



**Technische
Universität
Braunschweig**

INSTITUT FÜR ANGLISTIK UND AMERIKANISTIK

Technische Universität Braunschweig
Geschäftsführung: Prof. Dr. Rüdiger Heinze

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(Gebäude links vom Eingang)**

Abt. für Literatur- und Kulturwissenschaft
Abt. für Englische Sprachwissenschaft
Abt. für Englische Sprache und ihre Didaktik

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Änderungen jederzeit möglich

Kurskommentar Sommersemester 2024

Studiengang BA English Studies

**Gültig für Studierende English Studies Beginn WS 13/14 (alte Prüfungsordnung) und
WS 21/22 (neue Prüfungsordnung)**

Beginn der Lehrveranstaltungen:	Dienstag,	02.04.24
Exkursionswoche:	Sonntag,	19.05.24 bis Sonntag, 26.05.24
Ende der Lehrveranstaltungen:	Samstag,	13.07.24
Feiertage in Niedersachsen:	Mittwoch,	01.05.24 (Tag der Arbeit)
	Donnerstag,	09.05.24 (Christi Himmelfahrt)
	Montag,	20.05.24 (Pfingsten)

Das Institut für Anglistik und Amerikanistik ist in drei Abteilungen untergliedert:

- die **Abteilung für Literatur- und Kulturwissenschaft**
(Leiter: Prof. Dr. Rüdiger Heinze),
- die **Abteilung für Englische Sprachwissenschaft**
(Leiter: Prof. Dr. Holger Hopp) sowie
- die **Abteilung für Englische Sprache und ihre Didaktik**
(Leiterin: Prof. Dr. Carmen Becker).

Das Institut für Anglistik und Amerikanistik bildet seit dem WS 2003/2004 im Studiengang BA (Bachelor) aus, der u. a. mit den weiterführenden Lehramts-Masterstudiengängen für G, HR und GYM verknüpft ist. Das Institut für Anglistik und Amerikanistik ist zudem beteiligt an den Master-Studiengängen „Kultur der technisch-wissenschaftlichen Welt“, „Medientechnik und Kommunikation“ und „Medienwissenschaft“ (HBK), sowie am Zertifikatsprogramm „Deutsch als Fremdsprache“ und im Studiengang BA „Integrierte Sozialwissenschaften“.

Studienberatung: siehe Aushänge im Seminar und auf den entsprechenden Internetseiten des Instituts für Anglistik und Amerikanistik.

Für Termine, aktuelle Raumangaben sowie die Öffnungszeiten der Bibliothek, LiKu-Mediathek und des PC-Sprachlabors und Selbstlernzentrums (PCS) sowie aktuelle Ankündigungen beachten Sie bitte die Aushänge an den Anschlagbrettern der Abteilungen und die Internetseiten des Instituts für Anglistik und Amerikanistik.

Um Bücher ausleihen zu können, müssen Studierende einen Erfassungsbogen ausfüllen. Dieser kann während der Semesterferien zu den Ferienöffnungszeiten der Bibliothek oder zu Semesterbeginn ausgefüllt werden. Bitte Personalausweis und Studentenausweis mitbringen.

Merkblätter zum BA-Studiengang bzw. Masterstudiengängen finden Sie auf der Homepage des Instituts und der Fakultät.

Die folgenden Kurskommentare dienen Ihrer Studienplanung und Vorbereitung in der vorlesungsfreien Zeit. Nehmen Sie rechtzeitig Kontakt mit Ihren Dozent/innen und Prüfer/innen auf!

Die meisten Kurse am Institut für Anglistik und Amerikanistik finden mit Online-Unterstützung durch die TU-weite Lernplattform Stud.IP statt und setzen die Nutzung dieser Plattform durch die Studierenden voraus. Anmeldungen zur Teilnahme sowie allgemeine und aktuelle Kursmitteilungen finden Sie dort innerhalb der einzelnen Lehrveranstaltungen. Besuchen Sie auch die Internetseite (u.a. über einen Hotlink von der Homepage des Instituts für Anglistik und Amerikanistik oder direkt unter <https://Stud.IP.tu-braunschweig.de/>).

Um diese Nutzung zu ermöglichen, besorgen Sie sich bitte zu Vorlesungsbeginn im IT-Zentrum einen Benutzer-Account („y-Nummer“) mit zugehörigem Passwort.

Die Lehrenden des Seminars wünschen ein erfolgreiches Sommersemester 2024!

