

# **Modulhandbuch**

**Master of Arts Anglistik/  
Amerikanistik (MaPO 2012)**

**Philologisch-Historische Fakultät**

**Gültig ab Wintersemester 2015/2016**

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## Übersicht nach Modulgruppen

### 1) Hauptgebiet Englische und amerikanische Literaturwissenschaft (MaPO 2012) ECTS: 60

Den Lehrstühlen der Anglistik/Amerikanistik sind folgende Abkürzungen zugeordnet:

ALW: Amerikanische Literaturwissenschaft

ASWA: Angewandte Sprachwissenschaft Anglistik

DID: Didaktik des Englischen

ELW: Englische Literaturwissenschaft

ESW: Englische Sprachwissenschaft

NELK: Neue Englische Literaturen und Kulturwissenschaft

EAS-1804 (= MaAngl L01): Theories and Methods in Literary Studies (HS, 10 LP) (= Theorien und Methoden der Literaturwissenschaft) (10 ECTS/LP, Pflicht)..... 4

EAS-0844 (= MaAngl L02): Academic Writing for Master's Students (6 LP) (= Akademisches Schreiben) (6 ECTS/LP, Pflicht)..... 5

EAS-1814 (= MaAngl L03): Literature Before 1900 (HS, 8 LP) (= Epochen der englischen und amerikanischen Literaturgeschichte I: Anfänge bis 19. Jahrhundert) (8 ECTS/LP, Pflicht)..... 6

EAS-1824 (= MaAngl L04): Literature Since 1900 (HS, 8 LP) (= Epochen der englischen und amerikanischen Literaturgeschichte II: 20. Jahrhundert bis Gegenwart) (8 ECTS/LP, Pflicht)..... 8

EAS-1834 (= MaAngl L05): Cultural and Theoretical Approaches to Literature (HS, 8 LP) (= Literatur im Kontext: Kulturwissenschaftliche Ansätze der englischen und amerikanischen Literaturwissenschaft) (8 ECTS/LP, Pflicht)..... 11

EAS-1844 (= MaAngl L06): Backgrounds in Literary History (Ü/V/Ex, 10 LP) (= Hintergrundwissen zur englischen und amerikanischen Literaturwissenschaft) (10 ECTS/LP, Pflicht)..... 14

EAS-1854 (= MaAngl L07): Advanced Literary Studies (HS, 10 LP) (= Vertiefende Studien zur englischen und amerikanischen Literatur und Kultur) (10 ECTS/LP, Pflicht)..... 26

### 2) Hauptgebiet Englische Sprachwissenschaft (MaPO 2012) ECTS: 60

EAS-2904 (= MaAngl S01): Theories and Methods in Linguistics (HS, 10 LP) (= Theorien und Methoden der Sprachwissenschaft) (10 ECTS/LP, Pflicht)..... 29

EAS-0844 (= MaAngl S02): Academic Writing for Master's Students (6 LP) (= Akademisches Schreiben) (6 ECTS/LP, Pflicht)..... 31

EAS-2934 (= MaAngl S03): Linguistics: Form and Meaning (HS, 8 LP) (= Sprachliche Form und Bedeutung) (8 ECTS/LP, Pflicht)..... 32

EAS-2944 (= MaAngl S04): Linguistics: Structure and Use (HS, 8 LP) (= Sprachliche Struktur und Gebrauch) (8 ECTS/LP, Pflicht)..... 34

EAS-2954 (= MaAngl S05): Linguistics: Variation, Text, Discourse (HS, 8 LP) (= Variation, Text, Diskurs) (8 ECTS/LP, Pflicht)..... 36

EAS-2824 (= MaAngl S06): Backgrounds in Linguistics (4 Ü/V, 10 LP) (= Hintergrundwissen zur englischen Sprachwissenschaft) (10 ECTS/LP, Pflicht)..... 38

EAS-2964 (= MaAngl S07): Linguistics: Advanced Studies (HS, 10 LP) (= Zentrale Themen der theoretischen und angewandten englischen Sprachwissenschaft) (10 ECTS/LP, Pflicht).....46

**3) Nebengebiet Literaturwissenschaft (MaPO 2012) ECTS: 20**

EAS-1864 (= MaAngl L08): Topics in Literary Studies I (HS, 8 LP) (= Bereiche und Methoden der englischen und amerikanischen Literaturwissenschaft I) (8 ECTS/LP, Pflicht)..... 48

EAS-1874 (= MaAngl L09): Topics in Literary Studies II (HS, 8 LP) (= Bereiche und Methoden der englischen und amerikanischen Literaturwissenschaft II) (8 ECTS/LP, Pflicht)..... 51

EAS-1511 (= MaAngl L10): Literary Studies: Backgrounds 2 (Ü/V/Ex, 4 LP) (= Vertiefende Studien zur englischen und amerikanischen Literaturwissenschaft) (4 ECTS/LP, Pflicht)..... 54

**4) Nebengebiet Sprachwissenschaft (MaPO 2012) ECTS: 20**

EAS-2934 (= MaAngl S08): Linguistics: Form and Meaning (HS, 8 LP) (= Theorien und Methoden der englischen Sprachwissenschaft) (8 ECTS/LP, Pflicht)..... 58

EAS-2944 (= MaAngl S09): Linguistics: Structure and Use (HS, 8 LP) (= Strukturen und Gebrauch der englischen Sprache) (8 ECTS/LP, Pflicht).....60

EAS-2511 (= MaAngl S10): Linguistics: Backgrounds 2 (Ü/V, 4 LP) (= Vertiefende Studien zur englischen Sprachwissenschaft) (4 ECTS/LP, Pflicht)..... 62

**5) Nebengebiet Anglophone Kulturwissenschaft (MaPO 2012) ECTS: 20**

EAS-4445 (= MaAngl C01): Topics in Cultural Studies I (HS, 8 LP) (= Kulturwissenschaft: Bereiche und Methoden I) (8 ECTS/LP, Pflicht).....65

EAS-4446 (= MaAngl C02): Topics in Cultural Studies II (HS, 8 LP) (= Kulturwissenschaft: Bereiche und Methoden II) (8 ECTS/LP, Pflicht).....68

EAS-4447 (= MaAngl C03): Cultural Studies: Backgrounds (Ü/V, 4 LP) (= Kulturwissenschaft: Hintergrundwissen) (4 ECTS/LP, Pflicht).....71

**6) Nebengebiet Fachdidaktik (MaPO 2012) ECTS: 20**

EAS-3050 (= MaAngl D01): Didactics: Introductory Studies (V+Ü, 4 LP) (= Fachdidaktik Englisch I) (4 ECTS/LP, Pflicht)..... 74

EAS-3650 (= MaAngl D02): Didactics: Subjects and Methods (HS, 8 LP) (= Fachdidaktik Englisch II) (8 ECTS/LP, Pflicht)..... 76

EAS-3651 (= MaAngl D03): Didactics: Advanced Studies (HS, 8 LP) (= Fachdidaktik Englisch III) (8 ECTS/LP, Pflicht)..... 78

**7) Praxis- und Projektbereich (MaPO 2012) ECTS: 10**

EAS-0904: Practical Area (10 ECTS/LP, Pflicht)..... 80

**8) Masterarbeit (MaPO 2012) ECTS: 30**

<b>Modul EAS-1804 (= MaAngl L01): Theories and Methods in Literary Studies (HS, 10 LP) (= Theorien und Methoden der Literaturwissenschaft)</b>		ECTS/LP: 10
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Vermittlung systematischen Wissens über Theorien, Methoden und aktuelle Forschungsschwerpunkte der englischen und amerikanischen Literaturwissenschaft		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben literatur- und kulturtheoretische Grundkenntnisse und Arbeitstechniken. Sie sind in der Lage, wichtige theoretische Modelle, Methoden und Konzepte an Beispielen aus der Geschichte der englischsprachigen Literaturen anzuwenden. <u>Methodisch:</u> Die Studierenden erschließen selbstständig komplexe literatur- und kulturtheoretische Texte. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden üben dabei literaturtheoretische Argumentationsstrategien ein. <u>Sozial/personal/kommunikativ:</u> Die Studierenden lernen wichtige Formen und Strategien literatur- und kulturtheoretischer Kommunikation kennen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung eigenständig zu befassen.		
<b>Arbeitsaufwand:</b> Gesamt: 300 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Theories and Methods in Literary Studies</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Prüfung</b> <b>Theories and Methods in Literary Studies (HS, 10 LP)</b> Hausarbeit/Seminararbeit		

<b>Modul EAS-0844 (= MaAngl L02): Academic Writing for Master's Students (6 LP) (= Akademisches Schreiben)</b>		ECTS/LP: 6
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer, Prof. Dr. Annika McPherson, Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Erwerb vertiefter Kenntnisse in der Produktion unterschiedlicher akademischer Fachtexte. Verbesserung eigener stilistischer und kompositorischer sowie wissenschaftstheoretischer Kenntnisse. Vertiefte Studien zum akademischen Diskurs anhand ausgewählter Theorien und Fallbeispiele.		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Erweiterung und Differenzierung von Schreibfertigkeit und ihrer kontextspezifischen Instanzierung. <u>Methodenkompetenz:</u> Optimierung eigener Kenntnisse und Fähigkeiten zur Produktion und Rezeption wissenschaftlicher Arbeiten in stilistisch adäquater englischer Sprache; Fähigkeit zur strategischen Anwendung, Gewichtung und Linearisierung von Fachwissen sowie dessen angemessene oberflächensprachliche Realisierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Arbeitsaufwand:</b> Gesamt: 180 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: Academic Writing for Master's Students (6 LP)</b> <b>Lehrformen:</b> Übung <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> Academic Writing for Master's Students (Übung)		
<b>Prüfung</b> Academic Writing for Master's Students (6 LP) Portfolioprüfung		

<b>Modul EAS-1814 (= MaAngl L03): Literature Before 1900 (HS, 8 LP) (= Epochen der englischen und amerikanischen Literaturgeschichte I: Anfänge bis 19. Jahrhundert)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Werke, Themen und andere Bereiche der englischsprachigen Literaturen von ihren Anfängen bis zum 19. Jahrhundert		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben vertiefte Kenntnisse zu Werken, Themen und anderen Bereichen der englischsprachigen Literaturen vor 1900. Sie sind in der Lage, komplexe literaturwissenschaftliche Fragestellungen mit Hilfe fachwissenschaftlicher Methoden, Termini und Analyseverfahren zu bearbeiten und (diese) Sinnstiftungsprozesse kritisch zu reflektieren. <u>Methodisch:</u> Die Studierenden erschließen selbstständig Forschungsliteratur aus den betreffenden Spezialgebieten. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden vertiefen literaturwissenschaftliche und -theoretische Argumentations- und Vertextungsstrategien. Dabei sind sie in der Lage, anspruchsvolle literaturwissenschaftliche Problemstellungen und Forschungsfragen selbständig zu entwickeln. <u>Sozial/personal/kommunikativ:</u> Die Studierenden vertiefen die literaturwissenschaftliche und -theoretische Fachsprache und ihre (akademische und interkulturelle) Kommunikationskompetenz. Sie erwerben ein vertieftes fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung vertieft und eigenständig zu befassen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Literature Before 1900</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>African American Drama until 1950</b> (Hauptseminar) It is the aim of this course to acquaint students with African American Drama, written and staged until the mid-twentieth century. In opposition to mainstream drama of the early twentieth century, the development of African American drama was subject to different circumstances. Possibilities for people of color who were engaged in theatre and drama - producers, writers, actors, and not least audiences - were adverse, marked by racism,		

oppression, and financial adverse circumstances. Additionally, a deeply ingrained racism in the American society added to the circumstances under which African American drama was written and produced. Nevertheless, the first half of the 20th century can also be interpreted as a period in times with various waves of creativity and emancipation, e.g. during the Harlem Renaissance (cf. New Negro Movement), marked by activist forms of playwriting that was supposed to counter the stereotyped and racist stance of some forms of mainstream entertainment (e.g. in... (weiter siehe Digicampus))

#### **Independent Studies for Master's Students** (Hauptseminar)

This course is designed for students in the Anglistik/Amerikanistik master's program and affiliated programs. It allows students to further individual research interests by writing a paper on a literary or cultural studies topic of their choice. Students will be guided through the different stages of this process. A number of individual meetings will be arranged during the term in which you are expected to report on the progress of your research. A first introductory session will take place by the end of April.

#### **Neuere Texte und Theorien der amerikanischen Literatur**

Das OS des Sommersemesters wird neueste Eco-theory mit aktuellen Texten der amerikanischen Literatur verbinden. Genauere Angaben dazu per Rundschreiben.

#### **The Prison and American Art** (Hauptseminar)

This is a four week seminar which examines prison as a central topic and metaphor in American literature and art. This course will be taught by Prof. Dr. Tony Magistrale of the Department of English, University of Vermont. The seminar will take place on the following dates: Monday, Tuesday, Thursday, 14.00 ? 15.30 from June 13-16, June 20-23, June 27-30, July 4-7. Texts to be discussed in this seminar include: - Edgar Allan Poe: The Philosophy of Composition, The Raven, The Bells, The City in the Sea, Ligeia, House of Usher, The Tell-Tale Heart - Nathaniel Hawthorne: Young Goodman Brown, The Birthmark, The Artist of the Beautiful, Rappaccini's Daughter - Selected poems by Emily Dickinson - A discussion of The Shawshank Redemption: novel (Stephen King) into film (Frank Darabont), prison into art. Students are strongly advised to obtain their own copies of the texts. A reader with course material will be made available at the beginning of the seminar.... (weiter siehe Digicampus)

#### **Prüfung**

##### **Literature Before 1900 (HS, 8 LP) ALW**

Hausarbeit/Seminararbeit

#### **Prüfung**

##### **Literature Before 1900 (HS, 8 LP) ELW**

Hausarbeit/Seminararbeit

#### **Prüfung**

##### **Literature Before 1900 (HS, 8 LP) NELK**

Hausarbeit/Seminararbeit

<b>Modul EAS-1824 (= MaAngl L04): Literature Since 1900 (HS, 8 LP) (= Epochen der englischen und amerikanischen Literaturgeschichte II: 20. Jahrhundert bis Gegenwart)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Werke, Themen und andere Bereiche der englischsprachigen Literaturen vom 20. Jahrhundert bis in die Gegenwart		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben vertiefte Kenntnisse zu Werken, Themen und anderen Bereichen der englischsprachigen Literaturen nach 1900. Sie sind in der Lage, komplexe literaturwissenschaftliche Fragestellungen mit Hilfe fachwissenschaftlicher Methoden, Termini und Analyseverfahren zu bearbeiten und (diese) Sinnstiftungsprozesse kritisch zu reflektieren. <u>Methodisch:</u> Die Studierenden erschließen selbstständig Forschungsliteratur aus den betreffenden Spezialgebieten. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden vertiefen literaturwissenschaftliche und -theoretische Argumentations- und Vertextungsstrategien. Dabei sind sie in der Lage, anspruchsvolle literaturwissenschaftliche Problemstellungen und Forschungsfragen selbständig zu entwickeln. <u>Sozial/personal/kommunikativ:</u> Die Studierenden vertiefen die literaturwissenschaftliche und -theoretische Fachsprache und ihre (akademische und interkulturelle) Kommunikationskompetenz. Sie erwerben ein vertieftes fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung vertieft und eigenständig zu befassen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Literature Since 1900</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>African American Drama until 1950</b> (Hauptseminar) It is the aim of this course to acquaint students with African American Drama, written and staged until the mid-twentieth century. In opposition to mainstream drama of the early twentieth century, the development of African American drama was subject to different circumstances. Possibilities for people of color who were engaged in theatre and drama - producers, writers, actors, and not least audiences - were adverse, marked by racism,		



oppression, and financial adverse circumstances. Additionally, a deeply ingrained racism in the American society added to the circumstances under which African American drama was written and produced. Nevertheless, the first half of the 20th century can also be interpreted as a period in times with various waves of creativity and emancipation, e.g. during the Harlem Renaissance (cf. New Negro Movement), marked by activist forms of playwriting that was supposed to counter the stereotyped and racist stance of some forms of mainstream entertainment (e.g. in... (weiter siehe Digicampus))

### **HS (M.A.) From Can.Lit to Trans.Can.Lit: Diversity in Canadian Literature and Culture (Hauptseminar)**

The study and conceptualization of Canadian literature has witnessed decisive changes throughout the 20th and 21st century. This course examines how, in the process of nation building, national literature was challenged by the re-conceptualization of Canada as multicultural and is currently undergoing a transition towards what Smaro Kamboureli and Roy Miki have called Tans.Can.Lit, a critical engagement that is ?marked by a keen awareness of how history, ideology, method, pedagogy, capital economies, cultural capital, institutional and social structures, community, citizenship, advocacy, racialization, indigeneity, diaspora, and globalization are all intricately related to CanLit? (2007, xv).

### **Independent Studies for Master's Students (Hauptseminar)**

This course is designed for students in the Anglistik/Amerikanistik master?s program and affiliated programs. It allows students to further individual research interests by writing a paper on a literary or cultural studies topic of their choice. Students will be guided through the different stages of this process. A number of individual meetings will be arranged during the term in which you are expected to report on the progress of your research. A first introductory session will take place by the end of April.

### **Major American Short Stories (Hauptseminar)**

The seminar continues the seminar on the American short story of the nineteenth century and deals with short stories of the twentieth to the twenty-first centuries. Writers and texts discussed will include Sherwood Anderson, ?Death in the Woods? Ernest Hemingway, ?Big, Two-Hearted River,? ?Hills Like White Elephants,? ?Cat in the Rain? William Faulkner, ?Dry September,? ?A Rose for Emily? Zora Neal Hurston, ?Sweat? John Barth, ?Lost in the Funhouse? Eudory Welty, ?Where is the Voice Coming from?? Louise Erdrich, ?Fleur? Oscar Casares, ?Chango,? ?Domingo?

### **Neuere Texte und Theorien der amerikanischen Literatur**

Das OS des Sommersemesters wird neueste Eco-theory mit aktuellen Texten der amerikanischen Literatur verbinden. Genauere Angaben dazu per Rundschreiben.

