunciation, their lexical items, or grammatical structures. This class addresses sociolinguistic questions of how linguistic variation interacts with social factors:

How do different variants relate to different groups of speakers—in different regions or social groups? How is the way in which people use, perceive, and judge language variants influenced by ethnicity, education, age, gender, sexual orientation, and power structures? Who gets to decide which dialect is considered “correct” or a standard? Why are some languages perceived as more beautiful or more harsh than others?

The class allows students to develop their skills of critically evaluating these kinds of questions by considering examples of how linguistic variation and social factors interact.

for (E): **Morphology/Syntax: Thu. 11.30-13.00 / Karin Leonte**

In this course we will take a look at some instances of cross-linguistic variation in morphology and (morpho)syntax. Topics include inflection, word formation, case marking, agreement in DP as well as the system of pronouns and articles. In addition, we will also discuss theoretical implications of these differences.

**Requirements:** Written exam

**Prerequisites:** Linguistic Levels (= no assignment in the 2nd semester!)

**Requirements:** t.b.a.

### **Types of Degree / Modules:**

LA (Bachelor), PO 2022: Pflichtmodul „Language Variation“ (59460): Language Variation (594601)

LA (Bachelor), PO 2015: Pflichtmodul „Language Variation“ (59460): Language Variation (594601)

BA (Angl.) HF, PO 2018: Kernmodul “Language Variation” (75200), Seminar “Language Variation” (752001)

BA (Angl.) NF, PO 2018: Wahlpflichtmodul 230: “Language Variation” (59460), Seminar (594601)

Technikpäd.: Modul „Language Variation“ (59460): Language Variation (594601)

Wi.päd.: Kernmodul 2 „Linguistik“ (6671-410): Language Variation

### **Courses Offered:**

**C@mpus-LV: (A) 171255300**

**Lecturer: Silke Fischer**

**Friday, 09.45 – 11.15, KII, room 17.12**

**or**

**C@mpus-LV: (B) 171255310**

**Lecturer: Deniz Özyildiz**

**Tuesday, 11.30 – 13.00, KI, room 11.32**

**or**

**C@mpus-LV: (C) 171255320**

**Lecturer: Nele Ots**

**Thursday, 14.00 – 15.30, KII, room 17.25**

**or**

**C@mpus-LV: (D) 171255330**

**Lecturer: Lisa Hofmann**

**Wednesday, 14.00 – 15.30, KI, room 11.91**

**or**

**C@mpus-LV: (E) 171255340**

**Lecturer: Karin Leonte**

**Thursday, 11.30 – 13.00, KII, room 17.74**

## 9. Advanced Linguistics (B.A./M.A. Level)

### Advanced Semantics: Clausal subordination

In natural languages, it is possible subordinate sentences---that is, roughly, to insert them inside others, like in (1):

- (1) a. It's raining in Pamplona.
- b. Raquel thinks that it's raining in Pamplona.
- c. Mara is aware that Raquel thinks that it's raining in Pamplona.
- d. ...

Such structures and, for example, the mental states that they talk about, have received a lot of attention in linguistics, philosophy, and psychology. We will take a syntactic and semantic perspective on clausal subordination, look at how languages differ in how they subordinate clauses, and try to find properties that they might share, despite these differences.

You will be most comfortable in this class if you've taken introductions to syntax and to semantics, and that these are fresh in your mind. The assessment will be based on a few short exercises during the semester, plus a final presentation and paper.

**Prerequisites:** Introduction to Linguistics, Semantic Theory

#### Types of Degree / Modules:

LA (Bachelor), PO 2022: Wahlmodul „Advanced Linguistics 1” (106420): Advanced Semantics (1064201)

LA (Bachelor), PO 2015: Wahlmodul „Advanced Linguistics 1” (59510): Advanced Semantics (595105)

LA (Master), PO 2022: Pflichtmodul “Advanced Linguistics 2” (106330): Advanced Semantics (1063304)

LA (Master), PO 2017: Pflichtmodul “Advanced Linguistics 2” (72570): Advanced Semantics (725704)

BA (Angl.) HF, PO 2018: Erganzungsmodulcontainer “Advanced Linguistics” (321): Modul “Advanced Semantics” (75280), Advanced Semantics (752801)

MA-EASEL, PO 2020:

Advanced module English Linguistics 1 (101440): Theoretical Linguistics (1014404)

OR Advanced module English Linguistics 2 (101450): Empirical approaches to Linguistics (1014504)

OR Advanced module Current Approaches in Linguistics and Literary and Cultural Studies (101480): Current Methodologies (1014802)

OR Advanced module English Linguistics 3 (101490): Contemporary Semantic Theory (1014904)

OR Advanced module English Linguistics 4 (101500): Empirical Foundations of Semantic Theory (1015004)

OR Specialization Module EL: Current issues in empirical and theoretical linguistics (101560): Specialization in Semantics (1015604)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

Technikpad.: Modul „Advanced Linguistics“ (59510): Advanced Semantics (595105)

Wi.pad.: Kernmodul 4 „Linguistik“ (6671-710): Advanced Linguistics

#### Courses Offered:

**C@mpus-LV: 171255400**

**Lecturer: Deniz zyildiz**

**Monday, 14.00 – 15.30, KII, room 17.74**



## Advanced Semantics: Tense and aspect

Natural language sentences describe events from different perspectives (aspect) and locate them in time (tense).

(1)

- a. Prerna ran a marathon. (completed)
- b. Prerna was running a marathon. (ongoing)

(2) Prerna was / is / will be running a marathon. (past / present / future)

This course will introduce key notions in the semantics of tense and aspect, touching also on how these notions are realized morphosyntactically. Our attention will not be limited to English, and we will draw on data from different languages.

You will be most comfortable in this class if you've taken introductions to syntax and to semantics, and that these are fresh in your mind. The assessment will be based on a few short exercises during the semester, plus a final presentation and paper.