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Fakultatives Lehrangebot für alle Profile alte und neue PO

Dr. M. Marcsek-Fuchs:

TUBS-Players: English Theatre Group – 4412 111

Mi 19:15 – 21:00, Online (Big Blue Button)

Fr 16:45 – 18:15, BI 80.303/304 (MakerSpace) oder BBB (Online)

First Meeting: 10.04.2024 (via Big Blue Button)

The theatre group of the *Institut für Anglistik und Amerikanistik*, the **TUBS-Players**, has been producing plays for more than 20 years. We aim to provide quality entertainment in English for students of the TU as well as secondary schools and the general public. Any students (also from other faculties) who are interested in joining the group, whether on stage or backstage, are welcome to join us.

Acting in English gives students an excellent opportunity to improve their language proficiencies and to deepen their interpretative skills in our discussion rounds. The projects help discuss, apply and creatively engage with knowledge acquired in all fields of English Studies: literary/cultural studies, linguistics, didactics, and language skills. Additionally, the students will be introduced to theoretical concepts of performance such as voice, body language, movement analysis (Laban), theatre space, composition/choreography as well as costume and set design. Furthermore, participants will get the opportunity to experience and participate in the making of larger scale cultural events by contributing to such project groups as public relations, programme, finances and backstage management. One of the project groups focusses specifically on creating workshops and preparatory material for schools.

Acting experience is not necessary. Rehearsals and workshops are usually held once or twice a week in the evenings online via Big Blue Button or in the MakerSpace. We shall use our online meetings to find new ways of digital theatre and the rehearsals in-person for both filmed sequences and live performances.

Our projects of the upcoming terms include:

- 1) **NEW PROJECT: A *Midsummer Night's Online Stream*- Continued:**
Shakespeare's classic performed as a Video Conference mixed with other participatory digital formats into a transmedia storytelling experience...come and help us bring this magical comedy to life on the screen and on campus. Furthermore, enjoy creating online games and other learning formats for our MNDOS...
- 2) **“Shakespeare@School” & “Drama in Session”**
Part of our Transmedia Storytelling project: *A Midsummer Night's Online Stream* will be created specifically for classroom engagement, both for school and uni classes.

Newcomers are welcome!! For more information please contact Dr. Maria Marcsek-Fuchs (m.marcsek@tu-bs.de) or just come by our first meeting.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. M. Marcsek-Fuchs:

London Exkursion – 4412 420

EX, Do 18:30 – 20:00 (1x monatlich), BI 80.1 oder online (Big Blue Button)

First Meeting, only for the already enrolled group of the past winter term: 04.04.2024

The excursion “Literary London” is on its way. From 19.05.-24.05.2024, a group of 23 students will be exploring Great Britain’s capital with the focus on its literary and cultural heritage. We will enjoy self-guided tours, visit exhibitions, experience a day at the Globe Theatre, venture on a daytrip to the University of Cambridge, and celebrate with an evening out at the theatre. For this, we have formed project groups that lead us through our literary/cultural quest. Further highlights of our trip are our Shakespeare day at the Globe Theatre and the visit to Girton College at Cambridge University.

The excursion is already fully booked, so unfortunately no new applicants are accepted in the summer term. If you wish to join the next London excursion, please enrol in the winter term 2024/25.

Literature:

Dailey, Donna, and John Tomedi. *Bloom’s Literary Guide to London*. New York: Checkmark Books, 2007.

Fairman, Richard, ed. *London: A Literary Anthology*. London: The British Library, 2014.

Glinert, Ed. *Literary London: A Street by Street Exploration of the Capital’s Literary Heritage*. London: Penguin, 2007.

Kilian, Eveline. *London: eine literarische Entdeckungsreise*. Darmstadt: Wissenschaftliche Buchgesellschaft, 2008.

Talgholm, Roger. *Walking Literary London*. 3rd. Ed. London: New Holland, 2012.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Kurse für den Studiengang BA

Gültig für Studierende English Studies Beginn PO WS 2013/3014

Basismodul 1 “Introduction to Literary and Cultural Studies”

alte und neue PO

Modulinformation

Art und Bezeichnung des Moduls	Basismodul 1 Introduction to Literary and Cultural Studies
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 1. Studienjahr Nebenfach: 1. Studienjahr
Credits	9 LP

Modulaufbau

Wintersemester	Sommersemester
LV Introduction to Literary and Cultural Studies I (2 SWS)	LV Introduction to Literary and Cultural Studies II (2 SWS)
Folgende LV ist wahlweise im Winter oder im Sommer zu belegen: LV Academic Writing (2 SWS)	
Leistung: Neue PO: PL: 2 englischsprachige Klausuren (im WS zu Intro I; im SoSe zu Intro II); SL: Essay Alte PO: PL: Klausur zu Intro I und II	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Prof. Dr. R. Heinze:

Introduction to Literary and Cultural Studies II (Group C) – 4412 330

EK, Mo 11:30 – 13:00, BI 85.1

This is the second part of the introduction course. It will continue where the first part adjourned after the winter semester (it does not matter which course you attended) and introduce you to the (historical and contemporary) basics of British and American Cultural Studies. We will look at the concepts, terms, and methods that you need for a systematic study of culture(s). Perhaps even more so than literature, “culture” is a volatile concept and term. We will begin with fundamental questions – such as “what is culture?” and “what are cultural studies?” – and the basic terms and tools for discussing cultural products in a variety of genres and media such as film, television, music, radio, and comics. We will also discuss how to historicize and contextualize cultural products and how different theoretical approaches yield different readings and results. Lastly, we will continue and elaborate on the practical techniques of scholarly research as well as methodology and theory in general.

For our discussions we will look at examples from different media and signifying systems such as fashion, music, TV, film, or everyday practices such as eating or ‘going out’. In addition to the key text (see below), additional material will be made available on StudIP.

Literature:

Barker, Chris and Emma Jane. *Cultural Studies: Theory and Practice*. 5th edition. London: Sage, 2016. ISBN 978-1473919457.

Recommended literature for orientation in the field:

Assmann, Aleida. *Introduction to Cultural Studies: Topics, Concepts, Issues*. Berlin: Erich Schmidt Verlag, 2012.

Butter, Michael. *From Panem to the Pandemic: An Introduction to Cultural Studies*. Tübingen: Narr, 2023.

Longhurst, Brian. *Introducing Cultural Studies*. Harlow: Longman, 2010.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Harlow: Pearson and Prentice Hall, 2006.

Sommer, Roy. *Grundkurs Cultural Studies / Kulturwissenschaft Großbritannien*. Stuttgart: Klett, 2003.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. E. Voigts:

Introduction to Literary and Cultural Studies II (Group A) – 4412 331

EK, Mo 15:00 – 16:30, BI 97.9

Kulturwissenschaft erforscht die vom Menschen hervorgebrachten Einrichtungen, die zwischenmenschlichen, insbesondere die medial vermittelten Handlungs- und Konfliktformen sowie deren Werte- und Normenhorizonte. (Böhme/Matussek/Müller 2000).

This seminar is part II of the Introductory Course to Literature and Culture. (You can take part in it, no matter which of the parallel courses you have successfully accomplished.) While in Introduction I we concentrated on the techniques of literary analysis, in part II we shall introduce tools and theoretical concepts of Cultural Studies. The syllabus will be available on Stud.IP in advance of the semester.

Literature:

Our key text will be George Orwell, *Nineteen Eighty-Four* (preferably an annotated edition). We will also read a number of short stories. Please make sure you have read "My Son the Fanatic" (Hanif Kureishi) at the beginning of term. We will also work with reading assignments from additional material, which will be made available at the beginning of the term and in class.

Useful introductions to cultural studies include:

Assmann, Aleida (²2008). *Einführung in die Kulturwissenschaft. Grundbegriffe, Themen, Fragestellungen*. Berlin: Schmidt.

Barker, Chris. *Cultural Studies: Theory and Practice*. 3rd ed. London: Sage, 2008.

Bassnett, Susan, ed. (²2003). *Studying British Cultures*. London: Routledge.

Childs, Peter (2006). *Texts. Contemporary Cultural Texts and Critical Approaches*. Edinburgh: Edinburgh UP.

Nünning, Vera, ed. (2005). *Kultugeschichte der englischen Kultur*. Tübingen: Francke.

Sommer, Roy (2003). *Grundkurs Cultural Studies/Kulturwissenschaft*. Großbritannien. Stuttgart: Klett.

Storey, John, ed. (⁴2006). *Cultural Theory and Popular Culture: An Introduction*. Harlow: Pearson and Prentice Hall.

Tönnies, Merle; Claus-Ulrich Viol (2007). *Introduction to the Study of British Culture*. Tübingen: Narr.