### **Speculative Fiction (Hauptseminar)**

'Speculative fiction' is a vague and contested genre label, but perhaps still useful when understood as an umbrella term for a whole range of fictional narrative genres such as science fiction, utopia/dystopia, fantasy, horror, alternate history, magic realism, cyberpunk, steampunk and the like. In the broadest sense, a narrative can be called speculative whenever it presents as real such elements that clearly deviate from probable and plausible reality as we know it. In a narrower sense, speculative fiction means imaginative narratives that speculate about the possibility and consequence of a world notably different from ours, e.g. in a technologically advanced future (science fiction), a different present (as in most fantasy or horror fiction, but also the utopian/dystopian non-place, which often lies in the future too), or an altered past (alternate history). In this compact course, we will explore examples of speculative fiction in different directions. Besides establishing common... (weiter siehe Digicampus)

### **The Prison and American Art (Hauptseminar)**

This is a four week seminar which examines prison as a central topic and metaphor in American literature and art. This course will be taught by Prof. Dr. Tony Magistrale of the Department of English, University of Vermont. The seminar will take place on the following dates: Monday, Tuesday, Thursday, 14.00 ? 15.30 from June 13-16, June 20-23, June 27-30, July 4-7. Texts to be discussed in this seminar include: - Edgar Allan Poe: The Philosophy of Composition, The Raven, The Bells, The City in the Sea, Ligeia, House of Usher, The Tell-Tale Heart - Nathaniel Hawthorne: Young Goodman Brown, The Birthmark, The Artist of the Beautiful, Rappaccini's Daughter - Selected poems by Emily Dickinson - A discussion of The Shawshank Redemption: novel (Stephen King) into film (Frank Darabont), prison into art. Students are strongly advised to obtain their own copies of the texts. A reader with course material will be made available at the beginning of the seminar.... (weiter siehe Digicampus)

**Prüfung**

**Literature Since 1900 (HS, 8 LP) ALW**

Hausarbeit/Seminararbeit

**Prüfung**

**Literature Since 1900 (HS, 8 LP) ELW**

Hausarbeit/Seminararbeit

**Prüfung**

**Literature Since 1900 (HS, 8 LP) NELK**

Hausarbeit/Seminararbeit

<b>Modul EAS-1834 (= MaAngl L05): Cultural and Theoretical Approaches to Literature (HS, 8 LP) (= Literatur im Kontext: Kulturwissenschaftliche Ansätze der englischen und amerikanischen Literaturwissenschaft)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Vertiefte Studien zu kulturwissenschaftlichen Fragestellungen, Ansätzen und Methoden innerhalb der englischen/amerikanischen Literaturwissenschaft		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben vertiefte Kenntnisse der kulturwissenschaftlichen und -theoretischen Kontexte der englischsprachigen Literaturen. Sie sind in der Lage, komplexe kulturwissenschaftliche und -theoretische Fragestellungen mit Hilfe entsprechender Methoden, Termini und Analyseverfahren zu bearbeiten und (diese) Sinnstiftungsprozesse kritisch zu reflektieren. <u>Methodisch:</u> Die Studierenden erschließen selbstständig Forschungsliteratur aus den betreffenden Spezialgebieten. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden vertiefen kulturwissenschaftliche und -theoretische Argumentations- und Vertextungsstrategien. Dabei sind sie in der Lage, anspruchsvolle kulturwissenschaftliche Problemstellungen und Forschungsfragen selbständig zu entwickeln. <u>Sozial/personal/kommunikativ:</u> Die Studierenden vertiefen die kulturwissenschaftliche und -theoretische Fachsprache und ihre (akademische und interkulturelle) Kommunikationskompetenz. Sie erwerben ein vertieftes fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung vertieft und eigenständig zu befassen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Moduleile</b>		
<b>Modulteil: HS Cultural and Theoretical Approaches to Literature</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>African American Drama until 1950</b> (Hauptseminar) It is the aim of this course to acquaint students with African American Drama, written and staged until the mid-twentieth century. In opposition to mainstream drama of the early twentieth century, the development of African		

American drama was subject to different circumstances. Possibilities for people of color who were engaged in theatre and drama - producers, writers, actors, and not least audiences - were adverse, marked by racism, oppression, and financial adverse circumstances. Additionally, a deeply ingrained racism in the American society added to the circumstances under which African American drama was written and produced. Nevertheless, the first half of the 20th century can also be interpreted as a period in times with various waves of creativity and emancipation, e.g. during the Harlem Renaissance (cf. New Negro Movement), marked by activist forms of playwriting that was supposed to counter the stereotyped and racist stance of some forms of mainstream entertainment (e.g. in... (weiter siehe Digicampus)

### **HS (M.A.) From Can.Lit to Trans.Can.Lit: Diversity in Canadian Literature and Culture** (Hauptseminar)

The study and conceptualization of Canadian literature has witnessed decisive changes throughout the 20th and 21st century. This course examines how, in the process of nation building, national literature was challenged by the re-conceptualization of Canada as multicultural and is currently undergoing a transition towards what Smaro Kamboureli and Roy Miki have called Tans.Can.Lit, a critical engagement that is ?marked by a keen awareness of how history, ideology, method, pedagogy, capital economies, cultural capital, institutional and social structures, community, citizenship, advocacy, racialization, indigeneity, diaspora, and globalization are all intricately related to CanLit? (2007, xv).

### **Independent Studies for Master's Students** (Hauptseminar)

This course is designed for students in the Anglistik/Amerikanistik master?s program and affiliated programs. It allows students to further individual research interests by writing a paper on a literary or cultural studies topic of their choice. Students will be guided through the different stages of this process. A number of individual meetings will be arranged during the term in which you are expected to report on the progress of your research. A first introductory session will take place by the end of April.

### **Major American Short Stories** (Hauptseminar)

The seminar continues the seminar on the American short story of the nineteenth century and deals with short stories of the twentieth to the twenty-first centuries. Writers and texts discussed will include Sherwood Anderson, ?Death in the Woods? Ernest Hemingway, ?Big, Two-Hearted River,? ?Hills Like White Elephants,? ?Cat in the Rain? William Faulkner, ?Dry September,? ?A Rose for Emily? Zora Neal Hurston, ?Sweat? John Barth, ?Lost in the Funhouse? Eudory Welty, ?Where is the Voice Coming from?? Louise Erdrich, ?Fleur? Oscar Casares, ?Chango,? ?Domingo?

### **Neuere Texte und Theorien der amerikanischen Literatur**

Das OS des Sommersemesters wird neueste Eco-theory mit aktuellen Texten der amerikanischen Literatur verbinden. Genauere Angaben dazu per Rundschreiben.

### **Speculative Fiction** (Hauptseminar)

'Speculative fiction' is a vague and contested genre label, but perhaps still useful when understood as an umbrella term for a whole range of fictional narrative genres such as science fiction, utopia/dystopia, fantasy, horror, alternate history, magic realism, cyberpunk, steampunk and the like. In the broadest sense, a narrative can be called speculative whenever it presents as real such elements that clearly deviate from probable and plausible reality as we know it. In a narrower sense, speculative fiction means imaginative narratives that speculate about the possibility and consequence of a world notably different from ours, e.g. in a technologically advanced future (science fiction), a different present (as in most fantasy or horror fiction, but also the utopian/dystopian non-place, which often lies in the future too), or an altered past (alternate history). In this compact course, we will explore examples of speculative fiction in different directions. Besides establishing common... (weiter siehe Digicampus)

### **The Prison and American Art** (Hauptseminar)

This is a four week seminar which examines prison as a central topic and metaphor in American literature and art. This course will be taught by Prof. Dr. Tony Magistrale of the Department of English, University of Vermont. The seminar will take place on the following dates: Monday, Tuesday, Thursday, 14.00 ? 15.30 from June 13-16, June 20-23, June 27-30, July 4-7. Texts to be discussed in this seminar include: - Edgar Allan Poe: The Philosophy of Composition, The Raven, The Bells, The City in the Sea, Ligeia, House of Usher, The Tell-Tale Heart - Nathaniel Hawthorne: Young Goodman Brown, The Birthmark, The Artist of the Beautiful, Rappaccini's Daughter - Selected poems by Emily Dickinson - A discussion of The Shawshank Redemption: novel (Stephen King) into film (Frank

Darabont), prison into art. Students are strongly advised to obtain their own copies of the texts. A reader with course material will be made available at the beginning of the seminar.... (weiter siehe Digicampus)

**Prüfung**

**Cultural and Theoretical Approaches to Literature (HS, 8 LP) ALW**

Hausarbeit/Seminararbeit

**Prüfung**

**Cultural and Theoretical Approaches to Literature (HS, 8 LP) ELW**

Hausarbeit/Seminararbeit

**Prüfung**

**Cultural and Theoretical Approaches to Literature (HS, 8 LP) NELK**

Hausarbeit/Seminararbeit

<b>Modul EAS-1844 (= MaAngl L06): Backgrounds in Literary History (Ü/V/Ex, 10 LP) (= Hintergrundwissen zur englischen und amerikanischen Literaturwissenschaft)</b>		ECTS/LP: 10
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Literaturhistorische Epochen und Themen sowie literaturwissenschaftliche Hintergrundkenntnisse		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben erweiternde Hintergrundkenntnisse in der Geschichte der englischsprachigen Literaturen. Sie sind in der Lage, literarische Werke in ihren jeweiligen kultur- und literaturgeschichtlichen Entstehungskontext einzuordnen. <u>Methodisch:</u> Die Studierenden lernen, längeren Instruktionsphasen konzentriert zu folgen sowie diese in eigenständigen Notizen festzuhalten und in ihre eigene Wissensstruktur zu übertragen. Sie lernen, literatur- und kulturgeschichtliche Entwicklungen zu identifizieren und in ihren Zusammenhängen nachzuvollziehen. Die Studierenden üben dabei literaturwissenschaftliche Argumentations- und Vertextungsstrategien ein. <u>Sozial/personal/kommunikativ:</u> Die Studierenden bauen die literaturwissenschaftliche Fachsprache und ihre (akademische sowie interkulturelle) Kommunikationskompetenz weiter aus. Sie erwerben fremdkulturelles Kontextwissen über den englischsprachigen Kulturraum und reflektieren die eigenkulturellen Voraussetzungen.		
<b>Arbeitsaufwand:</b> Gesamt: 300 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
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<b>Modulteil: Ü/V/Ex Backgrounds in Literary History A</b> <b>Lehrformen:</b> Vorlesung, Übung, Exkursion <b>Sprache:</b> Englisch / Deutsch		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>An Introduction to Video Game Studies (Übung)</b> The course aims to give students an introduction to the critical study of video games. This semester the focus will lie on the evolution of gameplay and how the genres of the adventure game and the first-person shooter have developed in the course of the last two decades. Naturally, selective readings will be the main pillar of our discussion and will focus on topics such as history, genre, space, narrative, presence, perspective, agency and authorship. In addition, we will play and discuss a broad range of video games (see list below) ranging from classics such as Blade Runner and System Shock to modern variants of these genres. For this purpose, there will be four double-sessions during the semester which will give students the opportunity to shortly present certain aspect of the games at hand. This will reward you with 2LP. An additional achievement may be unlocked if you choose to write an essay of 800 words (3LP) or of 1200 words (4LP). List of Games: (could still change) The Drea... (weiter siehe Digicampus) <b>Contemporary Autobiography (Übung)</b>		

Despite its origin in antiquity, the development of autobiography as a literary genre roughly correlates with the emergence of the modern subject in the 19th century. The broad definition of autobiography as the "description (graphia) of an individual human life (bios) by the individual himself (auto-)" (Georg Misch) already hints at the diversity and flexibility of the genre. Since the late 20th century, the increasing interest in autobiographical writing has particularly encouraged both thematically and stylistically experimental engagements with self-narration. Which innovations does contemporary "life writing" thus contribute to the traditional notion of autobiography, as developed by Augustine or Rousseau? The focus of this course will be on recent forms of "auto-text", thematic priorities, and selected problems of self-representation (e.g. self and subjectivity, narrative identity, memory). Furthermore, we will approach the dimensions of factual and fictional autobiography as well... (weiter siehe Digicampus)

#### **Drama Analysis (Übung)**

This course provides students with the basic skills needed for analysing drama through both theory and practice. Key concepts of drama analysis including the duality of drama and theatre, time, space, and open and closed form will be studied and applied to two plays, John Osborne's classic *Look back in Anger* (1957) and Martin Crimp's ? postdramatic? play *Attempts on her Life* (1997). Drama Analysis is one of the five major areas relevant to literary studies (prose, drama, poetry, film, and literary theory) and is offered once every year. Students are advised to have attended all analysis courses before registering for their final exams.

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This course aims at introducing and applying central concepts and categories of narrative theory. Those include not only the tripartite model of author, narrator, and reader but also the choice of narrative point of view, strategies of rendering consciousness, and the treatment of time and space. Our study of these categories will be accompanied by and advanced in classroom-based analyses of selected narrative texts. In addition to various samples from the English and American literary canon, we will take Kazuo Ishiguro's 1989 novel *The Remains of the Day*, which must be purchased and read by all participants, as our example. Please buy the following edition of the text: Ishiguro, Kazuo. *The Remains of the Day*. London: Faber and Faber, 1999. All theoretical texts will be uploaded on Digicampus in due course. Narrative Analysis is one of the five major areas relevant to literary studies (prose, drama, poetry, film, and literary theory) and is offered once every year. Students are advised... (weiter siehe Digicampus)

#### **Modern British Drama: 1890 to the Present (Übung)**

This course tries to provide a comprehensive overview over the most important developments in British drama since the end of the nineteenth century. In particular, we will have a close look at influential formal innovations and the indissoluble relation between form and content. Starting with the English 'New Drama', we will touch on the concept of the 'well-made play', the influence of George Bernard Shaw, the 'theatre of the absurd', the movement of the 'angry young men', Brechtian influence on British drama, 'in yer face theatre', and postdramatic tendencies. We will read and discuss in detail four plays by different playwrights who can be considered representatives of their respective time and style of writing. In addition, we will use short excerpts from other plays and theoretical texts to trace and understand significant changes in the history of modern British drama.... (weiter siehe Digicampus)

#### **Postmodernism: Theory, Literature and Film (Übung)**

In his recent essay, Mathias Nilges describes Postmodernism as ?a moment in literary history? and a general ? periodizing term? (Nilges). In this respect, this seminar will explore the philosophical, socio-cultural and aesthetic debates associated with postmodernism. As a profound skepticism towards notions of history, language, representation, and authenticity became a shaping factor in the emergence of innovative narrative and representational conventions, postmodern fiction set out to develop new forms of artistic practice and expression foregrounding concepts such as self-reflexivity, hybridity, playfulness. Students will be introduced to a number of theoretical writings (e.g. Lyotard and Baudrillard) which epitomize and account for the epochal shifts in later twentieth century Western society and culture. We will then discuss a number of major examples of postmodern literature and film (including: Kurt Vonnegut's *Slaughterhouse-Five* (1969), Ridley Scott's *Bladerunner* (1982) and Que... (weiter siehe Digicampus)

#### **Reading American Fiction: Satire, Humor and Irony (Übung)**

?More than any other time in history, mankind faces a crossroads. One path leads to despair and utter hopelessness. The other, to total extinction. Let us pray we have the wisdom to choose correctly.? ? Woody Allen This course will offer a practice of close reading of satirical texts by various American writers. Starting from an analysis of how satire, humor and irony works in fiction, we will read canonized texts of American fiction as well as a wider range of contemporary satirical stories. From comic relief to literary landscapes of intertextuality and cultural references satirical stories include exaggeration, humor, irony or the ridicule while functioning as a comment on the ?real world?.

#### **Reading John Milton?s Paradise Lost (Übung)**

If you had to come up with a definite top ten list of English poets, you would see John Milton making the top three a hundred times out of a hundred. He is widely regarded as one of the most distinguished and ingenious writers in the English language, perhaps only rivaled by William Shakespeare and he has inspired other writers throughout the entire English literary history. One may only think of John Keats? famous letters and notebook entries which finally culminated in his conception of a ?negative capability?. Furthermore, Keats? allusions to Paradise Lost in The Eve of St. Agnes are unforgettable examples of Milton?s influence and literary heritage. Our course sets out to explore Milton?s masterpiece, its topics, characters and how it became one of the most influential texts of English literary history. In order to do so, we will read the epic poem book by book as the semester progresses and discuss classic as well as recent interpretations. I expect all students to get hold of a c... (weiter siehe Digicampus)

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#### **Self, Identity and Narration (Übung)**

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This is the first of a four-part series of lectures on English literary history from the 16th century up to the present. The first course will focus on Early Modern literature, i.e. from the English Renaissance (c. 1500-1660) to the Restoration period (1660-1680). It covers the Elizabethan and Jacobean Ages, Cromwell?s Commonwealth republic and the years before the Glorious Revolution (Milton's \_Paradise Lost\_, Bunyan's \_Pilgrim's Progress\_, Restoration comedy). Participants are expected to read a wide range of textual samples and examples by relevant authors. A reader with assorted texts will be made available at the beginning of term. Besides that, students are required to obtain their own copy of William Shakespeare's \_King Lear\_. It is highly advisable to read this play before the beginning of term in order to alleviate the reading load during the semester.... (weiter siehe Digicampus)

#### **The Sonnet (Übung)**

The sonnet is one of the most wide-spread and easily recognisable poetic forms. Originating in 13th-century Italy, this poetic form became immensely popular among poets in the Renaissance and was widely used across Europe. The first sonnets in English were written in the 16th century and the form quickly flourished, with Shakespeare's sonnets standing out among Early Modern poetry. Ever since the Renaissance (i.e. in all subsequent periods of literary history up to the present day), poets have written sonnets, adapting the form that was originally associated



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#### **Modulteil: Ü/V/Ex Backgrounds in Literary History B**

**Lehrformen:** Vorlesung, Übung, Exkursion

**Sprache:** Englisch / Deutsch

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#### **Modulteil: Ü/V/Ex Backgrounds in Literary History C**

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Despite its origin in antiquity, the development of autobiography as a literary genre roughly correlates with the emergence of the modern subject in the 19th century. The broad definition of autobiography as the "description (graphia) of an individual human life (bios) by the individual himself (auto-)" (Georg Misch) already hints at the diversity and flexibility of the genre. Since the late 20th century, the increasing interest in autobiographical writing has particularly encouraged both thematically and stylistically experimental engagements with self-narration. Which innovations does contemporary "life writing" thus contribute to the traditional notion of autobiography, as developed by Augustine or Rousseau? The focus of this course will be on recent forms of "auto-text", thematic priorities, and selected problems of self-representation (e.g. self and subjectivity, narrative identity, memory). Furthermore, we will approach the dimensions of factual and fictional autobiography as well... (weiter siehe Digicampus)

### **Drama Analysis (Übung)**

This course provides students with the basic skills needed for analysing drama through both theory and practice. Key concepts of drama analysis including the duality of drama and theatre, time, space, and open and closed form will be studied and applied to two plays, John Osborne's classic *Look back in Anger* (1957) and Martin Crimp's postdramatic play *Attempts on her Life* (1997). Drama Analysis is one of the five major areas relevant to literary studies (prose, drama, poetry, film, and literary theory) and is offered once every year. Students are advised to have attended all analysis courses before registering for their final exams.

### **Erzähltextanalyse (Übung)**

This course aims at introducing and applying central concepts and categories of narrative theory. Those include not only the tripartite model of author, narrator, and reader but also the choice of narrative point of view, strategies of rendering consciousness, and the treatment of time and space. Our study of these categories will be accompanied by and advanced in classroom-based analyses of selected narrative texts. In addition to various samples from the English and American literary canon, we will take Kazuo Ishiguro's 1989 novel *The Remains of the Day*, which must be purchased and read by all participants, as our example. Please buy the following edition of the text: Ishiguro, Kazuo. *The Remains of the Day*. London: Faber and Faber, 1999. All theoretical texts will be uploaded on Digicampus in due course. Narrative Analysis is one of the five major areas relevant to literary studies (prose, drama, poetry, film, and literary theory) and is offered once every year. Students are advised... (weiter siehe Digicampus)

### **Modern British Drama: 1890 to the Present (Übung)**

This course tries to provide a comprehensive overview over the most important developments in British drama since the end of the nineteenth century. In particular, we will have a close look at influential formal innovations and the indissoluble relation between form and content. Starting with the English 'New Drama', we will touch on the concept of the 'well-made play', the influence of George Bernard Shaw, the 'theatre of the absurd', the movement of the 'angry young men', Brechtian influence on British drama, 'in yer face theatre', and postdramatic tendencies. We will read and discuss in detail four plays by different playwrights who can be considered representatives of their respective time and style of writing. In addition, we will use short excerpts from other plays and theoretical texts to trace and understand significant changes in the history of modern British drama.... (weiter siehe Digicampus)

### **Postmodernism: Theory, Literature and Film (Übung)**

In his recent essay, Mathias Nilges describes Postmodernism as 'a moment in literary history' and a general 'periodizing term' (Nilges). In this respect, this seminar will explore the philosophical, socio-cultural and aesthetic debates associated with postmodernism. As a profound skepticism towards notions of history, language, representation, and authenticity became a shaping factor in the emergence of innovative narrative and representational conventions, postmodern fiction set out to develop new forms of artistic practice and expression foregrounding concepts such as self-reflexivity, hybridity, playfulness. Students will be introduced to a number

of theoretical writings (e.g. Lyotard and Baudrillard) which epitomize and account for the epochal shifts in later twentieth century Western society and culture. We will then discuss a number of major examples of postmodern literature and film (including: Kurt Vonnegut's *Slaughterhouse-Five* (1969), Ridley Scott's *Bladerunner* (1982) and Que... (weiter siehe Digicampus)

#### **Reading American Fiction: Satire, Humor and Irony (Übung)**

More than any other time in history, mankind faces a crossroads. One path leads to despair and utter hopelessness. The other, to total extinction. Let us pray we have the wisdom to choose correctly. Woody Allen This course will offer a practice of close reading of satirical texts by various American writers. Starting from an analysis of how satire, humor and irony works in fiction, we will read canonized texts of American fiction as well as a wider range of contemporary satirical stories. From comic relief to literary landscapes of intertextuality and cultural references satirical stories include exaggeration, humor, irony or the ridicule while functioning as a comment on the real world.