**Prerequisites:** Introduction to Linguistics, Semantic Theory

### Types of Degree / Modules:

LA (Bachelor), PO 2022: Wahlmodul „Advanced Linguistics 1” (106420): Advanced Semantics (1064201)

LA (Bachelor), PO 2015: Wahlmodul „Advanced Linguistics 1” (59510): Advanced Semantics (595105)

LA (Master), PO 2022: Pflichtmodul “Advanced Linguistics 2” (106330): Advanced Semantics (1063304)

LA (Master), PO 2017: Pflichtmodul “Advanced Linguistics 2” (72570): Advanced Semantics (725704)

BA (Angl.) HF, PO 2018: Ergänzungsmodulcontainer “Advanced Linguistics” (321): Modul “Advanced Semantics” (75280), Advanced Semantics (752801)

MA-EASEL, PO 2020:

Advanced module English Linguistics 1 (101440): Theoretical Linguistics (1014404)

OR Advanced module English Linguistics 2 (101450): Empirical approaches to Linguistics (1014504)

OR Advanced module Current Approaches in Linguistics and Literary and Cultural Studies (101480): Current Methodologies (1014802)

OR Advanced module English Linguistics 3 (101490): Contemporary Semantic Theory (1014904)

OR Advanced module English Linguistics 4 (101500): Empirical Foundations of Semantic Theory (1015004)

OR Specialization Module EL: Current issues in empirical and theoretical linguistics (101560): Specialization in Semantics (1015604)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

Technikpäd.: Modul „Advanced Linguistics“ (59510): Advanced Semantics (595105)

Wi.päd.: Kernmodul 4 „Linguistik“ (6671-710): Advanced Linguistics

### Courses Offered:

**C@mpus-LV: 171255410**

**Lecturer: Deniz Özyildiz**

**Tuesday, 14.00 – 15.30, KII, room 17.98**

## Advanced Syntax: Constraints on Extraction

The aim of this seminar is to make students familiar with current syntactic developments. After introducing the core ideas of Minimalism, we will read and discuss recent syntactic literature focusing in particular on restrictions on movement. For instance, it is a well-known observation that movement out of subjects and adjuncts is barred (*\*Which rock star<sub>1</sub> was [that the police would arrest t<sub>1</sub>] expected?/ \*Which bottle of wine<sub>1</sub> was Mick annoyed [because Keith drank t<sub>1</sub>]?*).

In this course, we will be concerned with questions such as: What blocks syntactic movement? How can syntactic theory account for these data? Can different instances of blocking be accounted for in a unified way? And do these restrictions also affect relations such as Agree? Good knowledge of syntax is obligatory!

**Prerequisites:** Introduction to Linguistics; Syntactic Theory

**Requirements:** t.b.a.

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## Advanced Syntax: Control Theory

In this class, we will be concerned with so-called control constructions as in (1).

- (1) a. Tom tried to open the door. (Subject Control)  
b. Peter told Tom to open the door. (Object Control)

In (1a), Tom is understood to be the agent of the trying-event and the agent of the opening-event. Given the Theta-Criterion, which doesn't allow an argument to receive more than one theta-role, the GB-analysis (Chomsky 1981 and subsequent work) of sentences such as (1) postulated a non-overt embedded subject PRO, which thematically functions as the agent argument of open. (1a,b) thus have the structures in (2) (co-indexation signals referential identity).

- (2) a. Tom<sub>i</sub> tried [PRO<sub>i</sub> to open the door].  
b. Peter<sub>i</sub> told Tom<sub>j</sub> [PRO<sub>j</sub> to open the door].

The nature, distribution, and interpretation of PRO has been heavily debated in the literature ever since, and it is fair to say that no consensus has been reached.

We will critically review two different control theories that try to address the above mentioned issues: Landau's Agree-Model of Control (Landau 2000, 2004, 2012) and Hornstein's Movement Theory of Control (Hornstein 1999, 2001). Apart from the question of how these models deal with the issues surrounding PRO, we evaluate their success in capturing control phenomena that have remained more peripheral to the discussion of control constructions in general: partial control (3), implicit control (4), and backward control (5).

- (3) (Tom<sub>i</sub> told Peter<sub>j</sub> that) he<sub>i</sub> wants [PRO<sub>i+j+k</sub> to meet next Tuesday].  
(4) It was IMP<sub>i</sub> decided [PRO<sub>i</sub> to leave]. (IMP=implicit external argument of decide)  
(5) kid-bā      ziya      b-išr-a      y-oq-si      (Tsesz)  
girl.II-ERG cow.III.ABS III-feed-INF II-begin-PAST.EVID  
'The girl began to feed the cow.'

→ This is going to be a hybrid course, i.e. in some weeks there will be in-class sessions and in other weeks, I will upload a video for you to watch at home. The ratio between in-class sessions and videos is about 50/50.

**Prerequisites:** Good knowledge of syntax

**Requirements:** Final exam

**Types of Degree / Modules:**

LA (Bachelor), PO 2022: Wahlmodul „Advanced Linguistics 1” (106420): Advanced Syntax (1064203)

LA (Bachelor), PO 2015: Wahlmodul „Advanced Linguistics 1” (59510): Advanced Syntax (595103)

LA (Master), PO 2022: Pflichtmodul “Advanced Linguistics 2” (106330): Advanced Syntax (1063303)

LA (Master), PO 2017: Pflichtmodul “Advanced Linguistics 2” (72570): Advanced Syntax (725703)

BA (Angl.) HF, PO 2018: Ergänzungsmodulcontainer “Advanced Linguistics” (321): Modul “Advanced Syntax” (75270), Advanced Syntax (752701)

MA-EASEL, PO 2020:

Advanced module English Linguistics 1 (101440): Theoretical Syntax (1014403)

OR Advanced module English Linguistics 3 (101490): Contemporary Syntactic Theory (1014903)