Turner, Graeme (³2003). *British Cultural Studies: An Introduction*. London: Routledge.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. S. John:

Introduction to Literary and Cultural Studies II (Group B) – 4412 332

EK, Di 11:30 – 13:00, BI 85.1

This course is the second part of the Introduction to Literature and Culture. (You can take part in it, no matter which of the parallel courses you have successfully accomplished.) Having covered the techniques of literary analysis in part I, the aim of this course is to introduce theories and analytical tools necessary for the study of British and American culture. While discussing theoretical definitions of culture and concepts of, for example, ideology, race, class, gender, space, and environment, we will also analyse different media and cultural phenomena, such as film and television, advertising, paintings, subcultural styles as well as literary works. The course will thus enable you to broaden your idea of what a 'text' is and to understand cultural practices within their respective contexts.

Literature:

All reading material will be announced on Stud.IP at the beginning of the semester.

Recommended literature for orientation in the field:

Assmann, Aleida. *Introduction to Cultural Studies: Topics, Concepts, Issues*. Berlin: Erich Schmidt Verlag, 2012.

Barker, Chris. *Cultural Studies: Theory and Practice*. 3rd ed. London: Sage, 2008.

Bassnett, Susan, ed. *Studying British Cultures*. London: Routledge, 2003.

Longhurst, Brian. *Introducing Cultural Studies*. Harlow: Longman, 2010.

Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Harlow: Pearson and Prentice Hall, 2006.

Sommer, Roy. *Grundkurs Cultural Studies / Kulturwissenschaft Großbritannien*. Stuttgart:

Klett, 2003.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

Introduction to Literary and Cultural Studies II (Group D) – 4412 333

EK, Do 16:45 – 18:15, BI 97.9

This seminar is part II of the Introductory Course to Literature and Culture. (You can partake in it, no matter which of the parallel courses you have successfully accomplished.) Whilst in Introduction I we concentrated on the techniques of literary analysis, in part II we shall study tools and theoretical concepts of Cultural Studies.

What is popular culture? Is identity a stable entity or rather a construct of society? Although we will continue working with literary texts, such as David Lodge's humorous campus-novel *Changing Places* (1975), we will also broaden our focus to different areas of culture, to signifying processes derived from different media, such as films, TV, music, or fashion. The seminar will start by asking such (seemingly simple) questions like "What is culture? What are cultural studies?" We will then investigate notions such as textuality and mediality, before moving on to exemplary key concepts of Cultural Studies such as identity, class, race, gender, body or memory and then examining their cultural relevance with a wide range of examples. We will work with reading assignments from additional material, which will be made available at the beginning of the term and in class.

Note: Please purchase the primary text before the first session. Our central text, David Lodge's *Changing Places*, must be read prior to the beginning of the term.

Primary Literature:

- Lodge, D. (2011). *Changing Places: A Tale of Two Campuses*. [1976]. London: Vintage. [ISBN-13: 978-0099554172]

Secondary Literature:

Useful introductions to cultural studies include:

Assmann, Aleida. *Introduction to Cultural Studies: Topics – Concepts – Issues*. Berlin: Schmidt, 2012.

Barker, Chris. *Cultural Studies: Theory and Practice*. Los Angeles: Sage, 2008.

Bassnett, Susan, ed. *Studying British Cultures*. London: Routledge, 2003.

Childs, Peter. *Texts: Contemporary Cultural Texts and Critical Approaches*. Edinburgh: Edinburgh UP, 2006.

Longhurst, Brian. *Introducing Cultural Studies*. Harlow: Longman, 2010.

Nünning, Vera, ed. *Kulturgeschichte der englischen Kultur*. Tübingen: Francke, 2005

Sommer, Roy. *Grundkurs Cultural Studies / Kulturwissenschaft*. Großbritannien. Stuttgart: Klett, 2003.

Storey, John, ed. *Cultural Theory and Popular Culture: An Introduction*. Harlow: Pearson and Prentice Hall,⁴ 2006.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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L. Tamas:

Academic Writing (Group A) – 4412 007

UE, Mo 16:45 – 18:15, BI 80.2

This seminar aims to familiarize you with the key elements of academic writing in English Studies. It will provide you with the necessary tools, both theoretical and practical, that will enable you to successfully write your academic assignments - such as finding and formulating research questions, applying the most adequate writing method(s), consulting bibliographies, or citing literature according to MLA and APA conventions. We will also devote a few sessions to reinforcing essential aspects of grammar, punctuation, and style, with an eye toward clarity, coherence, and register.

Finally, after a general theoretical framework, you will acquire the routine of academic writing through short writing assignments, which we will discuss in detail in the plenary.

For a first orientation into the topic, consult the LiKu Survival Guide available on the Department's webpage.