#### **Reading John Milton's Paradise Lost (Übung)**

If you had to come up with a definite top ten list of English poets, you would see John Milton making the top three a hundred times out of a hundred. He is widely regarded as one of the most distinguished and ingenious writers in the English language, perhaps only rivaled by William Shakespeare and he has inspired other writers throughout the entire English literary history. One may only think of John Keats' famous letters and notebook entries which finally culminated in his conception of a negative capability. Furthermore, Keats' allusions to *Paradise Lost* in *The Eve of St. Agnes* are unforgettable examples of Milton's influence and literary heritage. Our course sets out to explore Milton's masterpiece, its topics, characters and how it became one of the most influential texts of English literary history. In order to do so, we will read the epic poem book by book as the semester progresses and discuss classic as well as recent interpretations. I expect all students to get hold of a c... (weiter siehe Digicampus)

#### **Realism/Neorealism (Übung)**

This course will acquaint students with the literary tradition of American realism. Being a major trend of artistic practice and expression in the later nineteenth century, literary realism traditionally aims at an authentic reflection of and engagement with life, society, and culture – an aesthetic convention which proved especially problematic and dissatisfying in the subsequent modernist and postmodernist episteme. Recent contemporary American fiction, however, suggests a trend towards realist conventions of writing and storytelling. In the course of this seminar, students will be introduced to the narratological, thematic and stylistic nature and strategies of realism. We will apply and examine key concepts in our discussion of major representatives of American realism (such as Henry James, Mark Twain). In the second half of the term, we will investigate new perspectives on recent trends in literary realism and explore in what ways realist techniques and strategies are employed in... (weiter siehe Digicampus)

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"If you wake up at a different time in a different place, could you wake up as a different person?" Chuck Palahniuk *Fight Club* The question of "Who am I?" and issues of the sameness of self over time or varieties of identity/identities seem essential in literary studies. This course will analyze terms like "self" and "identity" and how American fiction deals with these terms. Self-consciousness and socio-psychological concepts will be considered as well as seminal texts of mental representation of self or self-loss. Definitions of self and identity will be approached introducing psychological, sociological and narratological contemporary theories. Classic and newer texts and examples will be examined applying these various concepts.

#### **Survey of English Literature I: Early Modernism and Restoration (Vorlesung)**

This is the first of a four-part series of lectures on English literary history from the 16th century up to the present. The first course will focus on Early Modern literature, i.e. from the English Renaissance (c. 1500-1660) to the Restoration period (1660-1680). It covers the Elizabethan and Jacobean Ages, Cromwell's Commonwealth republic and the years before the Glorious Revolution (Milton's *Paradise Lost*, Bunyan's *Pilgrim's Progress*, Restoration comedy). Participants are expected to read a wide range of textual samples and examples by relevant authors. A reader with assorted texts will be made available at the beginning of term. Besides that, students are required to obtain their own copy of William Shakespeare's *King Lear*. It is highly advisable to read this play before the beginning of term in order to alleviate the reading load during the semester.... (weiter siehe Digicampus)

### **The Sonnet (Übung)**

The sonnet is one of the most wide-spread and easily recognisable poetic forms. Originating in 13th-century Italy, this poetic form became immensely popular among poets in the Renaissance and was widely used across Europe. The first sonnets in English were written in the 16th century and the form quickly flourished, with Shakespeare's sonnets standing out among Early Modern poetry. Ever since the Renaissance (i.e. in all subsequent periods of literary history up to the present day), poets have written sonnets, adapting the form that was originally associated with love poetry for their own purposes (political, religious, war poetry, ...) and some of the greatest poems in the English language are in fact sonnets. This course will trace the development of the sonnet in English poetry from the Early Modern period to the present day. We will analyse recurring themes and motifs and see how they are picked up at specific times in literary history. In this context, students will have the oppor... (weiter siehe Digicampus)

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### **Modulteil: Ü/V/Ex Backgrounds in Literary History D**

**Lehrformen:** Vorlesung, Übung, Exkursion

**Sprache:** Englisch / Deutsch

### **Zugeordnete Lehrveranstaltungen:**

#### **An Introduction to Video Game Studies (Übung)**

The course aims to give students an introduction to the critical study of video games. This semester the focus will lie on the evolution of gameplay and how the genres of the adventure game and the first-person shooter have developed in the course of the last two decades. Naturally, selective readings will be the main pillar of our discussion and will focus on topics such as history, genre, space, narrative, presence, perspective, agency and authorship. In addition, we will play and discuss a broad range of video games (see list below) ranging from classics such as Blade Runner and System Shock to modern variants of these genres. For this purpose, there will be four double-sessions during the semester which will give students the opportunity to shortly present certain aspect of the games at hand. This will reward you with 2LP. An additional achievement may be unlocked if you choose to write an essay of 800 words (3LP) or of 1200 words (4LP). List of Games: (could still change) The Drea... (weiter siehe Digicampus)

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**Prüfung**

**Backgrounds in Literary History (Ü/V/Ex, 10 LP)**

Modulprüfung, (regelmäßige Teilnahme oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung),  
unbenotet

<b>Modul EAS-1854 (= MaAngl L07): Advanced Literary Studies (HS, 10 LP) (= Vertiefende Studien zur englischen und amerikanischen Literatur und Kultur)</b>		ECTS/LP: 10
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Vertiefende Studien zur englischsprachigen Literatur sowie Literatur- und Kulturtheorie		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben vertiefte Kenntnisse zu Werken, Themen und anderen Bereichen der englischsprachigen Literaturen. Sie sind in der Lage, komplexe literaturwissenschaftliche Fragestellungen mit Hilfe fachwissenschaftlicher Methoden, Termini und Analyseverfahren zu bearbeiten und (diese) Sinnstiftungsprozesse kritisch zu reflektieren. <u>Methodisch:</u> Die Studierenden erschließen selbstständig Forschungsliteratur aus den betreffenden Spezialgebieten. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden vertiefen literaturwissenschaftliche und -theoretische Argumentations- und Vertextungsstrategien. Begleitend zu ihrer Master-Arbeit setzen sie sich selbständig mit anspruchsvollen literaturwissenschaftlichen Problemstellungen und Forschungsfragen auseinander. <u>Sozial/personal/kommunikativ:</u> Die Studierenden vertiefen die literaturwissenschaftliche und -theoretische Fachsprache und ihre (akademische und interkulturelle) Kommunikationskompetenz. Sie erwerben ein vertieftes fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung vertieft und eigenständig zu befassen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 300 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Moduleile</b>		
<b>Modulteil: HS Advanced Literary Studies</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>African American Drama until 1950</b> (Hauptseminar) It is the aim of this course to acquaint students with African American Drama, written and staged until the mid-twentieth century. In opposition to mainstream drama of the early twentieth century, the development of African American drama was subject to different circumstances. Possibilities for people of color who were engaged in theatre and drama - producers, writers, actors, and not least audiences - were adverse, marked by racism, oppression, and financial adverse circumstances. Additionally, a deeply ingrained racism in the American society		

added to the circumstances under which African American drama was written and produced. Nevertheless, the first half of the 20th century can also be interpreted as a period in times with various waves of creativity and emancipation, e.g. during the Harlem Renaissance (cf. New Negro Movement), marked by activist forms of playwriting that was supposed to counter the stereotyped and racist stance of some forms of mainstream entertainment (e.g. in... (weiter siehe Digicampus)

### **HS (M.A.) From Can.Lit to Trans.Can.Lit: Diversity in Canadian Literature and Culture (Hauptseminar)**

The study and conceptualization of Canadian literature has witnessed decisive changes throughout the 20th and 21st century. This course examines how, in the process of nation building, national literature was challenged by the re-conceptualization of Canada as multicultural and is currently undergoing a transition towards what Smaro Kamboureli and Roy Miki have called Tans.Can.Lit, a critical engagement that is ?marked by a keen awareness of how history, ideology, method, pedagogy, capital economies, cultural capital, institutional and social structures, community, citizenship, advocacy, racialization, indigeneity, diaspora, and globalization are all intricately related to CanLit? (2007, xv).

### **Independent Studies for Master's Students (Hauptseminar)**

This course is designed for students in the Anglistik/Amerikanistik master?s program and affiliated programs. It allows students to further individual research interests by writing a paper on a literary or cultural studies topic of their choice. Students will be guided through the different stages of this process. A number of individual meetings will be arranged during the term in which you are expected to report on the progress of your research. A first introductory session will take place by the end of April.

### **Major American Short Stories (Hauptseminar)**

The seminar continues the seminar on the American short story of the nineteenth century and deals with short stories of the twentieth to the twenty-first centuries. Writers and texts discussed will include Sherwood Anderson, ? Death in the Woods? Ernest Hemingway, ?Big, Two-Hearted River,? ?Hills Like White Elephants,? ?Cat in the Rain? William Faulkner , ?Dry September,? ?A Rose for Emily? Zora Neal Hurston, ?Sweat? John Barth, ?Lost in the Funhouse? Eudory Welty, ?Where is the Voice Coming from?? Louise Erdrich, ?Fleur? Oscar Casares, ? Chango,? ?Domingo?

### **Neuere Texte und Theorien der amerikanischen Literatur**

Das OS des Sommersemesters wird neueste Eco-theory mit aktuellen Texten der amerikanischen Literatur verbinden. Genauere Angaben dazu per Rundschreiben.

### **Speculative Fiction (Hauptseminar)**

'Speculative fiction' is a vague and contested genre label, but perhaps still useful when understood as an umbrella term for a whole range of fictional narrative genres such as science fiction, utopia/dystopia, fantasy, horror, alternate history, magic realism, cyberpunk, steampunk and the like. In the broadest sense, a narrative can be called speculative whenever it presents as real such elements that clearly deviate from probable and plausible reality as we know it. In a narrower sense, speculative fiction means imaginative narratives that speculate about the possibility and consequence of a world notably different from ours, e.g. in a technologically advanced future (science fiction), a different present (as in most fantasy or horror fiction, but also the utopian/dystopian non-place, which often lies in the future too), or an altered past (alternate history). In this compact course, we will explore examples of speculative fiction in different directions. Besides establishing common... (weiter siehe Digicampus)

### **The Prison and American Art (Hauptseminar)**

This is a four week seminar which examines prison as a central topic and metaphor in American literature and art. This course will be taught by Prof. Dr. Tony Magistrale of the Department of English, University of Vermont. The seminar will take place on the following dates: Monday, Tuesday, Thursday, 14.00 ? 15.30 from June 13-16, June 20-23, June 27-30, July 4-7. Texts to be discussed in this seminar include: - Edgar Allan Poe: The Philosophy of Composition, The Raven, The Bells, The City in the Sea, Ligeia, House of Usher, The Tell-Tale Heart - Nathaniel Hawthorne: Young Goodman Brown, The Birthmark, The Artist of the Beautiful, Rappaccini's Daughter - Selected poems by Emily Dickinson - A discussion of The Shawshank Redemption: novel (Stephen King) into film (Frank Darabont), prison into art. Students are strongly advised to obtain their own copies of the texts. A reader with course material will be made available at the beginning of the seminar.... (weiter siehe Digicampus)

**Prüfung**

**Advanced Literary Studies (HS, 10 LP) ALW**

Hausarbeit/Seminararbeit

**Prüfung**

**Advanced Literary Studies (HS, 10 LP) ELW**

Hausarbeit/Seminararbeit

**Prüfung**

**Advanced Literary Studies (HS, 10 LP) NELK**

Hausarbeit/Seminararbeit

<b>Modul EAS-2904 (= MaAnGl S01): Theories and Methods in Linguistics (HS, 10 LP) (= Theorien und Methoden der Sprachwissenschaft)</b>		ECTS/LP: 10
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer		
<b>Inhalte:</b> Diskussion ausgewählter Theorien und Methoden der theoretischen und angewandten Sprachwissenschaft sowie deren kritische Analyse im Rahmen von Phonologie, Morphologie, Syntax, Pragmatik und Diskurslinguistik. Gezielte Anwendung im Kontext.		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Ausdifferenzierung sprachwissenschaftlicher Fachkenntnisse sowie eigenständige Entwicklung anspruchsvoller Problemstellungen und deren Verifizierung bzw. Falsifizierung in Theorie und Praxis. Fundierte Kenntnisse der wichtigsten linguistischen Theorien sowie deren Anwendung im natürlichen Sprachgebrauch. <u>Methodenkompetenz:</u> Fähigkeit zur Analyse relevanter linguistischer Einheiten und Musterstrukturen sowie deren Differenzierung. Fähigkeit zur strategischen Anwendung der erworbenen Kenntnisse in ausgewählten Diskursen sowie kontextspezifische Differenzierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ASWA oder ESW) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 300 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b> 1.	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Theories and Methods in Linguistics</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Historical Pragmatics</b> (Hauptseminar) Linguistic pragmatics originally investigated modern spoken and usually interactive data, but has been extended for some time now also to historical data. There the questions arise how to deal with data that has only been transmitted in written form and how to extend pragmatic concepts and theories into the often very different situation in the past. In this course, we will have a closer look at what kind of (con)texts historical pragmatics works with, e.g. drama and other fictional dialogue, private letters, trial transcripts. We will also deal with topics such as		

the following: how did English express speech acts such as greetings, apologies, requests in the past?, how did Duzen/Siezen work in English and why did it vanish?, what counted as polite/impolite in earlier English and how is this explainable with modern politeness theories?, which pragmatic markers (like mod. you know) did people use and for which functions? etc. The course starts in the first week of term, i.e. on April 1... (weiter siehe Digicampus)

**Prüfung**

**Theories and Methods in Linguistics (HS, 10 LP) ASWA**

Hausarbeit/Seminararbeit

**Prüfung**

**Theories and Methods in Linguistics (HS, 10 LP) ESW**

Hausarbeit/Seminararbeit

<b>Modul EAS-0844 (= MaAngl S02): Academic Writing for Master's Students (6 LP) (= Akademisches Schreiben)</b>		ECTS/LP: 6
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer, Prof. Dr. Annika McPherson, Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Erwerb vertiefter Kenntnisse in der Produktion unterschiedlicher akademischer Fachtexte. Verbesserung eigener stilistischer und kompositorischer sowie wissenschaftstheoretischer Kenntnisse. Vertiefte Studien zum akademischen Diskurs anhand ausgewählter Theorien und Fallbeispiele.		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Erweiterung und Differenzierung von Schreibfertigkeit und ihrer kontextspezifischen Instanzierung. <u>Methodenkompetenz:</u> Optimierung eigener Kenntnisse und Fähigkeiten zur Produktion und Rezeption wissenschaftlicher Arbeiten in stilistisch adäquater englischer Sprache; Fähigkeit zur strategischen Anwendung, Gewichtung und Linearisierung von Fachwissen sowie dessen angemessene oberflächensprachliche Realisierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Arbeitsaufwand:</b> Gesamt: 180 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: Academic Writing for Master's Students (6 LP)</b> <b>Lehrformen:</b> Übung <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> Academic Writing for Master's Students (Übung)		
<b>Prüfung</b> <b>Academic Writing for Master's Students (6 LP)</b> Portfolioprüfung		

<b>Modul EAS-2934 (= MaAngl S03): Linguistics: Form and Meaning (HS, 8 LP) (= Sprachliche Form und Bedeutung)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer		
<b>Inhalte:</b> Vertiefung ausgewählter Theorien zur Sprachstruktur, Semantik und Pragmatik sowie deren kritische Analyse. Gezielte Anwendung im Diskurs (unter anderem Medienkommunikation, gesprochene und geschriebene Sprache).		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Ausdifferenzierung sprachwissenschaftlicher Fachkenntnisse sowie eigenständige Entwicklung anspruchsvoller Problemstellungen und deren Verifizierung bzw. Falsifizierung in Theorie und Praxis. Fundierte Kenntnisse der wichtigsten linguistischen Theorien sowie deren Anwendung im natürlichen Sprachgebrauch. <u>Methodenkompetenz:</u> Fähigkeit zur Analyse relevanter linguistischer Einheiten und Musterstrukturen sowie deren Differenzierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ASWA oder ESW) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Linguistics: Form and Meaning</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Historical Pragmatics</b> (Hauptseminar) Linguistic pragmatics originally investigated modern spoken and usually interactive data, but has been extended for some time now also to historical data. There the questions arise how to deal with data that has only been transmitted in written form and how to extend pragmatic concepts and theories into the often very different situation in the past. In this course, we will have a closer look at what kind of (con)texts historical pragmatics works with, e.g. drama and other fictional dialogue, private letters, trial transcripts. We will also deal with topics such as the following: how did English express speech acts such as greetings, apologies, requests in the past?, how did Duzen/Siezen work in English and why did it vanish?, what counted as polite/impolite in earlier English and how is this explainable with modern politeness theories?, which pragmatic markers (like mod. you know) did people use and for which functions? etc. The course starts in the first week of term, i.e. on April 1... (weiter siehe Digicampus)		



**Language and Humour** (Hauptseminar)

Conversational humour is a ubiquitous feature of our everyday lives. Still, most people are unaware of the rich diversity of its subtypes, e.g. teasing, banter, deprecating humour, or figures of speech used for humorous purposes (e.g. humorous irony). Taking many forms and guises, conversational humour serves multiple communicative purposes and performs diverse interpersonal functions, for example, bonding and solidarity building, or, by contrast, promoting animosity and hostility. Another major focus in humour research has been humour's capacity to convey non-humorous meanings outside the humorous frame and the nature of the speaker's intentions underlying the production of a humorous message. Alongside intentionality, the negotiability of meaning (during the interaction or evolving through metatalk) is a key aspect in the interpretation of conversational humour. Finally, both the production and interpretation of humour highly depend on a cultural context in which it occurs. Cultural a... (weiter siehe Digicampus)

**The Language of Politics** (Hauptseminar)

Political language is a clearly persuasive form of discourse, which seeks to convince the audience of the validity of one's own view and one's integrity, on the one hand, and of the misguided nature of the political opponents' views, on the other hand. In this course, we will be drawing on the resources of (classical) rhetoric, discourse and conversation analysis, pragmatics and cognitive linguistics in order to analyse how examples of political speech (manifestos, speeches, parliamentary debates, media interviews) try to reach these aims. Aspects that will be treated include the following: stylistic means and figurative language, the Gricean maxims, speech act theory, politeness theory, presuppositions, and deixis. Examples will be drawn from the British and American context. Note: This is a Blockseminar taking place in Sion, June 19-24, 2016. There will be two preparatory meetings, the first one on Tuesday, April 12, 15:45, room to be announced.... (weiter siehe Digicampus)