OR Specialization Module EL: Current issues in empirical and theoretical linguistics (101560): Specialization in Syntax (1015603)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

Technikpäd.: Modul „Advanced Linguistics“ (59510): Advanced Syntax (595103)

Wi.päd.: Kernmodul 4 „Linguistik“ (6671-710): Advanced Linguistics

**Courses Offered:**

**Advanced Syntax: Constraints on Extraction**

**C@mpus-LV: 171255420**

**Lecturer: Silke Fischer**

**Friday, 11.30 – 13.00, KII, room 17.23**

**and**

**Advanced Syntax: Control Theory**

**C@mpus-LV: 171255430**

**Lecturer: Patrick Lindert**

**Thursday, 15.45 – 17.15, KII, room 17.51 – HYBRID**

## **Advanced Morphology: Morphosyntactic Development in Second Language Learners**

Morphosyntax is often called a bottleneck of second language acquisition. Indeed, most foreign language learners can attest to the difficulties they face with marking tense and aspect, number or gender agreement, and articles. In this course, we will explore why learners struggle with the acquisition of morphology in another language by looking at typical developmental paths and considering cross-linguistic influences that multilingual speakers are subject to, with a particular focus on L2 English learners. We will also look at the interfaces between morphology and syntax, semantics, and discourse, reflecting the complexity of language acquisition process. To explain the observed patterns, we will refer to influential theoretical hypotheses in the field and discuss empirical evidence supporting them. Finally, students will have an opportunity to apply their knowledge by analysing learner language and discussing practical teaching and learning implications.

**Prerequisites:** Introduction to Linguistics, good basic knowledge of morphology

### **Types of Degree / Modules:**

LA (Bachelor), PO 2022: Wahlmodul „Advanced Linguistics 1“ (106420): Advanced Morphology (106420)

LA (Bachelor), PO 2015: Wahlmodul „Advanced Linguistics 1“ (59510): Advanced Morphology (595102)

LA (Master), PO 2022: Pflichtmodul “Advanced Linguistics 2” (106330): Advanced Morphology (1063302)

LA (Master), PO 2017: Pflichtmodul “Advanced Linguistics 2” (72570): Advanced Morphology (725702)

BA (Angl.) HF, PO 2018: Ergänzungsmodulcontainer “Advanced Linguistics” (321): Modul “Advanced Morphology” (75260), Advanced Morphology (752601)

MA-EASEL, PO 2020:

Advanced module English Linguistics 1 (101440): Theoretical Morphology (1014402)

OR Advanced module English Linguistics 2 (101450): Empirical approaches to Morphology (1014502)

OR Advanced module Current Approaches (101480): Current Methodologies (1014802)

OR Advanced module English Linguistics 3 (101490): Contemporary Morphological Theory (1014902)

OR Advanced module English Linguistics 4 (101500): Empirical Foundations of Morphological Theory (1015002)

OR Specialization module English Linguistics (101560): Specialization in Morphology (1015602)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

Technikpäd.: Modul „Advanced Linguistics“ (59510): Advanced Morphology (595102)

Wi.päd.: Kernmodul 4 “Linguistik“ (6671-710): Advanced Linguistics

### **Courses Offered:**

**C@mpus-LV: 171255450**

**Lecturer: Kateryna Derkach**

**Tuesday, 15.45 – 17.15, KII, room 17.17**

## Advanced Phonology: Early bilingual speakers

This advanced course focuses on methodological and prosodic aspects of early bilingual speakers who usually speak one language within their family – their home or so-called *heritage language* (HL) – and another language that is the language of the larger society – the *majority language* (ML). Early bilingualism has received a great deal of attention over the past two decades for several reasons. First, the number of early bilingual speakers has risen substantially in recent years due to increased global immigration. Thus, the language needs of such speakers in their home and societal languages are increasingly salient in the education system. Second, the study of early bilinguals is particularly relevant from a linguistic standpoint because the unique learning trajectories of such speakers present an excellent opportunity to test theories of language acquisition, i.e., what happens to a HL under reduced input and dominance shift.

In this course, we will discuss different methodologies and approaches to study early bilingual speakers. Furthermore, we will concentrate on prosodic aspects of early bilinguals, such as pitch accent placement and type, final boundary tone, and phrasing. Further, we will discuss how prosody is used to mark information structure by early bilingual speakers.

**Literature:** will be announced in class

**Prerequisites:** Introduction to Linguistics, Basic Phonetics and Phonology or Phonology I, knowledge of basic notions of information structure

### Types of Degree / Modules:

LA (Bachelor), PO 2022: Wahlmodul "Advanced Linguistics 1" (106420): Advanced Phonology (1064205)

LA (Bachelor), PO 2015: Wahlmodul "Advanced Linguistics 1" (59510): Advanced Phonology (595101)

LA (Master), PO 2022: Pflichtmodul "Advanced Linguistics 2" (106330): Advanced Phonology (1063301)

LA (Master), PO 2017: Pflichtmodul "Advanced Linguistics 2" (72570): Advanced Phonology (725701)

BA (Angl.) HF, PO 2018: Ergänzungsmodulcontainer "Advanced Linguistics" (321): Modul "Advanced Phonology" (75250), Advanced Phonology (752501)

BA (Linguistik): Kernmodul „Phonologie II“ (69750); Seminar Phonologie II (697501)

Technikpäd.: Modul "Advanced Linguistics" (59510): Advanced Phonology (595101)

Wi.päd.: Kernmodul 4 "Linguistik" (6671-710): Advanced Linguistics

MA-EASEL, PO 2020:

Advanced module English Linguistics 2 (101450): Empirical approaches to Phonology (1014501)

OR Advanced module Current Approaches (101480): Current Methodologies (1014802)

OR Advanced module English Linguistics 4 (101500): Empirical Foundations of Phonological Theory (1015001)

OR Specialization module English Linguistics (101560): Specialization in Phonology (1015601)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

### Courses Offered:

**C@mpus-LV: 171255440**

**Lecturer: Yulia Zuban**

**Thursday, 09.45 – 11.15, KII, room 17.92**

## **Advanced Phonology: Phonetics and phonology of English Intonation**

This course explores the role of prosody at the interface of phonetics and phonology. We examine how stress, rhythm, and intonation shape spoken English and how these elements vary across languages. Students will learn about prosodic structure, how prosody is produced and perceived, and how it influences meaning in communication. The course will also introduce methods for analyzing prosody, including acoustic analysis and intonational transcription.