**Prüfung**

**Linguistics: Form and Meaning (HS, 8 LP) ASWA**

Hausarbeit/Seminararbeit

**Prüfung**

**Linguistics: Form and Meaning (HS, 8 LP) ESW**

Hausarbeit/Seminararbeit

<b>Modul EAS-2944 (= MaAnGl S04): Linguistics: Structure and Use (HS, 8 LP) (= Sprachliche Struktur und Gebrauch)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer		
<b>Inhalte:</b> Vertiefung ausgewählter Theorien zur Sprachstruktur und Pragmatik (Schnittstelle Syntax-Pragmatik-Diskurs). Aufzeigung verschiedener Problembereiche und Diskussion des Verhältnisses von konstruiertem und natürlichem Sprachgebrauch.		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Ausdifferenzierung sprachwissenschaftlicher Fachkenntnisse sowie eigenständige Verifizierung bzw. Falsifizierung in Theorie und Praxis. Fundierte Kenntnisse der wichtigsten modernen linguistischen Theorien sowie deren Anwendung im natürlichen Sprachgebrauch. <u>Methodenkompetenz:</u> Fähigkeit zur Analyse relevanter linguistischer Einheiten, Musterstrukturen sowie deren Interaktion bei der Instanzierung im Sprachsystem. Fähigkeit zur strategischen Anwendung der erworbenen Kenntnisse in ausgewählten Diskursen sowie kontextspezifische Differenzierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ASWA oder ESW) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	

<b>Modulteile</b>
<b>Modulteil: HS Linguistics: Structure and Use</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Historical Pragmatics</b> (Hauptseminar) Linguistic pragmatics originally investigated modern spoken and usually interactive data, but has been extended for some time now also to historical data. There the questions arise how to deal with data that has only been transmitted in written form and how to extend pragmatic concepts and theories into the often very different situation in the past. In this course, we will have a closer look at what kind of (con)texts historical pragmatics works with, e.g. drama and other fictional dialogue, private letters, trial transcripts. We will also deal with topics such as

the following: how did English express speech acts such as greetings, apologies, requests in the past?, how did Duzen/Siezen work in English and why did it vanish?, what counted as polite/impolite in earlier English and how is this explainable with modern politeness theories?, which pragmatic markers (like mod. you know) did people use and for which functions? etc. The course starts in the first week of term, i.e. on April 1... (weiter siehe Digicampus)

#### **Language and Humour** (Hauptseminar)

Conversational humour is a ubiquitous feature of our everyday lives. Still, most people are unaware of the rich diversity of its subtypes, e.g. teasing, banter, deprecating humour, or figures of speech used for humorous purposes (e.g. humorous irony). Taking many forms and guises, conversational humour serves multiple communicative purposes and performs diverse interpersonal functions, for example, bonding and solidarity building, or, by contrast, promoting animosity and hostility. Another major focus in humour research has been humour's capacity to convey non-humorous meanings outside the humorous frame and the nature of the speaker's intentions underlying the production of a humorous message. Alongside intentionality, the negotiability of meaning (during the interaction or evolving through metatalk) is a key aspect in the interpretation of conversational humour. Finally, both the production and interpretation of humour highly depend on a cultural context in which it occurs. Cultural a... (weiter siehe Digicampus)

#### **The Language of Politics** (Hauptseminar)

Political language is a clearly persuasive form of discourse, which seeks to convince the audience of the validity of one's own view and one's integrity, on the one hand, and of the misguided nature of the political opponents' views, on the other hand. In this course, we will be drawing on the resources of (classical) rhetoric, discourse and conversation analysis, pragmatics and cognitive linguistics in order to analyse how examples of political speech (manifestos, speeches, parliamentary debates, media interviews) try to reach these aims. Aspects that will be treated include the following: stylistic means and figurative language, the Gricean maxims, speech act theory, politeness theory, presuppositions, and deixis. Examples will be drawn from the British and American context. Note: This is a Blockseminar taking place in Sion, June 19-24, 2016. There will be two preparatory meetings, the first one on Tuesday, April 12, 15:45, room to be announced.... (weiter siehe Digicampus)

#### **Prüfung**

##### **Linguistics: Structure and Use (HS, 8 LP) ASWA**

Hausarbeit/Seminararbeit

#### **Prüfung**

##### **Linguistics: Structure and Use (HS, 8 LP) ESW**

Hausarbeit/Seminararbeit

<b>Modul EAS-2954 (= MaAnGl S05): Linguistics: Variation, Text, Discourse (HS, 8 LP) (= Variation, Text, Diskurs)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer		
<b>Inhalte:</b> Variationslinguistische und funktionale Analyse der englischen Gegenwartssprache und ihrer regionalen, nationalen und internationalen Varietäten auf ausgewählte Kontexte, sprachliche Formen und deren diskursive Funktionen (z.B. interkulturelle Interaktionen, Höflichkeit) oder auf ein spezifisches linguistisches Problem (z.B. Tempus und Aspekt, Modalität, Kohäsion und Kohärenz, Negation, Modalität). Vertiefung und Erweiterung von sprachwissenschaftlichen Erkenntnis- und Arbeitsmethoden und Analyseverfahren anhand von empirischen Analysen (u.a. Korpuslinguistik).		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Vertiefte, strukturierte und anschlussfähige Kompetenzen im Rahmen der Beschreibung und Analyse des englischen Sprachsystems sowie dessen Manifestation im Sprachgebrauch (u.a. Terminologie, Forschungsmethode, Korpusanalyse). Theoretische Reflexionsfähigkeit und Erwerb weitergehender selbständiger Analysefähigkeit. <u>Methodenkompetenz:</u> Computergestützte Korpusanalyse, Erweiterung der bereits erworbenen Fähigkeiten im Bereich der ‚media literacy‘. Fortführung der Entwicklung von medialen Präsentationsfähigkeiten. Integratives wissenschaftliches Arbeiten und Arbeitstechniken. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ASWA oder ESW) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	

<b>Modulteile</b>
<b>Modulteil:</b> HS Linguistics: Variation, Text, Discourse <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Historical Pragmatics</b> (Hauptseminar) Linguistic pragmatics originally investigated modern spoken and usually interactive data, but has been extended for some time now also to historical data. There the questions arise how to deal with data that has only been transmitted in written form and how to extend pragmatic concepts and theories into the often very different situation in the past. In this course, we will have a closer look at what kind of (con)texts historical pragmatics works

with, e.g. drama and other fictional dialogue, private letters, trial transcripts. We will also deal with topics such as the following: how did English express speech acts such as greetings, apologies, requests in the past?, how did Duzen/Siezen work in English and why did it vanish?, what counted as polite/impolite in earlier English and how is this explainable with modern politeness theories?, which pragmatic markers (like mod. you know) did people use and for which functions? etc. The course starts in the first week of term, i.e. on April 1... (weiter siehe Digicampus)

#### **Language and Humour** (Hauptseminar)

Conversational humour is a ubiquitous feature of our everyday lives. Still, most people are unaware of the rich diversity of its subtypes, e.g. teasing, banter, deprecating humour, or figures of speech used for humorous purposes (e.g. humorous irony). Taking many forms and guises, conversational humour serves multiple communicative purposes and performs diverse interpersonal functions, for example, bonding and solidarity building, or, by contrast, promoting animosity and hostility. Another major focus in humour research has been humour's capacity to convey non-humorous meanings outside the humorous frame and the nature of the speaker's intentions underlying the production of a humorous message. Alongside intentionality, the negotiability of meaning (during the interaction or evolving through metatalk) is a key aspect in the interpretation of conversational humour. Finally, both the production and interpretation of humour highly depend on a cultural context in which it occurs. Cultural a... (weiter siehe Digicampus)

#### **The Language of Politics** (Hauptseminar)

Political language is a clearly persuasive form of discourse, which seeks to convince the audience of the validity of one's own view and one's integrity, on the one hand, and of the misguided nature of the political opponents' views, on the other hand. In this course, we will be drawing on the resources of (classical) rhetoric, discourse and conversation analysis, pragmatics and cognitive linguistics in order to analyse how examples of political speech (manifestos, speeches, parliamentary debates, media interviews) try to reach these aims. Aspects that will be treated include the following: stylistic means and figurative language, the Gricean maxims, speech act theory, politeness theory, presuppositions, and deixis. Examples will be drawn from the British and American context. Note: This is a Blockseminar taking place in Sion, June 19-24, 2016. There will be two preparatory meetings, the first one on Tuesday, April 12, 15:45, room to be announced.... (weiter siehe Digicampus)

#### **Prüfung**

**Linguistics: Variation, Text, Discourse (HS, 8 LP) ASWA**

Hausarbeit/Seminararbeit

#### **Prüfung**

**Linguistics: Variation, Text, Discourse (HS, 8 LP) ESW**

Hausarbeit/Seminararbeit

<b>Modul EAS-2824 (= MaAngl S06): Backgrounds in Linguistics (4 Ü/V, 10 LP) (= Hintergrundwissen zur englischen Sprachwissenschaft)</b>		ECTS/LP: 10
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge		
<b>Inhalte:</b> Diskussion ausgewählter Gebiete der theoretischen und angewandten Sprachwissenschaft sowie deren wissenschaftliche Voraussetzungen und Ursprünge im Rahmen von Phonologie, Morphologie, Syntax, Pragmatik und Diskurs.		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Ausdifferenzierung sprachwissenschaftlicher Fachkenntnisse sowie deren Verifizierung bzw. Falsifizierung in Theorie und Praxis. Fundierte Kenntnisse der wichtigsten linguistischen Theorien sowie deren Anwendung im natürlichen Sprachgebrauch. <u>Methodenkompetenz:</u> Fähigkeit zur Analyse relevanter linguistischer Einheiten und Musterstrukturen sowie deren Differenzierung. Fähigkeit zur strategischen Anwendung der erworbenen Kenntnisse in ausgewählten Diskursen sowie kontextspezifische Differenzierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Arbeitsaufwand:</b> Gesamt: 300 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	

<b>Modulteile</b>
<b>Modulteil: Ü/V Backgrounds in Linguistics A</b> <b>Lehrformen:</b> Vorlesung, Übung <b>Sprache:</b> Englisch / Deutsch
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Introduction to Old English (Übung)</b> The seminar will provide an introduction to the linguistic structure of Old English, i.e. its phonological and orthographical peculiarities, its morphology and syntax as well as its lexicon. We will advance from exercises on particular points to the reading and translating of selected texts, both prose and poetry. Through the texts, we will also gain insights into the history and culture of Anglo-Saxon England. The course starts in the first week of term, i.e. on April 12. <b>Language, Gender and Beyond (Übung)</b> Within media, education and everyday life, questions of gender have gained more and more importance during the last few years. But how can gender be approached linguistically? Do men and women really talk differently? Does it make a difference if men and women are addressed differently and if so? what effects can be expected by gender neutral language? Which conclusions can be drawn from an intercultural perspective? In this course, we

will try to answer these ? and other ? questions, starting off with a look at general theories of gender and locating gender linguistics within the field of humanities / social sciences. We will touch upon the subject within the frame of grammar, discourse analysis and sociolinguistics as well as introduce new disciplines such as queer linguistics and diversity studies.

### **Morphology and Word Formation (Übung)**

This course offers a more elaborate introduction and discussion of classic concepts in English morphology and word formation, e.g. inflexion, derivation, reduplication, backformation, compounding, clippings, blends, acronyms, conversion, etc. We will incrementally explore each concept, while improving our analytical skills, decomposing several word forms each week.

### **Powerful Language (Übung)**

Making a customer buy a specific product, stirring up an audience ahead of the presidential election or convincing a reader of the unavoidable necessity to militarily defeat terrorism can be taken as instances in which language works as a powerful instrument. One aim of the course is to introduce students to a range of analytical techniques for the critical analysis of texts. To understand their effects within specific historical and socio-political contexts in which those texts were produced is yet another essential part of the seminar. In a hands-on approach students are encouraged to analyse the ways in which authors/speakers employ powerful evaluative, rhetorical and persuasive strategies in order to align the reader/audience with their worldview. The methods introduced by Systemic Functional Linguistics (SFL) along with the principles of Critical Discourse Studies (CDS) complement the analytical toolbox with means to disclose the role that (ideologically informed) interactional mo... (weiter siehe Digicampus)

### **Semantics and Pragmatics (Übung)**

This course is about the meaning of words (lexical meanings), sentences (propositional meanings) and utterances (utterance meanings). Thus, we will not only discuss what words and sentences mean 'in and of themselves' - but also what we mean when we say/or them in particular contexts of use.

### **Syntax: Basics (Übung)**

Building on the syntactic skills acquired in the Introduction to English Linguistics, this course will provide a systematic overview of the principles and (formal and functional) categories of syntactic analysis with particular focus on Quirk et al.'s model. We will aim to strike a balance between theoretical considerations and hands-on analysis of authentic sentences.

### **The English Lexicon (Vorlesung)**

The lecture will deal with the structural properties of the English lexicon. One important aspect to be treated is its etymologically mixed character, together with the consequences such as wide-spread synonymy, delicate stylistic levels and the resulting requirements for lexicography. Another aspect concerns the morphological make-up of the lexicon, which - partly due the analytic character of English - shows a high degree of flexibility and innovativeness (cf. for example the numerous conversions and blends). A third aspect concerns combinability and fixedness within the lexicon, i.e. collocation, colligation and idiomaticity. Another point to be treated concerns the semantic relationships between words (e.g. antonymy) and how this shows up in actual English usage.

### **Ü Analyzing Variation (Übung)**

Variability is one of the most fundamental properties of language. In this course, we will approach linguistic variation from the perspective of Variationist Sociolinguistics, which studies the way language varies according to external (=social) and internal (=linguistic) factors. After developing a basic understanding of variation, linguistic variables and variationist methods, each student will work on an individual mini project over the course of the semester. The projects will involve compilation of a small dataset for analysis of a particular variable, circumscription of the variable context, coding of dependent and independent variables, quantitative analyses and visual presentation of results. The last sessions will be dedicated to the discussion of the variables examined. The goals of the seminar are to introduce students to the theoretical model of Variationist Sociolinguistics, to expand students' awareness of social and linguistic aspects of linguistic variation and to provi... (weiter siehe Digicampus)

### **Ü Articulatory Phonetics A (Übung)**

In this class you will be introduced to all the articulatory organs and processes involved in the production of speech starting from the brain "giving orders" to the muscles and including the lungs creating airflow, the larynx creating

voice as well as the supraglottal articulators that create speech sounds that finally leave your lips as air pressure fluctuations. The class will examine all the speech sounds possible in human languages, but of course there will be a special focus on the speech sounds of English and the characteristics best used to describe them.

#### **Ü Articulatory Phonetics B (Übung)**

In this class you will be introduced to all the articulatory organs and processes involved in the production of speech starting from the brain "giving orders" to the muscles and including the lungs creating airflow, the larynx creating voice as well as the supraglottal articulators that create speech sounds that finally leave your lips as air pressure fluctuations. The class will examine all the speech sounds possible in human languages, but of course there will be a special focus on the speech sounds of English and the characteristics best used to describe them.

#### **Ü Prosodic Features (Übung)**

This seminar focuses on the main prosodic/suprasegmental features duration, intensity and frequency. We will look both at their phonetic characteristics in the transmission (Acoustic Phonetics) and the reception/perception (Auditory Phonetics) of speech and their linguistic or paralinguistic function in terms of stress, intonation and the rhythmic structure of speech, i.e. addressing issues of Prosodic and Metrical Phonology.

### **Modulteil: Ü/V Backgrounds in Linguistics B**

**Lehrformen:** Vorlesung, Übung

**Sprache:** Englisch / Deutsch

#### **Zugeordnete Lehrveranstaltungen:**

##### **Introduction to Old English (Übung)**

The seminar will provide an introduction to the linguistic structure of Old English, i.e. its phonological and orthographical peculiarities, its morphology and syntax as well as its lexicon. We will advance from exercises on particular points to the reading and translating of selected texts, both prose and poetry. Through the texts, we will also gain insights into the history and culture of Anglo-Saxon England. The course starts in the first week of term, i.e. on April 12.

##### **Language, Gender and Beyond (Übung)**

Within media, education and everyday life, questions of gender have gained more and more importance during the last few years. But how can gender be approached linguistically? Do men and women really talk differently? Does it make a difference if men and women are addressed differently and if so? what effects can be expected by gender neutral language? Which conclusions can be drawn from an intercultural perspective? In this course, we will try to answer these and other questions, starting off with a look at general theories of gender and locating gender linguistics within the field of humanities / social sciences. We will touch upon the subject within the frame of grammar, discourse analysis and sociolinguistics as well as introduce new disciplines such as queer linguistics and diversity studies.

##### **Morphology and Word Formation (Übung)**

This course offers a more elaborate introduction and discussion of classic concepts in English morphology and word formation, e.g. inflexion, derivation, reduplication, backformation, compounding, clippings, blends, acronyms, conversion, etc. We will incrementally explore each concept, while improving our analytical skills, decomposing several word forms each week.

##### **Powerful Language (Übung)**

Making a customer buy a specific product, stirring up an audience ahead of the presidential election or convincing a reader of the unavoidable necessity to militarily defeat terrorism can be taken as instances in which language works as a powerful instrument. One aim of the course is to introduce students to a range of analytical techniques for the critical analysis of texts. To understand their effects within specific historical and socio-political contexts in which those texts were produced is yet another essential part of the seminar. In a hands-on approach students are encouraged to analyse the ways in which authors/speakers employ powerful evaluative, rhetorical and persuasive strategies in order to align the reader/audience with their worldview. The methods introduced by Systemic Functional Linguistics (SFL) along with the principles of Critical Discourse Studies (CDS) complement the analytical toolbox with means to disclose the role that (ideologically informed) interactional mo... (weiter siehe Digicampus)



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**Syntax: Basics (Übung)**

Building on the syntactic skills acquired in the Introduction to English Linguistics, this course will provide a systematic overview of the principles and (formal and functional) categories of syntactic analysis with particular focus on Quirk et al.'s model. We will aim to strike a balance between theoretical considerations and hands-on analysis of authentic sentences.

**The English Lexicon (Vorlesung)**

The lecture will deal with the structural properties of the English lexicon. One important aspect to be treated is its etymologically mixed character, together with the consequences such as wide-spread synonymy, delicate stylistic levels and the resulting requirements for lexicography. Another aspect concerns the morphological make-up of the lexicon, which - partly due the analytic character of English - shows a high degree of flexibility and innovativeness (cf. for example the numerous conversions and blends). A third aspect concerns combinability and fixedness within the lexicon, i.e. collocation, colligation and idiomaticity. Another point to be treated concerns the semantic relationships between words (e.g. antonymy) and how this shows up in actual English usage.

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**Modulteil: Ü/V Backgrounds in Linguistics C**

**Lehrformen:** Vorlesung, Übung

**Sprache:** Englisch / Deutsch

**Zugeordnete Lehrveranstaltungen:**

**Introduction to Old English (Übung)**

The seminar will provide an introduction to the linguistic structure of Old English, i.e. its phonological and orthographical peculiarities, its morphology and syntax as well as its lexicon. We will advance from exercises on particular points to the reading and translating of selected texts, both prose and poetry. Through the texts, we will also gain insights into the history and culture of Anglo-Saxon England. The course starts in the first week of term, i.e. on April 12.

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### **Modulteil: Ü/V Backgrounds in Linguistics D**

**Lehrformen:** Vorlesung, Übung

**Sprache:** Englisch / Deutsch

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**Prüfung**

**Backgrounds in Linguistics (4 Ü/V, 10 LP) ASWA**

Modulprüfung, (regelmäßige Teilnahme oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung), unbenotet

**Prüfung**

**Backgrounds in Linguistics (4 Ü/V, 10 LP) ESW**

Modulprüfung, (regelmäßige Teilnahme oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung), unbenotet

<b>Modul EAS-2964 (= MaAngl S07): Linguistics: Advanced Studies (HS, 10 LP) (= Zentrale Themen der theoretischen und angewandten englischen Sprachwissenschaft)</b>		ECTS/LP: 10
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer		
<b>Inhalte:</b> Konsolidierung der zentralen Gebiete der theoretischen und angewandten Sprachwissenschaft. Gezielte Anwendung auf diskursive Kontexte (unter anderem Medienkommunikation, Fachsprache, historische Diskurse, gesprochene und geschriebene Sprache).		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Weitere Systematisierung sprachwissenschaftlicher Fachkenntnisse sowie eigenständige Einordnung unter Berücksichtigung relevanter synchroner und diachroner Parameter. <u>Methodenkompetenz:</u> Fähigkeit zur Analyse, Strukturierung und Klassifizierung relevanter linguistischer Sinn- und Struktureinheiten sowie deren Ausdifferenzierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ASWA oder ESW) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 300 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Linguistics: Advanced Studies</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Historical Pragmatics (Hauptseminar)</b> Linguistic pragmatics originally investigated modern spoken and usually interactive data, but has been extended for some time now also to historical data. There the questions arise how to deal with data that has only been transmitted in written form and how to extend pragmatic concepts and theories into the often very different situation in the past. In this course, we will have a closer look at what kind of (con)texts historical pragmatics works with, e.g. drama and other fictional dialogue, private letters, trial transcripts. We will also deal with topics such as the following: how did English express speech acts such as greetings, apologies, requests in the past?, how did Duzen/Siezen work in English and why did it vanish?, what counted as polite/impolite in earlier English and how is		

this explainable with modern politeness theories?, which pragmatic markers (like mod. you know) did people use and for which functions? etc. The course starts in the first week of term, i.e. on April 1... (weiter siehe Digicampus)

#### **Language and Humour** (Hauptseminar)

Conversational humour is a ubiquitous feature of our everyday lives. Still, most people are unaware of the rich diversity of its subtypes, e.g. teasing, banter, deprecating humour, or figures of speech used for humorous purposes (e.g. humorous irony). Taking many forms and guises, conversational humour serves multiple communicative purposes and performs diverse interpersonal functions, for example, bonding and solidarity building, or, by contrast, promoting animosity and hostility. Another major focus in humour research has been humour's capacity to convey non-humorous meanings outside the humorous frame and the nature of the speaker's intentions underlying the production of a humorous message. Alongside intentionality, the negotiability of meaning (during the interaction or evolving through metatalk) is a key aspect in the interpretation of conversational humour. Finally, both the production and interpretation of humour highly depend on a cultural context in which it occurs. Cultural a... (weiter siehe Digicampus)

#### **The Language of Politics** (Hauptseminar)

Political language is a clearly persuasive form of discourse, which seeks to convince the audience of the validity of one's own view and one's integrity, on the one hand, and of the misguided nature of the political opponents' views, on the other hand. In this course, we will be drawing on the resources of (classical) rhetoric, discourse and conversation analysis, pragmatics and cognitive linguistics in order to analyse how examples of political speech (manifestos, speeches, parliamentary debates, media interviews) try to reach these aims. Aspects that will be treated include the following: stylistic means and figurative language, the Gricean maxims, speech act theory, politeness theory, presuppositions, and deixis. Examples will be drawn from the British and American context. Note: This is a Blockseminar taking place in Sion, June 19-24, 2016. There will be two preparatory meetings, the first one on Tuesday, April 12, 15:45, room to be announced.... (weiter siehe Digicampus)

#### **Prüfung**

##### **Linguistics: Advanced Studies (HS, 10 LP) ASWA**

Hausarbeit/Seminararbeit

#### **Prüfung**

##### **Linguistics: Advanced Studies (HS, 10 LP) ESW**

Hausarbeit/Seminararbeit

<b>Modul EAS-1864 (= MaAngl L08): Topics in Literary Studies I (HS, 8 LP) (= Bereiche und Methoden der englischen und amerikanischen Literaturwissenschaft I)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Werke, Themen und Epochen der englischsprachigen Literaturen		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben vertiefte Kenntnisse zu Werken, Themen und anderen Bereichen der englischsprachigen Literaturen. Sie sind in der Lage, komplexe literaturwissenschaftliche Fragestellungen mit Hilfe fachwissenschaftlicher Methoden, Termini und Analyseverfahren zu bearbeiten und (diese) Sinnstiftungsprozesse kritisch zu reflektieren. <u>Methodisch:</u> Die Studierenden erschließen selbstständig Forschungsliteratur aus den betreffenden Spezialgebieten. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden vertiefen literaturwissenschaftliche und -theoretische Argumentations- und Vertextungsstrategien. Dabei sind sie in der Lage, anspruchsvolle literaturwissenschaftliche Problemstellungen und Forschungsfragen, in exemplarischer Vorbereitung auf die Master-Arbeit, selbständig zu entwickeln. <u>Sozial/personal/kommunikativ:</u> Die Studierenden vertiefen die literaturwissenschaftliche und -theoretische Fachsprache und ihre (akademische und interkulturelle) Kommunikationskompetenz. Sie erwerben ein vertieftes fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung vertieft und eigenständig zu befassen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Topics in Literary Studies I</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>African American Drama until 1950</b> (Hauptseminar) It is the aim of this course to acquaint students with African American Drama, written and staged until the mid-twentieth century. In opposition to mainstream drama of the early twentieth century, the development of African American drama was subject to different circumstances. Possibilities for people of color who were engaged in theatre and drama - producers, writers, actors, and not least audiences - were adverse, marked by racism,		



oppression, and financial adverse circumstances. Additionally, a deeply ingrained racism in the American society added to the circumstances under which African American drama was written and produced. Nevertheless, the first half of the 20th century can also be interpreted as a period in times with various waves of creativity and emancipation, e.g. during the Harlem Renaissance (cf. New Negro Movement), marked by activist forms of playwriting that was supposed to counter the stereotyped and racist stance of some forms of mainstream entertainment (e.g. in... (weiter siehe Digicampus))

### **HS (M.A.) From Can.Lit to Trans.Can.Lit: Diversity in Canadian Literature and Culture (Hauptseminar)**

The study and conceptualization of Canadian literature has witnessed decisive changes throughout the 20th and 21st century. This course examines how, in the process of nation building, national literature was challenged by the re-conceptualization of Canada as multicultural and is currently undergoing a transition towards what Smaro Kamboureli and Roy Miki have called Tans.Can.Lit, a critical engagement that is ?marked by a keen awareness of how history, ideology, method, pedagogy, capital economies, cultural capital, institutional and social structures, community, citizenship, advocacy, racialization, indigeneity, diaspora, and globalization are all intricately related to CanLit? (2007, xv).

### **Independent Studies for Master's Students (Hauptseminar)**

This course is designed for students in the Anglistik/Amerikanistik master?s program and affiliated programs. It allows students to further individual research interests by writing a paper on a literary or cultural studies topic of their choice. Students will be guided through the different stages of this process. A number of individual meetings will be arranged during the term in which you are expected to report on the progress of your research. A first introductory session will take place by the end of April.

### **Major American Short Stories (Hauptseminar)**

The seminar continues the seminar on the American short story of the nineteenth century and deals with short stories of the twentieth to the twenty-first centuries. Writers and texts discussed will include Sherwood Anderson, ?Death in the Woods? Ernest Hemingway, ?Big, Two-Hearted River,? ?Hills Like White Elephants,? ?Cat in the Rain? William Faulkner, ?Dry September,? ?A Rose for Emily? Zora Neal Hurston, ?Sweat? John Barth, ?Lost in the Funhouse? Eudory Welty, ?Where is the Voice Coming from?? Louise Erdrich, ?Fleur? Oscar Casares, ?Chango,? ?Domingo?

### **Neuere Texte und Theorien der amerikanischen Literatur**

Das OS des Sommersemesters wird neueste Eco-theory mit aktuellen Texten der amerikanischen Literatur verbinden. Genauere Angaben dazu per Rundschreiben.

### **Speculative Fiction (Hauptseminar)**

'Speculative fiction' is a vague and contested genre label, but perhaps still useful when understood as an umbrella term for a whole range of fictional narrative genres such as science fiction, utopia/dystopia, fantasy, horror, alternate history, magic realism, cyberpunk, steampunk and the like. In the broadest sense, a narrative can be called speculative whenever it presents as real such elements that clearly deviate from probable and plausible reality as we know it. In a narrower sense, speculative fiction means imaginative narratives that speculate about the possibility and consequence of a world notably different from ours, e.g. in a technologically advanced future (science fiction), a different present (as in most fantasy or horror fiction, but also the utopian/dystopian non-place, which often lies in the future too), or an altered past (alternate history). In this compact course, we will explore examples of speculative fiction in different directions. Besides establishing common... (weiter siehe Digicampus)

### **The Prison and American Art (Hauptseminar)**

This is a four week seminar which examines prison as a central topic and metaphor in American literature and art. This course will be taught by Prof. Dr. Tony Magistrale of the Department of English, University of Vermont. The seminar will take place on the following dates: Monday, Tuesday, Thursday, 14.00 ? 15.30 from June 13-16, June 20-23, June 27-30, July 4-7. Texts to be discussed in this seminar include: - Edgar Allan Poe: The Philosophy of Composition, The Raven, The Bells, The City in the Sea, Ligeia, House of Usher, The Tell-Tale Heart - Nathaniel Hawthorne: Young Goodman Brown, The Birthmark, The Artist of the Beautiful, Rappaccini's Daughter - Selected poems by Emily Dickinson - A discussion of The Shawshank Redemption: novel (Stephen King) into film (Frank Darabont), prison into art. Students are strongly advised to obtain their own copies of the texts. A reader with course material will be made available at the beginning of the seminar.... (weiter siehe Digicampus)

**Prüfung**

**Topics in Literary Studies I (HS, 8 LP) ALW**

Hausarbeit/Seminararbeit

**Prüfung**

**Topics in Literary Studies I (HS, 8 LP) ELW**

Hausarbeit/Seminararbeit

**Prüfung**

**Topics in Literary Studies I (HS, 8 LP) NELK**

Hausarbeit/Seminararbeit

<b>Modul EAS-1874 (= MaAngl L09): Topics in Literary Studies II (HS, 8 LP) (= Bereiche und Methoden der englischen und amerikanischen Literaturwissenschaft II)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Vertiefte literaturwissenschaftliche Analyse und Interpretation von Texten, Schwerpunkt: Struktur und Gebrauch der englischen Sprache		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben vertiefte Kenntnisse zu Werken, Themen und anderen Bereichen der englischsprachigen Literaturen. Sie sind in der Lage, komplexe literaturwissenschaftliche Fragestellungen mit Hilfe fachwissenschaftlicher Methoden, Termini und Analyseverfahren zu bearbeiten und (diese) Sinnstiftungsprozesse kritisch zu reflektieren. <u>Methodisch:</u> Die Studierenden erschließen selbstständig Forschungsliteratur aus den betreffenden Spezialgebieten. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden vertiefen literaturwissenschaftliche und -theoretische Argumentations- und Vertextungsstrategien. Dabei sind sie in der Lage, anspruchsvolle literaturwissenschaftliche Problemstellungen und Forschungsfragen, in exemplarischer Vorbereitung auf die Master-Arbeit, selbständig zu entwickeln. <u>Sozial/personal/kommunikativ:</u> Die Studierenden vertiefen die literaturwissenschaftliche und -theoretische Fachsprache und ihre (akademische und interkulturelle) Kommunikationskompetenz. Sie erwerben ein vertieftes fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung vertieft und eigenständig zu befassen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Topics in Literary Studies II</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>African American Drama until 1950</b> (Hauptseminar) It is the aim of this course to acquaint students with African American Drama, written and staged until the mid-twentieth century. In opposition to mainstream drama of the early twentieth century, the development of African American drama was subject to different circumstances. Possibilities for people of color who were engaged		

in theatre and drama - producers, writers, actors, and not least audiences - were adverse, marked by racism, oppression, and financial adverse circumstances. Additionally, a deeply ingrained racism in the American society added to the circumstances under which African American drama was written and produced. Nevertheless, the first half of the 20th century can also be interpreted as a period in times with various waves of creativity and emancipation, e.g. during the Harlem Renaissance (cf. New Negro Movement), marked by activist forms of playwriting that was supposed to counter the stereotyped and racist stance of some forms of mainstream entertainment (e.g. in... (weiter siehe Digicampus))

### **HS (M.A.) From Can.Lit to Trans.Can.Lit: Diversity in Canadian Literature and Culture (Hauptseminar)**

The study and conceptualization of Canadian literature has witnessed decisive changes throughout the 20th and 21st century. This course examines how, in the process of nation building, national literature was challenged by the re-conceptualization of Canada as multicultural and is currently undergoing a transition towards what Smaro Kamboureli and Roy Miki have called Tans.Can.Lit, a critical engagement that is ?marked by a keen awareness of how history, ideology, method, pedagogy, capital economies, cultural capital, institutional and social structures, community, citizenship, advocacy, racialization, indigeneity, diaspora, and globalization are all intricately related to CanLit? (2007, xv).

### **Independent Studies for Master's Students (Hauptseminar)**

This course is designed for students in the Anglistik/Amerikanistik master?s program and affiliated programs. It allows students to further individual research interests by writing a paper on a literary or cultural studies topic of their choice. Students will be guided through the different stages of this process. A number of individual meetings will be arranged during the term in which you are expected to report on the progress of your research. A first introductory session will take place by the end of April.

### **Major American Short Stories (Hauptseminar)**

The seminar continues the seminar on the American short story of the nineteenth century and deals with short stories of the twentieth to the twenty-first centuries. Writers and texts discussed will include Sherwood Anderson, ?Death in the Woods? Ernest Hemingway, ?Big, Two-Hearted River,? ?Hills Like White Elephants,? ?Cat in the Rain? William Faulkner , ?Dry September,? ?A Rose for Emily? Zora Neal Hurston, ?Sweat? John Barth, ?Lost in the Funhouse? Eudory Welty, ?Where is the Voice Coming from?? Louise Erdrich, ?Fleur? Oscar Casares, ? Chango,? ?Domingo?

### **Neuere Texte und Theorien der amerikanischen Literatur**

Das OS des Sommersemesters wird neueste Eco-theory mit aktuellen Texten der amerikanischen Literatur verbinden. Genauere Angaben dazu per Rundschreiben.

### **Speculative Fiction (Hauptseminar)**

'Speculative fiction' is a vague and contested genre label, but perhaps still useful when understood as an umbrella term for a whole range of fictional narrative genres such as science fiction, utopia/dystopia, fantasy, horror, alternate history, magic realism, cyberpunk, steampunk and the like. In the broadest sense, a narrative can be called speculative whenever it presents as real such elements that clearly deviate from probable and plausible reality as we know it. In a narrower sense, speculative fiction means imaginative narratives that speculate about the possibility and consequence of a world notably different from ours, e.g. in a technologically advanced future (science fiction), a different present (as in most fantasy or horror fiction, but also the utopian/dystopian non-place, which often lies in the future too), or an altered past (alternate history). In this compact course, we will explore examples of speculative fiction in different directions. Besides establishing common... (weiter siehe Digicampus)

### **The Prison and American Art (Hauptseminar)**

This is a four week seminar which examines prison as a central topic and metaphor in American literature and art. This course will be taught by Prof. Dr. Tony Magistrale of the Department of English, University of Vermont. The seminar will take place on the following dates: Monday, Tuesday, Thursday, 14.00 ? 15.30 from June 13-16, June 20-23, June 27-30, July 4-7. Texts to be discussed in this seminar include: - Edgar Allan Poe: The Philosophy of Composition, The Raven, The Bells, The City in the Sea, Ligeia, House of Usher, The Tell-Tale Heart - Nathaniel Hawthorne: Young Goodman Brown, The Birthmark, The Artist of the Beautiful, Rappaccini's Daughter - Selected poems by Emily Dickinson - A discussion of The Shawshank Redemption: novel (Stephen King) into film (Frank

Darabont), prison into art. Students are strongly advised to obtain their own copies of the texts. A reader with course material will be made available at the beginning of the seminar.... (weiter siehe Digicampus)

**Prüfung**

**Topics in Literary Studies II (HS, 8 LP) ALW**

Hausarbeit/Seminararbeit

**Prüfung**

**Topics in Literary Studies II (HS, 8 LP) ELW**

Hausarbeit/Seminararbeit

**Prüfung**

**Topics in Literary Studies II (HS, 8 LP) NELK**

Hausarbeit/Seminararbeit

<b>Modul EAS-1511 (= MaAngl L10): Literary Studies: Backgrounds 2 (ÜV/Ex, 4 LP) (= Vertiefende Studien zur englischen und amerikanischen Literaturwissenschaft)</b>		ECTS/LP: 4
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Annika McPherson Prof. Dr. Martin Middeke, Prof. Dr. Hubert Zapf		
<b>Inhalte:</b> Vertiefende Studien zentraler Themen (Werke, Autoren, Genres, Geschichte) der englischsprachigen Literaturwissenschaft		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben erweiternde Hintergrundkenntnisse in der Geschichte der englischsprachigen Literaturen. Sie sind in der Lage, literarische Werke in ihren jeweiligen kultur- und literaturgeschichtlichen Entstehungskontext einzuordnen. <u>Methodisch:</u> Die Studierenden lernen, längeren Instruktionsphasen konzentriert zu folgen sowie diese in eigenständigen Notizen festzuhalten und in ihre eigene Wissensstruktur zu übertragen. Sie lernen, literatur- und kulturgeschichtliche Entwicklungen zu identifizieren und in ihren Zusammenhängen nachzuvollziehen. Die Studierenden üben dabei literaturwissenschaftliche Argumentations- und Vertextungsstrategien ein. <u>Sozial/personal/kommunikativ:</u> Die Studierenden bauen die literaturwissenschaftliche Fachsprache und ihre (akademische sowie interkulturelle) Kommunikationskompetenz weiter aus. Sie erwerben fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 120 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: ÜV/Ex Literary Studies: Backgrounds 2</b> <b>Lehrformen:</b> Vorlesung, Übung, Exkursion <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>An Introduction to Video Game Studies (Übung)</b> The course aims to give students an introduction to the critical study of video games. This semester the focus will lie on the evolution of gameplay and how the genres of the adventure game and the first-person shooter have developed in the course of the last two decades. Naturally, selective readings will be the main pillar of our discussion and will focus on topics such as history, genre, space, narrative, presence, perspective, agency and authorship. In addition, we will play and discuss a broad range of video games (see list below) ranging from classics such as Blade Runner and System Shock to modern variants of these genres. For this purpose, there		

will be four double-sessions during the semester which will give students the opportunity to shortly present certain aspect of the games at hand. This will reward you with 2LP. An additional achievement may be unlocked if you choose to write an essay of 800 words (3LP) or of 1200 words (4LP). List of Games: (could still change) The Drea... (weiter siehe Digicampus)

### **Contemporary Autobiography (Übung)**

Despite its origin in antiquity, the development of autobiography as a literary genre roughly correlates with the emergence of the modern subject in the 19th century. The broad definition of autobiography as the "description (graphia) of an individual human life (bios) by the individual himself (auto-)" (Georg Misch) already hints at the diversity and flexibility of the genre. Since the late 20th century, the increasing interest in autobiographical writing has particularly encouraged both thematically and stylistically experimental engagements with self-narration. Which innovations does contemporary "life writing" thus contribute to the traditional notion of autobiography, as developed by Augustine or Rousseau? The focus of this course will be on recent forms of "auto-text", thematic priorities, and selected problems of self-representation (e.g. self and subjectivity, narrative identity, memory). Furthermore, we will approach the dimensions of factual and fictional autobiography as wel... (weiter siehe Digicampus)

### **Drama Analysis (Übung)**

This course provides students with the basic skills needed for analysing drama through both theory and practice. Key concepts of drama analysis including the duality of drama and theatre, time, space, and open and closed form will be studied and applied to two plays, John Osborne's classic *Look back in Anger* (1957) and Martin Crimp's ? postdramatic? play *Attempts on her Life* (1997). Drama Analysis is one of the five major areas relevant to literary studies (prose, drama, poetry, film, and literary theory) and is offered once every year. Students are advised to have attended all analysis courses before registering for their final exams.