**Prerequisites:** Basic Phonetics and Phonology

**Requirements:** t.b.a.

### **Types of Degree / Modules:**

LA (Bachelor), PO 2022: Wahlmodul "Advanced Linguistics 1" (106420): Advanced Phonology (1064205)

LA (Bachelor), PO 2015: Wahlmodul "Advanced Linguistics 1" (59510): Advanced Phonology (595101)

LA (Master), PO 2022: Pflichtmodul "Advanced Linguistics 2" (106330): Advanced Phonology (1063301)

LA (Master), PO 2017: Pflichtmodul "Advanced Linguistics 2" (72570): Advanced Phonology (725701)

BA (Engl.) HF, PO 2018: Ergänzungsmodulcontainer "Advanced Linguistics" (321): Modul "Advanced Phonology" (75250), Advanced Phonology (752501)

Technikpäd.: Modul "Advanced Linguistics" (59510): Advanced Phonology (595101)

Wi.päd.: Kernmodul 4 "Linguistik" (6671-710): Advanced Linguistics

MA-EASEL, PO 2020:

Advanced module English Linguistics 2 (101450): Empirical approaches to Phonology (1014501)

OR Advanced module Current Approaches (101480): Current Methodologies (1014802)

OR Advanced module English Linguistics 4 (101500): Empirical Foundations of Phonological Theory (1015001)

OR Specialization module English Linguistics (101560): Specialization in Phonology (1015601)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

### **Courses Offered:**

**C@mpus-LV: 171255490**

**Lecturer: Nele Ots**

**Wednesday, 11.30 – 13.00, KII, room 17.74**

## 10. Psycholinguistics (*B.A./M.A. Level*)

### Acquisition and analysis of eye-tracking data

see C@mpus for details

#### **Types of Degree / Modules:**

MA-EASEL, PO 2020:

Advanced module English Linguistics 1 (101440): Theoretical Psycholinguistics (1014406)

OR Advanced module English Linguistics 2 (101450): Empirical approaches to Psycholing. (1014506)

OR Advanced module Current Approaches in Linguistics and Literary and Cultural Studies (101480): Current Methodologies (1014802)

OR Advanced module English Linguistics 3 (101490): Contemporary Psycholing. Theory (1014906)

OR Advanced module English Linguistics 4 (101500): Empirical Foundations of Psycholing. Theory (1015006)

OR Specialization Module EL: Current issues in empirical and theoretical linguistics (101560): Specialization in Psycholinguistics (1015606)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

#### **Courses Offered:**

**C@mpus-LV: 171255460**

**Lecturer: Benedikt Ehinger / Judith Schepers / Titus von der Malsburg**

**Monday, 14.00 – 15.30 and 15.45 – 17.15, KI, room 11.91**

## Introduction to data analysis

see C@mpus for details

### Types of Degree / Modules:

BA (Angl.) HF, PO 2018: Ergänzungsmodulcontainer “Advanced Linguistics” (321): Modul “Advanced Semantics” (75280), Advanced Semantics (752801)

MA-EASEL, PO 2020:

Advanced module English Linguistics 1 (101440): Theoretical Psycholinguistics (1014406)

OR Advanced module English Linguistics 2 (101450): Empirical approaches to Psycholing. (1014506)

OR Advanced module Current Approaches in Linguistics and Literary and Cultural Studies (101480): Current Methodologies (1014802)

OR Advanced module English Linguistics 3 (101490): Contemporary Psycholing. Theory (1014906)

OR Advanced module English Linguistics 4 (101500): Empirical Foundations of Psycholing. Theory (1015006)

OR Specialization Module EL: Current issues in empirical and theoretical linguistics (101560): Specialization in Psycholinguistics (1015606)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

### Courses Offered:

**C@mpus-LV: 171255470**

**Lecturer: Titus von der Malsburg**

**Tuesday, 14.00 – 15.30, KI, room 11.62**



## Digital research toolkit for the humanities

see C@mpus for details

### Types of Degree/Modules:

BA (Angl.) HF, PO 2018: Ergänzungsmodulecontainer “Advanced Linguistics” (321): Modul “Advanced Semantics” (75280), Advanced Semantics (752801)

MA-EASEL, PO 2020:

Advanced module English Linguistics 1 (101440): Theoretical Psycholinguistics (1014406)

OR Advanced module English Linguistics 2 (101450): Empirical approaches to Psycholing. (1014506)

OR Advanced module Current Approaches in Linguistics and Literary and Cultural Studies (101480): Current Methodologies (1014802)

OR Advanced module English Linguistics 3 (101490): Contemporary Psycholing. Theory (1014906)

OR Advanced module English Linguistics 4 (101500): Empirical Foundations of Psycholing. Theory (1015006)

OR Specialization Module EL: Current issues in empirical and theoretical linguistics (101560): Specialization in Psycholinguistics (1015606)

OR Wahlpflichtmodul Interdisciplinary Studies (101610): English Linguistics (1016101)

### Courses Offered:

**C@mpus-LV: 171255480**

**Lecturer: Anna Pryslopska**

**Tuesday, 11.30 – 13.00, KII, room 17.81**

## 11. Linguistic Competence and research colloquia (*M.A. Level*)

### Types of Degree / Modules:

LA (Master), PO 2017/2022: Linguistic and Literary Competence (70850): Linguistic Competence (708502)

Technikpäd., PO 2021: Linguistic and Literary Competence (TP) (103370): Linguistic Competence (1033702)

Technikpäd. (alt): Modul „Kolloquium Literaturwissenschaft und Linguistik (TP)“ (41030): Kolloquium Linguistik

### For all courses:

**Prerequisites:** M.A. (Ed.): completion of all other modules.

**Requirements:** Presentation, final exam (Technikpädagogik) or oral exam (M.Ed.).

### Linguistic Competence (A): Semantics

This course is open to M. Ed. students who have taken Semantic Theory and who want to take the M. Ed. oral exam in the “Linguistic and Literary Competence” module with me as the linguistics examiner. The course addresses advanced topics in semantics and pragmatics. Students also learn about the history of English.