### **Erzähltextanalyse (Übung)**

This course aims at introducing and applying central concepts and categories of narrative theory. Those include not only the tripartite model of author, narrator, and reader but also the choice of narrative point of view, strategies of rendering consciousness, and the treatment of time and space. Our study of these categories will be accompanied by and advanced in classroom-based analyses of selected narrative texts. In addition to various samples from the English and American literary canon, we will take Kazuo Ishiguro's 1989 novel *The Remains of the Day*, which must be purchased and read by all participants, as our example. Please buy the following edition of the text: Ishiguro, Kazuo. *The Remains of the Day*. London: Faber and Faber, 1999. All theoretical texts will be uploaded on Digicampus in due course. Narrative Analysis is one of the five major areas relevant to literary studies (prose, drama, poetry, film, and literary theory) and is offered once every year. Students are advised... (weiter siehe Digicampus)

### **Examenskolloquium (Kolloquium)**

Das Kolloquium dient der Vorbereitung der Staatsexamensprüfungen im Bereich der amerikanischen Literaturwissenschaft und der Magisterprüfungen im Fach Amerikanistik. Der Semesterplan richtet sich auch nach den Wünschen und Planungen der Teilnehmer, beinhaltet aber in jedem Fall folgende Themen: Überblick über das im schriftlichen Staatsexamen geforderte Hintergrundwissen; Form und Struktur von Prüfungssays; gemeinsame Bearbeitung schriftlicher Examensaufgaben; Hinweise zu mündlichen Prüfungen. N.B. Beim Examenskolloquium handelt es sich nicht um ein literaturgeschichtliches Repetitorium.

### **Examenskolloquium Englische Literaturwissenschaft (Kolloquium)**

Das Examenskolloquium bereitet Studierende auf das Lehramt-Staatsexamen im Fachgebiet Englische Literaturwissenschaft vor, indem Anregungen zur Prüfungsvorbereitung sowie Anleitungen zur gezielten, erfolgreichen Planung des Examens gegeben werden. Die Studierenden werden mit den Anforderungen des schriftlichen Staatsexamens der LPO I von 2008 im Fach Englisch/Literaturwissenschaft vertraut gemacht und erhalten Strategien für die Klausurvorbereitung. Dazu werden Beispiele für Klausuraufgaben diskutiert und schriftliche Prüfungssituationen simuliert. Teile des Kolloquiums werden als Blockveranstaltung gehalten. Die Zeiten werden noch rechtzeitig angekündigt.

### **Modern British Drama: 1890 to the Present (Übung)**

This course tries to provide a comprehensive overview over the most important developments in British drama since the end of the nineteenth century. In particular, we will have a close look at influential formal innovations and the indissoluble relation between form and content. Starting with the English 'New Drama', we will touch on the concept of the 'well-made play', the influence of George Bernard Shaw, the 'theatre of the absurd', the movement of the 'angry young men', Brechtian influence on British drama, 'in yer face theatre', and postdramatic tendencies. We will read and discuss in detail four plays by different playwrights who can be considered representatives of their respective time and style of writing. In addition, we will use short excerpts from other plays and theoretical texts to trace and understand significant changes in the history of modern British drama.... (weiter siehe Digicampus)

#### **Postmodernism: Theory, Literature and Film (Übung)**

In his recent essay, Mathias Nilges describes Postmodernism as 'a moment in literary history?' and a general 'periodizing term?' (Nilges). In this respect, this seminar will explore the philosophical, socio-cultural and aesthetic debates associated with postmodernism. As a profound skepticism towards notions of history, language, representation, and authenticity became a shaping factor in the emergence of innovative narrative and representational conventions, postmodern fiction set out to develop new forms of artistic practice and expression foregrounding concepts such as self-reflexivity, hybridity, playfulness. Students will be introduced to a number of theoretical writings (e.g. Lyotard and Baudrillard) which epitomize and account for the epochal shifts in later twentieth century Western society and culture. We will then discuss a number of major examples of postmodern literature and film (including: Kurt Vonnegut's *Slaughterhouse-Five* (1969), Ridley Scott's *Bladerunner* (1982) and Que... (weiter siehe Digicampus)

#### **Reading American Fiction: Satire, Humor and Irony (Übung)**

'More than any other time in history, mankind faces a crossroads. One path leads to despair and utter hopelessness. The other, to total extinction. Let us pray we have the wisdom to choose correctly.' Woody Allen This course will offer a practice of close reading of satirical texts by various American writers. Starting from an analysis of how satire, humor and irony works in fiction, we will read canonized texts of American fiction as well as a wider range of contemporary satirical stories. From comic relief to literary landscapes of intertextuality and cultural references satirical stories include exaggeration, humor, irony or the ridicule while functioning as a comment on the 'real world?.'

#### **Reading John Milton's *Paradise Lost* (Übung)**

If you had to come up with a definite top ten list of English poets, you would see John Milton making the top three a hundred times out of a hundred. He is widely regarded as one of the most distinguished and ingenious writers in the English language, perhaps only rivaled by William Shakespeare and he has inspired other writers throughout the entire English literary history. One may only think of John Keats' famous letters and notebook entries which finally culminated in his conception of a 'negative capability?'. Furthermore, Keats' allusions to *Paradise Lost* in *The Eve of St. Agnes* are unforgettable examples of Milton's influence and literary heritage. Our course sets out to explore Milton's masterpiece, its topics, characters and how it became one of the most influential texts of English literary history. In order to do so, we will read the epic poem book by book as the semester progresses and discuss classic as well as recent interpretations. I expect all students to get hold of a c... (weiter siehe Digicampus)

#### **Realism/Neorealism (Übung)**

This course will acquaint students with the literary tradition of American realism. Being a major trend of artistic practice and expression in the later nineteenth century, literary realism traditionally aims at an authentic reflection of and engagement with life, society, and culture 'an aesthetic convention which proved especially problematic and dissatisfying in the subsequent modernist and postmodernist episteme. Recent contemporary American fiction, however, suggests a trend towards realist conventions of writing and storytelling. In the course of this seminar, students will be introduced to the narratological, thematic and stylistic nature and strategies of realism. We will apply and examine key concepts in our discussion of major representatives of American realism (such as Henry James, Mark Twain). In the second half of the term, we will investigate new perspectives on recent trends in literary realism and explore in what ways realist techniques and strategies are employed in... (weiter siehe Digicampus)

#### **Self, Identity and Narration (Übung)**



"If you wake up at a different time in a different place, could you wake up as a different person?? ? Chuck Palahniuk Fight Club The question of ?Who am I?? and issues of the ?sameness of self over time? or varieties of identity/identities seem essential in literary studies. This course will analyze terms like ?self? and ?identity? and how American fiction deals with these terms. Self-consciousness and socio-psychological concepts will be considered as well as seminal texts of mental representation of self or self-loss. Definitions of self and identity will be approached introducing psychological, sociological and narratological contemporary theories. Classic and newer texts and examples will be examined applying these various concepts.

#### **Survey of English Literature I: Early Modernism and Restoration** (Vorlesung)

This is the first of a four-part series of lectures on English literary history from the 16th century up to the present. The first course will focus on Early Modern literature, i.e. from the English Renaissance (c. 1500-1660) to the Restoration period (1660-1680). It covers the Elizabethan and Jacobean Ages, Cromwell?s Commonwealth republic and the years before the Glorious Revolution (Milton's \_Paradise Lost\_, Bunyan's \_Pilgrim's Progress\_, Restoration comedy). Participants are expected to read a wide range of textual samples and examples by relevant authors. A reader with assorted texts will be made available at the beginning of term. Besides that, students are required to obtain their own copy of William Shakespeare's \_King Lear\_. It is highly advisable to read this play before the beginning of term in order to alleviate the reading load during the semester.... (weiter siehe Digicampus)

#### **The Sonnet** (Übung)

The sonnet is one of the most wide-spread and easily recognisable poetic forms. Originating in 13th-century Italy, this poetic form became immensely popular among poets in the Renaissance and was widely used across Europe. The first sonnets in English were written in the 16th century and the form quickly flourished, with Shakespeare's sonnets standing out among Early Modern poetry. Ever since the Renaissance (i.e. in all subsequent periods of literary history up to the present day), poets have written sonnets, adapting the form that was originally associated with love poetry for their own purposes (political, religious, war poetry, ...) and some of the greatest poems in the English language are in fact sonnets. This course will trace the development of the sonnet in English poetry from the Early Modern period to the present day. We will analyse recurring themes and motifs and see how they are picked up at specific times in literary history. In this context, students will have the oppor... (weiter siehe Digicampus)

#### **Ü Diversity in Cultural Studies** (Übung)

As an academic exercise cultural studies is based on the conviction that the study of cultural processes, such as the production, circulation and use of cultural artifacts, is important to an in depth understanding of the ways in which ?power? manifests itself in the social and political orders of all human communities. Diversity studies enquire into common structures of oppression based on constructions of hegemonic identities, e.g. male, white, heterosexual, etc. It looks at the cultural contributions in society, culture and history of those historically underrepresented and denied access to power due to their racial, class, gender, sexual, etc. identities.

#### **Prüfung**

##### **Literary Studies: Backgrounds 2 (Ü/V/Ex, 4 LP) ALW**

Modulprüfung, (Klausur oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung)

#### **Prüfung**

##### **Literary Studies: Backgrounds 2 (Ü/V/Ex, 4 LP) ELW**

Modulprüfung, (Klausur oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung)

#### **Prüfung**

##### **Literary Studies: Backgrounds 2 (Ü/V/Ex, 4 LP) NELK**

Modulprüfung, (Klausur oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung)

<b>Modul EAS-2934 (= MaAngl S08): Linguistics: Form and Meaning (HS, 8 LP) (= Theorien und Methoden der englischen Sprachwissenschaft)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer		
<b>Inhalte:</b> Vertiefung ausgewählter Theorien zur Sprachstruktur, Semantik und Pragmatik sowie deren kritische Analyse. Gezielte Anwendung im Diskurs (unter anderem Medienkommunikation, gesprochene und geschriebene Sprache).		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Ausdifferenzierung sprachwissenschaftlicher Fachkenntnisse sowie eigenständige Entwicklung anspruchsvoller Problemstellungen und deren Verifizierung bzw. Falsifizierung in Theorie und Praxis. Fundierte Kenntnisse der wichtigsten linguistischen Theorien sowie deren Anwendung im natürlichen Sprachgebrauch. <u>Methodenkompetenz:</u> Fähigkeit zur Analyse relevanter linguistischer Einheiten und Musterstrukturen sowie deren Differenzierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ASWA oder ESW) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Linguistics: Form and Meaning</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Historical Pragmatics</b> (Hauptseminar) Linguistic pragmatics originally investigated modern spoken and usually interactive data, but has been extended for some time now also to historical data. There the questions arise how to deal with data that has only been transmitted in written form and how to extend pragmatic concepts and theories into the often very different situation in the past. In this course, we will have a closer look at what kind of (con)texts historical pragmatics works with, e.g. drama and other fictional dialogue, private letters, trial transcripts. We will also deal with topics such as the following: how did English express speech acts such as greetings, apologies, requests in the past?, how did Duzen/Siezen work in English and why did it vanish?, what counted as polite/impolite in earlier English and how is		

this explainable with modern politeness theories?, which pragmatic markers (like mod. you know) did people use and for which functions? etc. The course starts in the first week of term, i.e. on April 1... (weiter siehe Digicampus)

#### **Language and Humour** (Hauptseminar)

Conversational humour is a ubiquitous feature of our everyday lives. Still, most people are unaware of the rich diversity of its subtypes, e.g. teasing, banter, deprecating humour, or figures of speech used for humorous purposes (e.g. humorous irony). Taking many forms and guises, conversational humour serves multiple communicative purposes and performs diverse interpersonal functions, for example, bonding and solidarity building, or, by contrast, promoting animosity and hostility. Another major focus in humour research has been humour's capacity to convey non-humorous meanings outside the humorous frame and the nature of the speaker's intentions underlying the production of a humorous message. Alongside intentionality, the negotiability of meaning (during the interaction or evolving through metatalk) is a key aspect in the interpretation of conversational humour. Finally, both the production and interpretation of humour highly depend on a cultural context in which it occurs. Cultural a... (weiter siehe Digicampus)

#### **The Language of Politics** (Hauptseminar)

Political language is a clearly persuasive form of discourse, which seeks to convince the audience of the validity of one's own view and one's integrity, on the one hand, and of the misguided nature of the political opponents' views, on the other hand. In this course, we will be drawing on the resources of (classical) rhetoric, discourse and conversation analysis, pragmatics and cognitive linguistics in order to analyse how examples of political speech (manifestos, speeches, parliamentary debates, media interviews) try to reach these aims. Aspects that will be treated include the following: stylistic means and figurative language, the Gricean maxims, speech act theory, politeness theory, presuppositions, and deixis. Examples will be drawn from the British and American context. Note: This is a Blockseminar taking place in Sion, June 19-24, 2016. There will be two preparatory meetings, the first one on Tuesday, April 12, 15:45, room to be announced.... (weiter siehe Digicampus)

#### **Prüfung**

##### **Linguistics: Form and Meaning (HS, 8 LP) ASWA**

Hausarbeit/Seminararbeit

#### **Prüfung**

##### **Linguistics: Form and Meaning (HS, 8 LP) ESW**

Hausarbeit/Seminararbeit

<b>Modul EAS-2944 (= MaAnGl S09): Linguistics: Structure and Use (HS, 8 LP) (= Strukturen und Gebrauch der englischen Sprache)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer		
<b>Inhalte:</b> Vertiefung ausgewählter Theorien zur Sprachstruktur und Pragmatik (Schnittstelle Syntax-Pragmatik-Diskurs). Aufzeigung verschiedener Problembereiche und Diskussion des Verhältnisses von konstruiertem und natürlichem Sprachgebrauch.		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Ausdifferenzierung sprachwissenschaftlicher Fachkenntnisse sowie eigenständige Verifizierung bzw. Falsifizierung in Theorie und Praxis. Fundierte Kenntnisse der wichtigsten modernen linguistischen Theorien sowie deren Anwendung im natürlichen Sprachgebrauch. <u>Methodenkompetenz:</u> Fähigkeit zur Analyse relevanter linguistischer Einheiten, Musterstrukturen sowie deren Interaktion bei der Instanzierung im Sprachsystem. Fähigkeit zur strategischen Anwendung der erworbenen Kenntnisse in ausgewählten Diskursen sowie kontextspezifische Differenzierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ASWA oder ESW) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	

<b>Modulteile</b>
<b>Modulteil: HS Linguistics: Structure and Use</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Historical Pragmatics</b> (Hauptseminar) Linguistic pragmatics originally investigated modern spoken and usually interactive data, but has been extended for some time now also to historical data. There the questions arise how to deal with data that has only been transmitted in written form and how to extend pragmatic concepts and theories into the often very different situation in the past. In this course, we will have a closer look at what kind of (con)texts historical pragmatics works with, e.g. drama and other fictional dialogue, private letters, trial transcripts. We will also deal with topics such as

the following: how did English express speech acts such as greetings, apologies, requests in the past?, how did Duzen/Siezen work in English and why did it vanish?, what counted as polite/impolite in earlier English and how is this explainable with modern politeness theories?, which pragmatic markers (like mod. you know) did people use and for which functions? etc. The course starts in the first week of term, i.e. on April 1... (weiter siehe Digicampus)

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Political language is a clearly persuasive form of discourse, which seeks to convince the audience of the validity of one's own view and one's integrity, on the one hand, and of the misguided nature of the political opponents' views, on the other hand. In this course, we will be drawing on the resources of (classical) rhetoric, discourse and conversation analysis, pragmatics and cognitive linguistics in order to analyse how examples of political speech (manifestos, speeches, parliamentary debates, media interviews) try to reach these aims. Aspects that will be treated include the following: stylistic means and figurative language, the Gricean maxims, speech act theory, politeness theory, presuppositions, and deixis. Examples will be drawn from the British and American context. Note: This is a Blockseminar taking place in Sion, June 19-24, 2016. There will be two preparatory meetings, the first one on Tuesday, April 12, 15:45, room to be announced.... (weiter siehe Digicampus)

#### **Prüfung**

##### **Linguistics: Structure and Use (HS, 8 LP) ASWA**

Hausarbeit/Seminararbeit

#### **Prüfung**

##### **Linguistics: Structure and Use (HS, 8 LP) ESW**

Hausarbeit/Seminararbeit

<b>Modul EAS-2511 (= MaAngl S10): Linguistics: Backgrounds 2 (Ü/V, 4 LP) (= Vertiefende Studien zur englischen Sprachwissenschaft)</b>		ECTS/LP: 4
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Claudia Claridge Prof. Dr. Anita Fetzer		
<b>Inhalte:</b> Vertiefung ausgewählter Gebiete der theoretischen und angewandten Sprachwissenschaft sowie deren kritische Analyse im Rahmen von Phonologie, Morphologie, Syntax, Pragmatik, Textlinguistik (einschließlich (multimodaler) Diskursanalyse) und Medienlinguistik. Gezielte Anwendung im Kontext (Medienkommunikation, gesprochene und geschriebene Sprache, Varietätenlinguistik, Soziolinguistik).		
<b>Lernziele/Kompetenzen:</b> <u>Fachkompetenz:</u> Ausdifferenzierung sprachwissenschaftlicher Fachkenntnisse sowie eigenständige Entwicklung anspruchsvoller Problemstellungen und deren Verifizierung bzw. Falsifizierung in Theorie und Praxis. Fundierte Kenntnisse der wichtigsten linguistischen Theorien sowie deren Anwendung im natürlichen Sprachgebrauch. Fortgeschrittene Kenntnisse in der Klassifikation, Analyse und Interpretation unterschiedlicher Textgenres, der systematischen, theoriegebundenen Erfassung verborgener, impliziter Diskursbedeutungen, das Begreifen, Identifizieren und Verstehen pragmatischer, diskurslinguistischer und medienspezifischer Textphänomene. <u>Methodenkompetenz:</u> Fähigkeit zur Analyse relevanter linguistischer Einheiten und Musterstrukturen sowie deren Differenzierung. Fähigkeit zur strategischen Anwendung der erworbenen Kenntnisse in ausgewählten Diskursen (Fachsprache, Medienkommunikation) sowie kontextspezifische Differenzierung. <u>Sozialkompetenz:</u> Interkulturelle Kompetenz, Transferfähigkeiten, internationale Orientierung, Präsentations- und Diskussionsfähigkeit, Teamfähigkeit <u>Selbstkompetenz:</u> Selbstmanagement, fachliche Flexibilität		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ASWA oder ESW) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 120 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Moduleile</b>		
<b>Modulteil: Ü/V Linguistics: Backgrounds 2</b> <b>Lehrformen:</b> Vorlesung, Übung <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Introduction to Old English</b> (Übung)		

The seminar will provide an introduction to the linguistic structure of Old English, i.e. its phonological and orthographical peculiarities, its morphology and syntax as well as its lexicon. We will advance from exercises on particular points to the reading and translating of selected texts, both prose and poetry. Through the texts, we will also gain insights into the history and culture of Anglo-Saxon England. The course starts in the first week of term, i.e. on April 12.

### **Language, Gender and Beyond (Übung)**

Within media, education and everyday life, questions of gender have gained more and more importance during the last few years. But how can gender be approached linguistically? Do men and women really talk differently? Does it make a difference if men and women are addressed differently and if so? what effects can be expected by gender neutral language? Which conclusions can be drawn from an intercultural perspective? In this course, we will try to answer these and other questions, starting off with a look at general theories of gender and locating gender linguistics within the field of humanities / social sciences. We will touch upon the subject within the frame of grammar, discourse analysis and sociolinguistics as well as introduce new disciplines such as queer linguistics and diversity studies.

### **Morphology and Word Formation (Übung)**

This course offers a more elaborate introduction and discussion of classic concepts in English morphology and word formation, e.g. inflexion, derivation, reduplication, backformation, compounding, clippings, blends, acronyms, conversion, etc. We will incrementally explore each concept, while improving our analytical skills, decomposing several word forms each week.

### **Powerful Language (Übung)**

Making a customer buy a specific product, stirring up an audience ahead of the presidential election or convincing a reader of the unavoidable necessity to militarily defeat terrorism can be taken as instances in which language works as a powerful instrument. One aim of the course is to introduce students to a range of analytical techniques for the critical analysis of texts. To understand their effects within specific historical and socio-political contexts in which those texts were produced is yet another essential part of the seminar. In a hands-on approach students are encouraged to analyse the ways in which authors/speakers employ powerful evaluative, rhetorical and persuasive strategies in order to align the reader/audience with their worldview. The methods introduced by Systemic Functional Linguistics (SFL) along with the principles of Critical Discourse Studies (CDS) complement the analytical toolbox with means to disclose the role that (ideologically informed) interactional mo... (weiter siehe Digicampus)

### **Semantics and Pragmatics (Übung)**

This course is about the meaning of words (lexical meanings), sentences (propositional meanings) and utterances (utterance meanings). Thus, we will not only discuss what words and sentences mean 'in and of themselves' - but also what we mean when we say/or them in particular contexts of use.

### **Syntax: Basics (Übung)**

Building on the syntactic skills acquired in the Introduction to English Linguistics, this course will provide a systematic overview of the principles and (formal and functional) categories of syntactic analysis with particular focus on Quirk et al.'s model. We will aim to strike a balance between theoretical considerations and hands-on analysis of authentic sentences.

### **The English Lexicon (Vorlesung)**

The lecture will deal with the structural properties of the English lexicon. One important aspect to be treated is its etymologically mixed character, together with the consequences such as wide-spread synonymy, delicate stylistic levels and the resulting requirements for lexicography. Another aspect concerns the morphological make-up of the lexicon, which - partly due the analytic character of English - shows a high degree of flexibility and innovativeness (cf. for example the numerous conversions and blends). A third aspect concerns combinability and fixedness within the lexicon, i.e. collocation, colligation and idiomaticity. Another point to be treated concerns the semantic relationships between words (e.g. antonymy) and how this shows up in actual English usage.

### **Ü Analyzing Variation (Übung)**

Variability is one of the most fundamental properties of language. In this course, we will approach linguistic variation from the perspective of Variationist Sociolinguistics, which studies the way language varies according

to external (=social) and internal (=linguistic) factors. After developing a basic understanding of variation, linguistic variables and variationist methods, each student will work on an individual mini project over the course of the semester. The projects will involve compilation of a small dataset for analysis of a particular variable, circumscription of the variable context, coding of dependent and independent variables, quantitative analyses and visual presentation of results. The last sessions will be dedicated to the discussion of the variables examined. The goals of the seminar are to introduce students to the theoretical model of Variationist Sociolinguistics, to expand students' awareness of social and linguistic aspects of linguistic variation and to provi... (weiter siehe Digicampus)

#### **Ü Articulatory Phonetics A (Übung)**

In this class you will be introduced to all the articulatory organs and processes involved in the production of speech starting from the brain "giving orders" to the muscles and including the lungs creating airflow, the larynx creating voice as well as the supraglottal articulators that create speech sounds that finally leave your lips as air pressure fluctuations. The class will examine all the speech sounds possible in human languages, but of course there will be a special focus on the speech sounds of English and the characteristics best used to describe them.

#### **Ü Articulatory Phonetics B (Übung)**

In this class you will be introduced to all the articulatory organs and processes involved in the production of speech starting from the brain "giving orders" to the muscles and including the lungs creating airflow, the larynx creating voice as well as the supraglottal articulators that create speech sounds that finally leave your lips as air pressure fluctuations. The class will examine all the speech sounds possible in human languages, but of course there will be a special focus on the speech sounds of English and the characteristics best used to describe them.

#### **Ü Prosodic Features (Übung)**

This seminar focuses on the main prosodic/suprasegmental features duration, intensity and frequency. We will look both at their phonetic characteristics in the transmission (Acoustic Phonetics) and the reception/perception (Auditory Phonetics) of speech and their linguistic or paralinguistic function in terms of stress, intonation and the rhythmic structure of speech, i.e. addressing issues of Prosodic and Metrical Phonology.

#### **Prüfung**

##### **Linguistics: Backgrounds 2 (Ü/V, 4 LP) ASWA**

Modulprüfung, (Klausur oder Portfolioprfung, abhängig von der jeweiligen Lehrveranstaltung)

#### **Prüfung**

##### **Linguistics: Backgrounds 2 (Ü/V, 4 LP) ESW**

Modulprüfung, (Klausur oder Portfolioprfung, abhängig von der jeweiligen Lehrveranstaltung)



<b>Modul EAS-4445 (= MaAnGl C01): Topics in Cultural Studies I (HS, 8 LP) (= Kulturwissenschaft: Bereiche und Methoden I)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: PD Dr. Timo Müller		
<b>Inhalte:</b> Bereiche, Methoden und Forschungsthemen der anglophonen Kulturstudien		
<b>Lernziele/Kompetenzen:</b>		
<u>Fachlich:</u> Die Studierenden erwerben vertiefte wissenschaftliche Kenntnisse der englischsprachigen Kulturen. Sie sind in der Lage, komplexe kulturwissenschaftliche und -theoretische Fragestellungen mit Hilfe entsprechender Methoden, Termini und Analyseverfahren zu bearbeiten und (diese) Sinnstiftungsprozesse kritisch zu reflektieren.		
<u>Methodisch:</u> Die Studierenden erschließen selbstständig Forschungsliteratur aus den betreffenden Spezialgebieten. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden vertiefen kulturwissenschaftliche und -theoretische Argumentations- und Vertextungsstrategien. Dabei sind sie in der Lage, anspruchsvolle kulturwissenschaftliche Problemstellungen und Forschungsfragen selbständig zu entwickeln.		
<u>Sozial/personal/kommunikativ:</u> Die Studierenden vertiefen die kulturwissenschaftliche und -theoretische Fachsprache und ihre (akademische und interkulturelle) Kommunikationskompetenz. Sie erwerben ein vertieftes fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung vertieft und eigenständig zu befassen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> in der Regel mind. 1x pro Studienjahr	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Topics in Cultural Studies I</b>		
<b>Lehrformen:</b> Hauptseminar		
<b>Sprache:</b> Englisch / Deutsch		
<b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b>		
<b>African American Drama until 1950</b> (Hauptseminar)		
<p>It is the aim of this course to acquaint students with African American Drama, written and staged until the mid-twentieth century. In opposition to mainstream drama of the early twentieth century, the development of African American drama was subject to different circumstances. Possibilities for people of color who were engaged in theatre and drama - producers, writers, actors, and not least audiences - were adverse, marked by racism, oppression, and financial adverse circumstances. Additionally, a deeply ingrained racism in the American society added to the circumstances under which African American drama was written and produced. Nevertheless, the first half of the 20th century can also be interpreted as a period in times with various waves of creativity</p>		

and emancipation, e.g. during the Harlem Renaissance (cf. New Negro Movement), marked by activist forms of playwriting that was supposed to counter the stereotyped and racist stance of some forms of mainstream entertainment (e.g. in... (weiter siehe Digicampus)

### **HS (M.A.) From Can.Lit to Trans.Can.Lit: Diversity in Canadian Literature and Culture** (Hauptseminar)

The study and conceptualization of Canadian literature has witnessed decisive changes throughout the 20th and 21st century. This course examines how, in the process of nation building, national literature was challenged by the re-conceptualization of Canada as multicultural and is currently undergoing a transition towards what Smaro Kamboureli and Roy Miki have called Tans.Can.Lit, a critical engagement that is ?marked by a keen awareness of how history, ideology, method, pedagogy, capital economies, cultural capital, institutional and social structures, community, citizenship, advocacy, racialization, indigeneity, diaspora, and globalization are all intricately related to CanLit? (2007, xv).

### **Independent Studies for Master's Students** (Hauptseminar)

This course is designed for students in the Anglistik/Amerikanistik master?s program and affiliated programs. It allows students to further individual research interests by writing a paper on a literary or cultural studies topic of their choice. Students will be guided through the different stages of this process. A number of individual meetings will be arranged during the term in which you are expected to report on the progress of your research. A first introductory session will take place by the end of April.

### **Major American Short Stories** (Hauptseminar)

The seminar continues the seminar on the American short story of the nineteenth century and deals with short stories of the twentieth to the twenty-first centuries. Writers and texts discussed will include Sherwood Anderson, ?Death in the Woods? Ernest Hemingway, ?Big, Two-Hearted River,? ?Hills Like White Elephants,? ?Cat in the Rain? William Faulkner , ?Dry September,? ?A Rose for Emily? Zora Neal Hurston, ?Sweat? John Barth, ?Lost in the Funhouse? Eudory Welty, ?Where is the Voice Coming from?? Louise Erdrich, ?Fleur? Oscar Casares, ?Chango,? ?Domingo?

### **Neuere Texte und Theorien der amerikanischen Literatur**

Das OS des Sommersemesters wird neueste Eco-theory mit aktuellen Texten der amerikanischen Literatur verbinden. Genauere Angaben dazu per Rundschreiben.

### **Speculative Fiction** (Hauptseminar)

'Speculative fiction' is a vague and contested genre label, but perhaps still useful when understood as an umbrella term for a whole range of fictional narrative genres such as science fiction, utopia/dystopia, fantasy, horror, alternate history, magic realism, cyberpunk, steampunk and the like. In the broadest sense, a narrative can be called speculative whenever it presents as real such elements that clearly deviate from probable and plausible reality as we know it. In a narrower sense, speculative fiction means imaginative narratives that speculate about the possibility and consequence of a world notably different from ours, e.g. in a technologically advanced future (science fiction), a different present (as in most fantasy or horror fiction, but also the utopian/dystopian non-place, which often lies in the future too), or an altered past (alternate history). In this compact course, we will explore examples of speculative fiction in different directions. Besides establishing common... (weiter siehe Digicampus)

### **The Prison and American Art** (Hauptseminar)

This is a four week seminar which examines prison as a central topic and metaphor in American literature and art. This course will be taught by Prof. Dr. Tony Magistrale of the Department of English, University of Vermont. The seminar will take place on the following dates: Monday, Tuesday, Thursday, 14.00 ? 15.30 from June 13-16, June 20-23, June 27-30, July 4-7. Texts to be discussed in this seminar include: - Edgar Allan Poe: The Philosophy of Composition, The Raven, The Bells, The City in the Sea, Ligeia, House of Usher, The Tell-Tale Heart - Nathaniel Hawthorne: Young Goodman Brown, The Birthmark, The Artist of the Beautiful, Rappaccini's Daughter - Selected poems by Emily Dickinson - A discussion of The Shawshank Redemption: novel (Stephen King) into film (Frank Darabont), prison into art. Students are strongly advised to obtain their own copies of the texts. A reader with course material will be made available at the beginning of the seminar.... (weiter siehe Digicampus)

**Prüfung**

**Topics in Cultural Studies I (HS, 8 LP) ALW**

Hausarbeit/Seminararbeit

**Prüfung**

**Topics in Cultural Studies I (HS, 8 LP) ELW**

Hausarbeit/Seminararbeit

**Prüfung**

**Topics in Cultural Studies I (HS, 8 LP) NELK**

Hausarbeit/Seminararbeit

<b>Modul EAS-4446 (= MaAngl C02): Topics in Cultural Studies II (HS, 8 LP) (= Kulturwissenschaft: Bereiche und Methoden II)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: PD Dr. Timo Müller		
<b>Inhalte:</b> Bereiche, Methoden und Forschungsthemen der anglophonen Kulturstudien		
<b>Lernziele/Kompetenzen:</b>		
<u>Fachlich:</u> Die Studierenden erwerben vertiefte wissenschaftliche Kenntnisse der englischsprachigen Kulturen. Sie sind in der Lage, komplexe kulturwissenschaftliche und -theoretische Fragestellungen mit Hilfe entsprechender Methoden, Termini und Analyseverfahren zu bearbeiten und (diese) Sinnstiftungsprozesse kritisch zu reflektieren.		
<u>Methodisch:</u> Die Studierenden erschließen selbstständig Forschungsliteratur aus den betreffenden Spezialgebieten. Sie lernen, ihre Arbeitsergebnisse in mündlicher und schriftlicher Form zu präsentieren sowie diese im wissenschaftlichen Gespräch argumentativ zu vertreten. Die Studierenden vertiefen kulturwissenschaftliche und -theoretische Argumentations- und Vertextungsstrategien. Dabei sind sie in der Lage, anspruchsvolle kulturwissenschaftliche Problemstellungen und Forschungsfragen selbständig zu entwickeln.		
<u>Sozial/personal/kommunikativ:</u> Die Studierenden vertiefen die kulturwissenschaftliche und -theoretische Fachsprache und ihre (akademische und interkulturelle) Kommunikationskompetenz. Sie erwerben ein vertieftes fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen. Sie lernen, sich über einen längeren Zeitraum hinweg mit einer Fragestellung vertieft und eigenständig zu befassen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> in der Regel mind. 1x pro Studienjahr	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: HS Topics in Cultural Studies II</b>		
<b>Lehrformen:</b> Hauptseminar		
<b>Sprache:</b> Englisch / Deutsch		
<b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b>		
<b>African American Drama until 1950 (Hauptseminar)</b>		
<p>It is the aim of this course to acquaint students with African American Drama, written and staged until the mid-twentieth century. In opposition to mainstream drama of the early twentieth century, the development of African American drama was subject to different circumstances. Possibilities for people of color who were engaged in theatre and drama - producers, writers, actors, and not least audiences - were adverse, marked by racism, oppression, and financial adverse circumstances. Additionally, a deeply ingrained racism in the American society added to the circumstances under which African American drama was written and produced. Nevertheless, the first half of the 20th century can also be interpreted as a period in times with various waves of creativity</p>		

and emancipation, e.g. during the Harlem Renaissance (cf. New Negro Movement), marked by activist forms of playwriting that was supposed to counter the stereotyped and racist stance of some forms of mainstream entertainment (e.g. in... (weiter siehe Digicampus)

### **HS (M.A.) From Can.Lit to Trans.Can.Lit: Diversity in Canadian Literature and Culture** (Hauptseminar)

The study and conceptualization of Canadian literature has witnessed decisive changes throughout the 20th and 21st century. This course examines how, in the process of nation building, national literature was challenged by the re-conceptualization of Canada as multicultural and is currently undergoing a transition towards what Smaro Kamboureli and Roy Miki have called Tans.Can.Lit, a critical engagement that is ?marked by a keen awareness of how history, ideology, method, pedagogy, capital economies, cultural capital, institutional and social structures, community, citizenship, advocacy, racialization, indigeneity, diaspora, and globalization are all intricately related to CanLit? (2007, xv).

### **Independent Studies for Master's Students** (Hauptseminar)

This course is designed for students in the Anglistik/Amerikanistik master?s program and affiliated programs. It allows students to further individual research interests by writing a paper on a literary or cultural studies topic of their choice. Students will be guided through the different stages of this process. A number of individual meetings will be arranged during the term in which you are expected to report on the progress of your research. A first introductory session will take place by the end of April.

### **Major American Short Stories** (Hauptseminar)

The seminar continues the seminar on the American short story of the nineteenth century and deals with short stories of the twentieth to the twenty-first centuries. Writers and texts discussed will include Sherwood Anderson, ?Death in the Woods? Ernest Hemingway, ?Big, Two-Hearted River,? ?Hills Like White Elephants,? ?Cat in the Rain? William Faulkner , ?Dry September,? ?A Rose for Emily? Zora Neal Hurston, ?Sweat? John Barth, ?Lost in the Funhouse? Eudory Welty, ?Where is the Voice Coming from?? Louise Erdrich, ?Fleur? Oscar Casares, ? Chango,? ?Domingo?

### **Neuere Texte und Theorien der amerikanischen Literatur**

Das OS des Sommersemesters wird neueste Eco-theory mit aktuellen Texten der amerikanischen Literatur verbinden. Genauere Angaben dazu per Rundschreiben.

### **Speculative Fiction** (Hauptseminar)

'Speculative fiction' is a vague and contested genre label, but perhaps still useful when understood as an umbrella term for a whole range of fictional narrative genres such as science fiction, utopia/dystopia, fantasy, horror, alternate history, magic realism, cyberpunk, steampunk and the like. In the broadest sense, a narrative can be called speculative whenever it presents as real such elements that clearly deviate from probable and plausible reality as we know it. In a narrower sense, speculative fiction means imaginative narratives that speculate about the possibility and consequence of a world notably different from ours, e.g. in a technologically advanced future (science fiction), a different present (as in most fantasy or horror fiction, but also the utopian/dystopian non-place, which often lies in the future too), or an altered past (alternate history). In this compact course, we will explore examples of speculative fiction in different directions. Besides establishing common... (weiter siehe Digicampus)

### **The Prison and American Art** (Hauptseminar)

This is a four week seminar which examines prison as a central topic and metaphor in American literature and art. This course will be taught by Prof. Dr. Tony Magistrale of the Department of English, University of Vermont. The seminar will take place on the following dates: Monday, Tuesday, Thursday, 14.00 ? 15.30 from June 13-16, June 20-23, June 27-30, July 4-7. Texts to be discussed in this seminar include: - Edgar Allan Poe: The Philosophy of Composition, The Raven, The Bells, The City in the Sea, Ligeia, House of Usher, The Tell-Tale Heart - Nathaniel Hawthorne: Young Goodman Brown, The Birthmark, The Artist of the Beautiful, Rappaccini's Daughter - Selected poems by Emily Dickinson - A discussion of The Shawshank Redemption: novel (Stephen King) into film (Frank Darabont), prison into art. Students are strongly advised to obtain their own copies of the texts. A reader with course material will be made available at the beginning of the seminar.... (weiter siehe Digicampus)

**Prüfung**

**Topics in Cultural Studies II (HS, 8 LP) ALW**

Hausarbeit/Seminararbeit

**Prüfung**

**Topics in Cultural Studies II (HS, 8 LP) ELW**

Hausarbeit/Seminararbeit

**Prüfung**

**Topics in Cultural Studies II (HS, 8 LP) NELK**

Hausarbeit/Seminararbeit

<b>Modul EAS-4447 (= MaAngl C03): Cultural Studies: Backgrounds (Ü/V, 4 LP) (= Kulturwissenschaft: Hintergrundwissen)</b>		ECTS/LP: 4
Version 1.0.0 Modulverantwortliche/r: PD Dr. Timo Müller		
<b>Inhalte:</b> Bereiche, Methoden und Forschungsthemen der anglophonen Kulturstudien		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden erwerben erweiternde Hintergrundkenntnisse in der Geschichte der englischsprachigen Kulturen. Sie sind in der Lage, kulturelle Phänomene in ihren jeweiligen geschichtlichen Entstehungskontext einzuordnen. <u>Methodisch:</u> Die Studierenden lernen, längeren Instruktionsphasen konzentriert zu folgen sowie diese in eigenständigen Notizen festzuhalten und in ihre eigene Wissensstruktur zu übertragen. Sie lernen, kulturgeschichtliche Entwicklungen zu identifizieren und in ihren Zusammenhängen nachzuvollziehen. Die Studierenden üben dabei kulturwissenschaftliche Argumentations- und Vertextungsstrategien ein. <u>Sozial/personal/kommunikativ:</u> Die Studierenden bauen die kulturwissenschaftliche Fachsprache und ihre (akademische sowie interkulturelle) Kommunikationskompetenz weiter aus. Sie erwerben fremdkulturelles Kontextwissen über englischsprachige Kulturräume und reflektieren die eigenkulturellen Voraussetzungen.		
<b>Bemerkung:</b> Dieses Modul ist an einem der angegebenen Lehrstühle (ALW oder ELW oder NELK) zu erbringen. Die Prüfung ist dem gewählten Lehrstuhl zugeordnet. Dies ist bei der Prüfungsanmeldung zu beachten.		
<b>Arbeitsaufwand:</b> Gesamt: 120 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> in der Regel mind. 1x pro Studienjahr	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Moduleile</b>		
<b>Modulteil: Ü/V Cultural Studies: Backgrounds</b>		
<b>Lehrformen:</b> Vorlesung, Übung		
<b>Sprache:</b> Englisch / Deutsch		
<b>SWS:</b> 2		
<b>Zugeordnete Lehrveranstaltungen:</b>		
<b>Postmodernism: Theory, Literature and Film (Übung)</b> In his recent essay, Mathias Nilges describes Postmodernism as ?a moment in literary history? and a general ? periodizing term? (Nilges). In this respect, this seminar will explore the philosophical, socio-cultural and aesthetic debates associated with postmodernism. As a profound skepticism towards notions of history, language, representation, and authenticity became a shaping factor in the emergence of innovative narrative and representational conventions, postmodern fiction set out to develop new forms of artistic practice and expression foregrounding concepts such as self-reflexivity, hybridity, playfulness. Students will be introduced to a number of theoretical writings (e.g. Lyotard and Baudrillard) which epitomize and account for the epochal shifts in later twentieth century Western society and culture. We will then discuss a number of major examples of postmodern literature and film (including: Kurt Vonnegut?s Slaughterhouse-Five (1969), Ridley Scott?s Bladerunner (1982) and Que... (weiter siehe Digicampus)		

### **Reading American Fiction: Satire, Humor and Irony (Übung)**

More than any other time in history, mankind faces a crossroads. One path leads to despair and utter hopelessness. The other, to total extinction. Let us pray we have the wisdom to choose correctly. Woody Allen This course will offer a practice of close reading of satirical texts by various American writers. Starting from an analysis of how satire, humor and irony works in fiction, we will read canonized texts of American fiction as well as a wider range of contemporary satirical stories. From comic relief to literary landscapes of intertextuality and cultural references satirical stories include exaggeration, humor, irony or the ridicule while functioning as a comment on the real world?.