Prerequisite: Semantic Theory; ideally also an Advanced Semantics course.

Registration: Sign up to the waitlist on C@mpus and send an email to [judith.tonhauser@ling.uni-stuttgart.de](mailto:judith.tonhauser@ling.uni-stuttgart.de) with the following information: During which semester did you take Semantic Theory and with whom? Which additional courses in semantics or pragmatics have you taken?

**C@mpus-LV: 171255500**

**Lecturer: Judith Tonhauser**

**Monday, 09.45 – 11.15, KII, room 17.24**

### Linguistic Competence (B): Phonology

This seminar is obligatory and exclusively reserved for M.Ed. students who want to focus on Phonology in the linguistic part of the oral exam in Fall 2025. In preparation for the exam, we will read and discuss advanced topics in (general and applied) phonology and also touch upon the history of English.

Prerequisite: Basic Phonetics and Phonology, one advanced course in Phonology.

Registration: Sign up to the waitlist on C@mpus and send me an email ([heidi.altmann@ifla.uni-stuttgart.de](mailto:heidi.altmann@ifla.uni-stuttgart.de)) specifying the phonetics/phonology courses you have taken.

**C@mpus-LV: 171255510**

**Lecturer: Heidi Altmann**

**Wednesday, 11.30 – 13.00, KII, room 17.23**

### Linguistic Competence (C): Syntax

Target group: Candidates for the final M. Ed. module with a solid background in syntax who want to do their oral exam with me in fall 2025.

Topic areas: Syntax plus the topics fixed by the exam regulations; your major topic must be a syntactic one!

Aim: Preparation for the oral exam; in-depth treatment of selected topics in syntax; review of general linguistics and the history of English.

Prerequisites: Syntactic Theory, ideally at least one Advanced Syntax course.

Registration: Sign up to the waiting list on C@mpus and send me an email ([silke.fischer@ifla.uni-stuttgart.de](mailto:silke.fischer@ifla.uni-stuttgart.de)) with your background in syntax.

**C@mpus-LV: 171255520**

**Lecturer: Silke Fischer**

**Tuesday, 11.30 – 13.00, KII, room 17.14**

## **Research colloquium:**

### **“Latest Developments in Linguistic Theory (Syntax, Semantics, Pragmatics)”**

This is an advanced class that surveys recent developments in linguistic theory, focusing in particular on syntax, semantics and pragmatics, as well as their interfaces.

#### **Types of Degree / Modules:**

Master Sprachtheorie und Sprachvergleich: Pflichtmodul: Aktuelle Forschung (69610): Forschungskolloquium I (696101)

MA-EASEL, PO 2020:

Pflichtmodul Research in English Linguistics I (101530): Research Colloquium 1 (1015301)

OR Pflichtmodul Research in English Linguistics II (101580): Research Colloquium 2 (1015801)

**Prerequisites:** A course in syntax, semantics or pragmatics.

**Requirements:** Presentation or short paper.

#### **Courses Offered:**

**C@mpus-LV: 171255530**

**Lecturer: Judith Tonhauser / Daniel Hole**

**Tuesday, 15.45 – 17.15, KII, room 17.22**

## EXERCISES: SCIENTIFIC LANGUAGE PRACTICE

### 12. Academic Writing

#### Academic Writing (for M.A. EASEL students) & Close Reading

This seminar will make M.A. EASEL students specialising in English and American Studies, and M.A. students doing Anglistik as their minor, familiar with the most relevant aspects of academic writing. Our chief aims will be:

- a) to establish the close connection between academic reading (of both primary and secondary literature) and academic writing,
- b) to derive key concepts from the given texts,
- c) to come to terms with the relevant key concepts by acquiring the skills of cultural-historical concept formation,
- d) to integrate concept formation into academic writing, and
- e) to systematically approach the problem of how to write the best possible research paper in response to the given texts and to crucial issues prevalent in these texts.

Our thematic focus will be on Joseph Conrad's *Heart of Darkness* at the interface of literary, cultural, postcolonial, media, and history of science studies. Please read *Heart of Darkness* before term starts.

#### Required Texts:

Conrad, Joseph. *Heart of Darkness*. Fifth Norton Critical Edition. Edited by Paul B. Armstrong. Norton, 2016. Norton Critical Editions.

Evans, David, Paul Gruba, Justin Zobel. *How to Write a Better Thesis*. 3<sup>rd</sup> ed. Springer, 2014. [Stuttgart University Library ebook]

Fabb, Nigel, and Alan Durant. *How to Write Essays and Dissertations: A Guide for English Literature Students*. 2<sup>nd</sup> ed. Routledge, 2014. [Stuttgart University Library ebook]

Meyer, Michael. Research papers, presentations and examinations. *English and American Literatures*, by Meyer, 4<sup>th</sup> ed., Francke, 2011, pp. 213-246. UTB basics. [Stuttgart University Library ebook]

*MLA Handbook*. 9<sup>th</sup> ed. Modern Language Association of America, 2021.