### **Realism/Neorealism (Übung)**

This course will acquaint students with the literary tradition of American realism. Being a major trend of artistic practice and expression in the later nineteenth century, literary realism traditionally aims at an authentic reflection of and engagement with life, society, and culture an aesthetic convention which proved especially problematic and dissatisfying in the subsequent modernist and postmodernist episteme. Recent contemporary American fiction, however, suggests a trend towards realist conventions of writing and storytelling. In the course of this seminar, students will be introduced to the narratological, thematic and stylistic nature and strategies of realism. We will apply and examine key concepts in our discussion of major representatives of American realism (such as Henry James, Mark Twain). In the second half of the term, we will investigate new perspectives on recent trends in literary realism and explore in what ways realist techniques and strategies are employed in... (weiter siehe Digicampus)

### **Self, Identity and Narration (Übung)**

"If you wake up at a different time in a different place, could you wake up as a different person? Chuck Palahniuk Fight Club The question of Who am I? and issues of the sameness of self over time or varieties of identity/identities seem essential in literary studies. This course will analyze terms like self? and identity? and how American fiction deals with these terms. Self-consciousness and socio-psychological concepts will be considered as well as seminal texts of mental representation of self or self-loss. Definitions of self and identity will be approached introducing psychological, sociological and narratological contemporary theories. Classic and newer texts and examples will be examined applying these various concepts.

### **Survey of English Literature I: Early Modernism and Restoration (Vorlesung)**

This is the first of a four-part series of lectures on English literary history from the 16th century up to the present. The first course will focus on Early Modern literature, i.e. from the English Renaissance (c. 1500-1660) to the Restoration period (1660-1680). It covers the Elizabethan and Jacobean Ages, Cromwell's Commonwealth republic and the years before the Glorious Revolution (Milton's Paradise Lost, Bunyan's Pilgrim's Progress, Restoration comedy). Participants are expected to read a wide range of textual samples and examples by relevant authors. A reader with assorted texts will be made available at the beginning of term. Besides that, students are required to obtain their own copy of William Shakespeare's King Lear. It is highly advisable to read this play before the beginning of term in order to alleviate the reading load during the semester.... (weiter siehe Digicampus)

### **Ü Diversity in Cultural Studies (Übung)**

As an academic exercise cultural studies is based on the conviction that the study of cultural processes, such as the production, circulation and use of cultural artifacts, is important to an in depth understanding of the ways in which power? manifests itself in the social and political orders of all human communities. Diversity studies enquire into common structures of oppression based on constructions of hegemonic identities, e.g. male, white, heterosexual, etc. It looks at the cultural contributions in society, culture and history of those historically underrepresented and denied access to power due to their racial, class, gender, sexual, etc. identities.

### **Prüfung**

#### **Cultural Studies: Backgrounds (Ü/V, 4 LP) ALW**

Modulprüfung, (Klausur oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung), unbenotet



**Prüfung**

**Cultural Studies: Backgrounds (Ü/V, 4 LP) ELW**

Modulprüfung, (Klausur oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung), unbenotet

**Prüfung**

**Cultural Studies: Backgrounds (Ü/V, 4 LP) NELK**

Modulprüfung, (Klausur oder Portfolioprüfung, abhängig von der jeweiligen Lehrveranstaltung), unbenotet

<b>Modul EAS-3050 (= MaAngl D01): Didactics: Introductory Studies (V+Ü, 4 LP) (= Fachdidaktik Englisch I)</b>		ECTS/LP: 4
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Engelbert Thaler		
<b>Inhalte:</b> Einführung in grundlegende Theorien, Konzepte, Ansätze und Methoden der Fremdsprachendidaktik, darunter Hinführung an fremdsprachendidaktische Forschungsfragen, Fachinhalte und Lernziele, Grundlagen des Fremdsprachenerwerbs und Schwerpunktfragen des Fremdsprachenunterrichts; Einbindung in berufs- und praxisbezogene Kontexte.		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden verfügen über grundlegende Kenntnisse in der Fachdidaktik des Englischen. Sie sind in der Lage, fachbezogene Lehr- und Lernprozesse theoretisch zu begründen. Dabei differenzieren sie Kompetenzen und methodische Umsetzungen sowie deren Überprüfung. Die Studierenden begreifen Lehr-/Lernprozesse als komplexes Zusammenwirken fachlicher, personenbezogener, institutioneller und bildungspolitischer Faktoren. <u>Methodisch:</u> Die Studierenden lernen, auch längere Instruktionsphasen konzentriert zu verfolgen und eigenständige Notate anzufertigen. Sie können mit fachdidaktischen Grundlagentexten selbstständig umgehen und wissen diese im Rahmen der Vor- bzw. Nachbereitung von Lehrveranstaltungen gewinnbringend zu nutzen. <u>Sozial/personal:</u> Die Studierenden lernen grundlegende Formen wissenschaftlicher Kommunikation kennen. Sie erfassen die Differenz zwischen ihren alltagsweltlichen (Schul-)Vorerfahrungen und einer wissenschaftlichen Objektkonstitution. Im ersten Kontakt mit dem Fachbereich werden eigene wissenschaftliche Positionen begründet und fachliche Neugier entwickelt.		
<b>Arbeitsaufwand:</b> Gesamt: 120 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 4	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: Introduction to the Teaching of English</b> <b>Lehrformen:</b> Vorlesung <b>Dozenten:</b> Prof. Dr. Engelbert Thaler <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2		
<b>Inhalte:</b> This introductory lecture will give you an overview of TEFL (Teaching English as a Foreign Language). We will cover basics (e.g. objectives, teacher, learner, media, lesson planning), methodology (e.g. Balanced Teaching, cooperative learning, practising, playing, CLIL), competences (e.g. listening-viewing, speaking, reading, writing, mediating, vocabulary, grammar, intercultural communicative competence) as well as assessment (e.g. class tests).		
<b>Literatur:</b> Thaler, Engelbert. <i>Englisch unterrichten</i> . Berlin: Cornelsen, 2014. (Die in der Vorlesung behandelten Kapitel sollten wöchentlich vorbereitend gelesen werden.)		

**Zugeordnete Lehrveranstaltungen:**

**Introduction to the Teaching of English - Nicht für Erstsemester geeignet (ausgenommen Master)! (Vorlesung)**

This introductory lecture will give you an overview of TEFL (Teaching English as a Foreign Language). We will cover basics (e.g. objectives, teacher, learner, media, lesson planning), methodology (e.g. Balanced Teaching, cooperative learning, practising, playing, CLIL), competences (e.g. listening-viewing, speaking, reading, writing, mediating, vocabulary, grammar, intercultural communicative competence) as well as assessment (e.g. class tests).

**Modulteil: Begleitübung zur Vorlesung "Introduction to the Teaching of English"**

**Lehrformen:** Übung

**Sprache:** Englisch / Deutsch

**SWS:** 2

**Inhalte:**

The lecture "Introduction to the Teaching of English" is accompanied by a tutorial which is offered by several lecturers. The tutorials are designed to allow students to derive the maximum benefit from the lecture by providing a supportive context for the focused exploration of topics which are covered in the introductory course. The prime focus is placed on teacher and learners, methods and approaches, competences and objectives, assessment and testing. Moreover, some teaching ideas to be applied in a TEFL classroom will be tried out in the practical part of this course.

**Literatur:**

Thaler, Engelbert. *Englisch unterrichten*. Berlin: Cornelsen, 2014.

**Prüfung**

**Didactics: Introductory Studies (V+Ü, 4 LP)**

Klausur

<b>Modul EAS-3650 (= MaAngl D02): Didactics: Subjects and Methods (HS, 8 LP) (= Fachdidaktik Englisch II)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Engelbert Thaler		
<b>Inhalte:</b> Vertiefung eines fremdsprachendidaktischen Schwerpunkts sowie vertiefte Reflexion fremdsprachendidaktischer Theorien und Konzepte unter Beachtung zentraler Inhalte und Ziele des Faches Englisch; Fremdsprachendidaktische Theoriebildung, empirische Unterrichtsforschung und schulische Praxis.		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden verfügen über vertiefte Kenntnisse in einem Spezialgebiet der Englischdidaktik. Dabei setzen sie ihr Wissen stets in Bezug zu anderen Teilbereichen der Fremdsprachendidaktik sowie verwandten Disziplinen. <u>Methodisch:</u> In Bezug auf die selbstständige Arbeit mit Forschungsliteratur vertiefen die Studierenden ihre methodischen Fertigkeiten. Sie präsentieren Lektüreergebnisse, eigene methodische Erprobungen oder bereits eigene Forschungsunterfangen (aus dem Kontext der Abschlussarbeit) und vertreten diese im wissenschaftlichen Gespräch. <u>Sozial/personal:</u> Die Studierenden vertiefen ihre Fertigkeiten im sach- und adressatengerechten wissenschaftlichen Diskurs. Sie festigen eigene Positionen und zeigen gleichzeitig Respekt und Aufgeschlossenheit für die Interessen und Leistungen anderer. Generell lernen die Studierenden, mit einem hohen Arbeitspensum umzugehen. Dabei werden Konzentrationsfähigkeit und Zeitmanagement gefördert.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> abgeschlossenes Modul "Didactics: Introductory Studies (V+Ü, 4 LP)" (EAS-3050)		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	

<b>Modulteile</b>
<b>Modulteil: Hauptseminar, siehe Titel der jeweiligen Lehrveranstaltung</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Analysing Lessons in the Secondary Classroom</b> (Hauptseminar) To become a good teacher it is necessary to study sample lessons. Best practice lessons can serve as models, but you may also learn effectively from mistakes. This is the rationale why we want to study five teachers of English as a foreign language (EFL) via 12 videotaped lessons from grade 6 to 12 in secondary classrooms. After a few theory-based meetings, which will conclude with a short test, the focus of our class will be on analyzing real English lessons with the help of various observation sheets. We can also look forward to having a guest lesson from a dedicated and experienced teacher. As part of the programme, students also have to participate in the ? 2.Tag der Englischdidaktik? on a mid-June Friday. After we have analysed enough lessons, the research paper will focus on planning a lesson based on a film. This class is intended for Gym / RS / MS students who will teach in secondary classrooms (Sek I / II)... (weiter siehe Digicampus) <b>Bridging the Gap - English Beyond and Within the Classroom</b> (Hauptseminar)

All too often school and the real world seem like two worlds apart. The same is true for English language learning ? students feel that there is a gap between what they learn at school and what they come across in their spare time. In this course we will get to know different ways of combining language learning in school and outside of school. First, we will have a look at some current research into the topic of out-of-school English. After that, the focus will be on evaluating examples of learning spaces outside school, such as airports, cinemas and exchange programs. In an attempt of bringing the students' real world into the classroom, we will also look into possibilities of learning English in the classroom via authentic, learner-centered activities involving songs, email projects and video clips. In the end, the aim will be to develop ready-to-use teaching ideas how to bridge the gap between school and out-of school life.... (weiter siehe Digicampus)

**Materials Analysis and Development in Primary Classrooms - Nur für Grundschule geeignet!** (Hauptseminar)

**Teaching English with Music** (Hauptseminar)

Music-based Language Learning (MBLL) can be motivating, effective and applicable at all levels of teaching English as a foreign language (TEFL). In this class, we will investigate how to teach English with a variety of music genres, e.g. pop songs, music videos, political songs, folk music, jazz chants, karaoke, and art music. After a few theory-based meetings, which will conclude with a short test, the focus of each meeting will be on one genre, including student presentations, lesson outlines, and micro-teaching phases. We can also look forward to having a guest lesson from a dedicated and experienced teacher. As part of the programme, students also have to participate in the 2.Tag der Englischdidaktik? on a mid-June Friday.

### Prüfung

**Didactics: Subjects and Methods (HS, 8 LP)**

Modulprüfung, (Klausur oder Hausarbeit, abhängig von der jeweiligen Lehrveranstaltung)

<b>Modul EAS-3651 (= MaAngl D03): Didactics: Advanced Studies (HS, 8 LP) (= Fachdidaktik Englisch III)</b>		ECTS/LP: 8
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Engelbert Thaler		
<b>Inhalte:</b> Vertiefung eines fremdsprachendidaktischen Schwerpunkts sowie vertiefte Reflexion fremdsprachendidaktischer Theorien und Konzepte unter Beachtung zentraler Inhalte und Ziele des Faches Englisch; Fremdsprachendidaktische Theoriebildung, empirische Unterrichtsforschung und schulische Praxis.		
<b>Lernziele/Kompetenzen:</b> <u>Fachlich:</u> Die Studierenden verfügen über vertiefte Kenntnisse in einem Spezialgebiet der Englischdidaktik. Dabei setzen sie ihr Wissen stets in Bezug zu anderen Teilbereichen der Fremdsprachendidaktik sowie verwandten Disziplinen. <u>Methodisch:</u> In Bezug auf die selbstständige Arbeit mit Forschungsliteratur vertiefen die Studierenden ihre methodischen Fertigkeiten. Sie präsentieren Lektüreergebnisse, eigene methodische Erprobungen oder bereits eigene Forschungsunterfangen (aus dem Kontext der Abschlussarbeit) und vertreten diese im wissenschaftlichen Gespräch. <u>Sozial/personal:</u> Die Studierenden vertiefen ihre Fertigkeiten im sach- und adressatengerechten wissenschaftlichen Diskurs. Sie festigen eigene Positionen und zeigen gleichzeitig Respekt und Aufgeschlossenheit für die Interessen und Leistungen anderer. Generell lernen die Studierenden, mit einem hohen Arbeitspensum umzugehen. Dabei werden Konzentrationsfähigkeit und Zeitmanagement gefördert.		
<b>Arbeitsaufwand:</b> Gesamt: 240 Std.		
<b>Voraussetzungen:</b> abgeschlossenes Modul "Didactics: Introductory Studies (V+Ü, 4 LP)" (EAS-3050)		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> 1 Semester
<b>SWS:</b> 2	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	

<b>Moduleile</b>
<b>Moduleil: Hauptseminar, siehe Titel der jeweiligen Lehrveranstaltung</b> <b>Lehrformen:</b> Hauptseminar <b>Sprache:</b> Englisch / Deutsch <b>SWS:</b> 2
<b>Zugeordnete Lehrveranstaltungen:</b> <b>Analysing Lessons in the Secondary Classroom</b> (Hauptseminar) To become a good teacher it is necessary to study sample lessons. Best practice lessons can serve as models, but you may also learn effectively from mistakes. This is the rationale why we want to study five teachers of English as a foreign language (EFL) via 12 videotaped lessons from grade 6 to 12 in secondary classrooms. After a few theory-based meetings, which will conclude with a short test, the focus of our class will be on analyzing real English lessons with the help of various observation sheets. We can also look forward to having a guest lesson from a dedicated and experienced teacher. As part of the programme, students also have to participate in the ? 2.Tag der Englischdidaktik? on a mid-June Friday. After we have analysed enough lessons, the research paper will focus on planning a lesson based on a film. This class is intended for Gym / RS / MS students who will teach in secondary classrooms (Sek I / II)... (weiter siehe Digicampus) <b>Bridging the Gap - English Beyond and Within the Classroom</b> (Hauptseminar)

All too often school and the real world seem like two worlds apart. The same is true for English language learning ? students feel that there is a gap between what they learn at school and what they come across in their spare time. In this course we will get to know different ways of combining language learning in school and outside of school. First, we will have a look at some current research into the topic of out-of-school English. After that, the focus will be on evaluating examples of learning spaces outside school, such as airports, cinemas and exchange programs. In an attempt of bringing the students' real world into the classroom, we will also look into possibilities of learning English in the classroom via authentic, learner-centered activities involving songs, email projects and video clips. In the end, the aim will be to develop ready-to-use teaching ideas how to bridge the gap between school and out-of school life.... (weiter siehe Digicampus)

**Materials Analysis and Development in Primary Classrooms - Nur für Grundschule geeignet!** (Hauptseminar)

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### Prüfung

**Didactics: Advanced Studies (HS, 8 LP)**

Modulprüfung, (Klausur oder Hausarbeit, abhängig von der jeweiligen Lehrveranstaltung)

<b>Modul EAS-0904: Practical Area</b>		ECTS/LP: 10
Version 1.0.0 Modulverantwortliche/r: Prof. Dr. Hubert Zapf PD Dr. Timo Müller		
<b>Arbeitsaufwand:</b> Gesamt: 300 Std.		
<b>Voraussetzungen:</b> keine		<b>ECTS/LP-Bedingungen:</b> Bestehen der Modulprüfung
<b>Angebotshäufigkeit:</b> jedes Semester	<b>Empfohlenes Fachsemester:</b>	<b>Minimale Dauer des Moduls:</b> Semester
	<b>Wiederholbarkeit:</b> siehe PO des Studiengangs	
<b>Modulteile</b>		
<b>Modulteil: Practical Area</b> <b>Sprache:</b> Englisch / Deutsch		
<b>Prüfung</b> <b>Practical Area</b> Modulprüfung, (praktische Arbeit), unbenotet		