Taylor, Gordon. *A Student's Writing Guide: How to Plan and Write Successful Essays*. Cambridge UP, 2009. [Stuttgart University Library ebook]

Other texts will be provided on ILIAS.

#### Types of Degree/Modules:

MA-EASEL: Advanced Communication/Academic Writing

MA Anglistik: Vertiefungsmodul 2, 23381 "Textual Competence" und Vertiefungsmodul 4, 23401 "Interculturality"

#### Courses Offered:

**Lecturer: Martin Windisch**

**Thursday, 08.00 – 09.30, KII, room 17.23**

## **Academic Writing**

This course is designed for students taking a Hauptseminar in linguistics. We will be covering basic writing issues like research strategies, citation, plagiarism, and punctuation. In addition, we will also be working on how to effectively write a structured term paper.

The book that will be used for this course is Stephen Bailey's *Academic Writing: A Handbook for International Students* (5<sup>th</sup> edition, 2018).

**Requirements:** t.b.a.

### **Types of Degree/Modules:**

MA-EASEL, PO 2020:

Pflichtmodul Advanced Communication (101550): Academic writing (1015501)

### **Courses Offered:**

**C@mpus-LV: 171256400**

**Lecturer: Amanda Kahrsch**

**Thursday, 08.00 – 09.30, KII, room 17.51**

## **Academic Writing (BA Level)**

This seminar is aimed at teaching students to become good writers of academic essays or scholarly papers in English. The focus will be on how to structure, lay out, format and write a scholarly or academic essay in English and American literary studies or in the field of English linguistics. Students will also learn how to reference literary studies and linguistics papers properly, how to research, and how to find and use appropriate scholarly sources in university libraries and electronic databanks.

Required Texts will be provided in class or uploaded to ILIAS.

**Requirements:** t.b.a.

### **Types of Degree / Modules:**

LA (Bachelor), PO 2022: Pflichtmodul "Sprachpraxis 1 (Lehramt)" (106360): Academic Writing (106361)

### **Courses Offered:**

**C@mpus-LV: (D) 171245480**

**Lecturer: David Cross**

**Monday, 09.45 – 11.15, KII, room 17.12**

## 13. Translation & Verbal Communication

### Advanced Academic Discourse

This course is about grammar: teaching it and using it. We will first spend roughly the first third of the course discussing teaching methods and evaluating lesson plans for use in a school setting. The remainder of the course will be made up of teaching sessions in which the students will teach a grammar topic. Grades will be determined based on the students' performance in the teaching session and lesson plan.

**Requirements:** t.b.a.

#### **Types of Degree/Modules:**

LA (Master), PO 2017: Pflichtmodul "Sprachpraxis 3" (70840): Verbal Communication (708402)

LA (Master), PO 2022: Pflichtmodul "Sprachpraxis 3 (Lehramt)" (106320): Advanced Academic Discourse (1063201)

BA (Angl.), PO 2018: Basismodul "Language Practice 2" (75300): Advanced English Usage (753002)

MA-EASEL, PO 2020: Pflichtmodul "Advanced Communication" (101550): Verbal Communication (1015502)

Technikpäd. (alt): Modul "Sprachpraxis 3" (27210): Advanced Verbal Communication (272102)

Technikpäd., PO 2021: Modul "Sprachpraxis 3 TP" (103380): Verbal Communication (1033802)

Wi.päd.: Kernmodul 3 "Sprachkompetenz" (6671-610): Advanced Verbal Communication (wählbar für: "Translation 4" in der Hohenheimer Vorlage)

#### **Courses Offered:**

**C@mpus-LV: (A) 171256210**

**Lecturer: Jessica Bundschuh**

**Thursday, 11.30 – 13.00, KII, room 17.73**

**or**

**C@mpus-LV: (B) 171256140**

**Lecturer: Geoff Rodoreda**

**Monday, 11.30 – 13.00, KII, 17.71**

**or**

**C@mpus-LV: (C) 171253220**

**Lecturer: David Cross**

**Tuesday, 09.45 – 11.15, KII, 17.98**

## Lexicon & Grammar/Lexicon & Phraseology

The course is based upon a lexical approach to vocabulary acquisition as well as its phraseological context. Through written and oral exercises, students will explore the English language focusing on typical usages/sequences, collocations, idioms, phrasal verbs, slang, and multi-word units. Practical examples of modern-day language usage (through articles and worksheets) will be covered.

**Requirements:** t.b.a.

### Types of Degree / Modules:

LA (Bachelor), PO 2022: Pflichtmodul "Sprachpraxis 2 (Lehramt)" (106390): Lexicon & Grammar (1063901)

LA (Bachelor), PO 2015: Pflichtmodul "Sprachpraxis 2" (59470): Lexicon & Phraseology (594701)

BA (Angl.), PO 2018: Basismodul "Language Practice 1" (75140): English Grammar (751401)

Technikpäd., PO 2021: Modul „Sprachpraxis 2“ (103360): Lexicon & Phraseology (1033601)

Wi.päd.: Kernmodul 3 "Sprachkompetenz" (6671-610): Lexicon & Phraseology

### Courses Offered:

**C@mpus-LV: (A) 171256100**

**Lecturer: Amanda Kahrsch**

**Wednesday, 08.00 – 09.30, KII, room 17.51**

**or**

**C@mpus-LV: (B) 171256110**

**Lecturer: Amanda Kahrsch**

**Wednesday, 09.45 – 11.15, KII, room 17.16**

**or**

**C@mpus-LV: (C) 171256120**

**Lecturer: Amanda Kahrsch**

**Wednesday, 11.30 – 13.00, Breitscheid, room 2.03**

**or**

**C@mpus-LV: (D) 171256130**

**Lecturer: Amanda Kahrsch**

**Wednesday, 14.00 – 15.30, KII, room 17.52**

**or**

**C@mpus-LV: (E) 171253120**

**Lecturer: David Cross**

**Wednesday, 09.45 – 11.15, KII, room 17.72**

**or**

**C@mpus-LV: (F) 171253130**

**Lecturer: David Cross**

**Wednesday, 14.00 – 15.30, KII, room 17.91**

**or**

**C@mpus-LV: (G) 171256160**

**Lecturer: Jessica Bundschuh**

**Tuesday, 11.30 – 13.00, KII, room 17.24**

**or**

**C@mpus-LV: (H) 171256150**

**Lecturer: Geoff Rodoreda**

**Tuesday, 09.45 – 11.15, KII, room 17.81**



## Oral Competence/Phonetic Practice

In this course for prospective teachers, we will systematically practice aspects of (mainly American and British) English pronunciation that are typically problematic for German native speakers. The intended goals of this course are: (1) raising awareness for students' own pronunciation and for that of others, (2) honing students' diagnostic skills for spoken language, and, hopefully, (3) contributing to further improvement of students' speech production and perception abilities.

**Requirements:** t.b.a.

### Types of Degree/Modules:

LA (Bachelor), PO 2022: Pflichtmodul „Sprachpraxis 2 (Lehramt)“ (106390): Oral Competence (1063902)

LA (Bachelor), PO 2015: Pflichtmodul „Sprachpraxis 2“ (59470): Phonetic Practice (594702)

Technikpäd., PO 2021: Modul “Sprachpraxis 2” (103360): Phonetic Practice (1033602)

Wi.päd.: Grundlagenmodul Linguistik (6671-280): Phonetic Practice

### Courses Offered:

**C@mpus-LV: (A) 171255600**

**Lecturer: Heidi Altmann**

**Tuesday, 09.45 – 11.15, KII, room 17.16**

**or**

**C@mpus-LV: (B) 171255610**

**Lecturer: Heidi Altmann**

**Tuesday, 11.30 – 13.00, KII, room 17.17**

**or**

**C@mpus-LV: (C) 171255620**

**Lecturer: Amanda Kahrsch**

**Thursday, 09.45 – 11.15, KII, room 17.17**

**or**

**C@mpus-LV: (D) 171255630**

**Lecturer: Amanda Kahrsch**

**Thursday, 11.30 – 13.00, KII, room 17.98**

**or**

**C@mpus-LV: (E) 171255640**

**Lecturer: Amanda Kahrsch**

**Thursday, 14.00 – 15.30, KII, room 17.12**

**or**

**C@mpus-LV: (F) 171255650**

**Lecturer: Dietmar Geyer**

**Wednesday, 11.30 – 13.00, KII, room 17.15**

## 14. Schlüsselqualifikationen (SQs), Key-Competencies

### Play-Reading SoSe 2024

Students of English literature are encouraged to attend sessions of the group where we read plays by English or American dramatists through at one sitting. This is an excellent opportunity to get to know a variety of works, including some of the most up-to-date performances. The plays we will be reading this coming summer semester all have in common, that they strive to put the ‘uncanny’ onto the stage. The readings could be an inspiring and ‘spooky’ supplement to my seminar on ‘The Haunted Imagination’.

The readings will begin with a play that was advertised by London’s Time Out Magazine as a “harrowing, 80-minute nightmare thrill”. *Ghost Stories* (2010) by Jeremy Dyson & Andy Nyman depict how a sceptical professor of Parapsychology runs out of rational explanations when investigating three hauntings.

Irish playwright Conor McPherson has become a master of the supernatural play over the years, which is the reason why we will read two works by him. His biggest success so far was a play called *The Weir* (1997), where five people from different backgrounds accidentally meet in a pub in Ireland, telling each other stories with a supernatural slant. This finally ends with a scary surprise when the last story is told. *Shining City* (2004) is set in a practice of a psychotherapist and depicts the visits of John, a widower, claiming he has seen his dead wife in their house. But also Ian, the therapist, is battling with his own demons of the past and so we experience two men struggling to come to terms with their lives.

August Wilson’s play *The Piano Lesson* (1987) takes us to 1936 Pittsburgh during the aftermath of the Great Depression. Members of the Afro-American Charles family are about to sell their piano, which used to be for generations their pride and joy, in order to buy the very piece of land their ancestors toiled on as slaves. This awakens the spirits of the past.

Well-known British playwright Alan Ayckbourn also tried his hand at the supernatural play when writing *Haunting Julia* (1994). Three men who were close to Julia Lukin, a nineteen-year-old brilliant musician who committed suicide, are haunted by her. Although the play remains a ghost story it turns into a murder investigation.

Our readings will conclude with *Blithe Spirit* (1941), a classic comedy by Noël Coward where he takes a farcical swipe at ghosts and all supernatural humbug. When novelist Charles Condomine, hoping to gather material and inspiration for his next book, invites the eccentric medium and clairvoyant Madame Arcati to his house to conduct a séance, the whole scheme backfires and leaves his marriage and his house in tatters.

Students of all semesters are welcome to our sessions. Readings will be primarily on alternate Thursdays, beginning punctually at 7 p.m. There will be a detailed programme outlining the dates and venues of our meetings and the assignments for getting a certificate at the **introductory meeting on Thursday April 10<sup>th</sup>, also again at 7 p.m. !!!**

**Required Texts:** Playscripts will be supplied

**Types of Degree/Modules:** SQ

**Courses Offered:**

**Lecturer:** Dietmar Geyer

**Introductory meeting:** Thursday, April. 10<sup>th</sup>, also again at 7 p.m., KII, room 17.16

## **Stilfragen und Formen Journalistischen Schreibens (Schlüsselqualifikation)**

„The proof of the pudding is in the eating,“ heißt es, und deshalb sollen Formen journalistischen Schreibens hier diskutiert, aber vor allem ausprobiert werden.

Auch davon handelt dieses Seminar: Was ist das, ein Kritiker? Wie wird man Journalist? Die Erfindung der Zeitung wird ein Thema sein ebenso wie die heutige Zeitungs- und Zeitschriftensituation.

### **Required Texts:**

Zeitschriften, Tages- und Wochenzeitungen

King, Stephen. *On Writing* (2000). (dt: Das Lesen und das Schreiben). Beide Fassungen sind als Taschenbuch erhältlich (any edition).

Reiners, Ludwig. *Stilfibel*. DTV, 1963.

Barthes, Roland. *Mythen des Alltags*. Suhrkamp, 2012.

Schneider, Wolf, und Paul-Josef Raue. *Das neue Handbuch des Journalismus*. Rowohlt, 2012.

### **Films:**

Levinson, Paul, dir. *Wag the Dog* (1997).

Gilliam, Terry, dir. *Fear and Loathing in Las Vegas* (1998).

Pakula, Alan J., dir. *All the President's Men* (1976).

### **Prerequisites:**

Introduction to Literary Studies

### **Types of Degree / Modules:**

BA Anglistik (2012, 2018)

### **Courses Offered:**

**Dozentin: Nicole Golombek, Theater- und Literaturkritikerin  
der Stuttgarter Nachrichten**

**Thursday, 09.45 – 11.15, KII, Raum 17.73**

## **HS / FÜSQ Soundscapes of Modernism**

(See above under “Hauptseminar”)

### **Courses Offered:**

**Lecturer: Sabine Metzger**

**Monday, 14.00 – 15.30, KII, room 17.25**

## 15. DIDACTIC SEMINARS

### Fachdidaktik Englisch I (Teil 1 und Teil 2)

This first module of ‘Fachdidaktik Englisch’ (EFL teaching) consists of two parts. Part 1 runs in the winter term and part 2 in the summer term. With its two parts, this module is designed to prepare university students for their first experience of teaching English at school (at ‘Gymnasium’ or ‘Gemeinschaftsschule’). It offers a systematic introduction to seminal theories of foreign language learning and teaching with respective state-of-the-art strategies and methods on the basis of up-to-date research.

After the completion of module parts 1 and 2, the university students will be competent to apply these theories and methods of teaching English as a foreign language to the needs both of whole classes and of individual learners, depending on the learners' levels and on the targets set by the curriculum. To prepare the students for their first practical teaching experience, this module will put a special focus on lesson design and lesson simulation with subsequent reflection. In the course of the module, participants will find that what they have studied so far in the fields of linguistics and both literary and cultural theory will come in handy as there are multiple fruitful cross-references between these disciplines and ‘Englisch Fachdidaktik I’.

To illustrate this link between linguistics and EFL lesson planning, one can point e. g. to neurolinguistic knowledge allowing the prospective teachers to monitor their students' language acquisition processes, while their insights in pragmatics helping them plan for culturally and socially appropriate as well as idiomatically correct student communication in class; and when designing lessons focused on the acquisition of grammatical phenomena, the student teachers will profit from what they have acquired in syntax and morphology seminars.

#### Courses Offered:

**Lecturer: Sebastian Schult**

**Tuesday, 09.45 – 11.15, Herdweg 51, room 51.01**

**or**

**Lecturer: Sebastian Schult**

**Tuesday, 11.30 – 13.00, Herdweg 51, room 51.01**

**or**

**Lecturer: Jan Kulok**

**Thursday, 14.00 – 15.30, KII, room 17.52**

**or**

**Lecturer: Susanne Götz**

**Thursday, 15.45 – 17.15, KII, room 17.14**

## **Fachdidaktik Englisch II (Teil 2)**

This module provides an overview of the research, theories, and methods of teaching language, literature, and culture in the digital age, paying particular attention to the importance of dealing with diversity in the classroom. We will critically engage with current empirical research findings on teaching and learning processes in these fields, discussing their practical implications for the language classroom. In attending this course, you are required to build on and cross-reference with contents and competences you have acquired in linguistics, as well as in literary and cultural theories.

Bitte beachten Sie: Für MA. Ed. findet Fachdidaktik Englisch II als zweisemestriges Modul statt (Winter und Sommer). GymPO-Studierende belegen diesen Kurs im Wintersemester.

Teil 1 (Wintersemester) und Teil 2 (Sommersemester) bauen aufeinander auf. Das Modul dient der Integration unterrichtspraktischer, fachwissenschaftlicher und fachdidaktischer Inhalte Ihrer Lehramtsausbildung. Bitte melden Sie sich zu Teil 2 nur nach vorherigem Besuch von Teil 1 (Wintersemester) an.

Fachdidaktik I, Teil 1 fand im Januar-Februar 2021 als Blockseminar im Anschluss an das Schulpraxissemester statt. Dieser erste Teil Ihrer Fachdidaktik-Ausbildung im Master diene der Reflexion Ihrer Erfahrungen aus dem Schulpraxissemester und der Vorbereitung auf die vertiefte Auseinandersetzung mit linguistischen, literatur- und kulturdidaktischen Inhalten, die Sie im Sommersemester erwartet (FD II, Teil 2). Das Seminar greift auf fachwissenschaftliche Inhalte des Master-Studiums zurück. Bitte belegen Sie FD II (Teil 1 & Teil 2) daher nur nach Eintritt in das Master-Studium und bereits absolviertem Schulpraxissemester. In wichtigen Fällen (z.B. Auslandsstudium) muss das Schulpraxissemester nicht unmittelbar vor FD II, Teil 1 absolviert werden.

### **Courses Offered:**

**Lecturer: Andreas Sedlatschek**

**Tuesday, 15.45 – 17.15, KII, room 17.71**

**or**

**Lecturer: Andreas Sedlatschek**

**Tuesday, 17.30 – 19.00, KII, room 17.71**

**or**

**Lecturer: Andreas Sedlatschek**

t.b.a.

**Veranstaltung von der PH Ludwigsburg im Bereich Fachdidaktik  
(freiwilliges Lehrangebot)**