Recommended Literature and Online Sources:

Booth, Wayne C. et al. *The Craft of Research*. 3rd ed. Chicago: University of Chicago Press, 2008. Print.

Eco, Umberto. *How to Write a Thesis*. Cambridge, Massachusetts / London: The MIT Press, 2015. Print.

Silvia, Paul J. *How to Write a Lot. A Practical Guide to Productive Academic Writing*.

Washington: American Psychological Association, 2007. Print.

Skern, Tim. *Writing Scientific English. A Workbook*. Wien: UTB, 2011.

Strunk, William. *The Elements of Style*. Penguin, 2007. Print.

The Modern Language Association of America. MLA Handbook for Writers of Research Papers. 7th ed. New York: MLA, 2009.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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L. Tamas:

Academic Writing (Group B) – 4412 008

UE, Mo 18:30 – 20:00, BI 80.2

This seminar aims to familiarize you with the key elements of academic writing in English Studies. It will provide you with the necessary tools, both theoretical and practical, that will enable you to successfully write your academic assignments - such as finding and formulating research questions, applying the most adequate writing method(s), consulting bibliographies, or citing literature according to MLA and APA conventions. We will also devote a few sessions to reinforcing essential aspects of grammar, punctuation, and style, with an eye toward clarity, coherence, and register.

Finally, after a general theoretical framework, you will acquire the routine of academic writing through short writing assignments, which we will discuss in detail in the plenary.

For a first orientation into the topic, consult the LiKu Survival Guide available on the Department's webpage.

Recommended Literature and Online Sources:

Booth, Wayne C. et al. *The Craft of Research*. 3rd ed. Chicago: University of Chicago Press,

2008. Print.

Eco, Umberto. *How to Write a Thesis*. Cambridge, Massachusetts / London: The MIT Press, 2015. Print.

Silvia, Paul J. *How to Write a Lot. A Practical Guide to Productive Academic Writing*. Washington: American Psychological Association, 2007. Print.

Skern, Tim. *Writing Scientific English. A Workbook*. Wien: UTB, 2011.

Strunk, William. *The Elements of Style*. Penguin, 2007. Print.

The Modern Language Association of America. MLA Handbook for Writers of Research Papers. 7th ed. New York: MLA, 2009.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

Academic Writing (Group C) – 4412 009

UE, Di 11:30 – 13:00, BI 85.6

This seminar is an introductory course to academic writing in English. It will guide you through the stages of the writing process from developing a research question to outlining and composing an academic text and familiarise you with strategies and techniques necessary for writing an essay, a term paper, or a BA thesis. We will discuss and practise how to build an effective and persuasive argument using clear and concise language as well as how to revise and edit a written text. This includes topics such as coherence and consistency, style and register, avoiding plagiarism and citing literature according to MLA conventions. For a first orientation into the topic, please consult the LiKu Style Guide available on the department's webpage.

Recommended Literature and Online Sources:

Broders, Simone. *Wissenschaftliches Arbeiten in Anglistik und Amerikanistik: Das Praxisbuch*. Paderborn: Fink, 2015.

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. 3rd ed. London and New York: Routledge, 2011.

MLA Formatting and Style Guide, OWL Purdue University:

https://owl.purdue.edu/owl/purdue_owl.html

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Basismodul 2 “Linguistic Foundations“ alte und neue PO

Modulinformation

Art und Bezeichnung des Moduls	Basismodul 2 Linguistic Foundations
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 1. Studienjahr Nebenfach: 2. Studienjahr
Credits	9 LP

Modulaufbau

Wintersemester	Sommersemester
LV Introduction to Linguistics I (2 SWS)	LV Introduction to Linguistics II (2 SWS)
LV Descriptive Grammar of English 1 SWS	LV Spoken English 1 SWS
Leistung: Neue PO: PL: Zwei Klausuren, je nach WiSe (Intro I / Descriptive Grammar) und SoSe (Intro II / Spoken English) Alte PO: PL: Englischsprachige Klausur zu allen 4 LV	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Dr. R. Carroll:

Introduction to Linguistics II (Group A) – 4412 290

EK, Di 08:00 – 09:30, BI 85.1

This second part of the two-semester introductory course covers the remaining areas of core linguistics (i.e., semantics and pragmatics) and gives an overview of specialised fields in modern linguistics, introducing historical linguistics, typology, first and second language acquisition, psycholinguistics, neurolinguistics and sociolinguistics.

Students will be familiarised with the basic concepts of modern theoretical linguistics as well as different approaches to the study of language and their respective methodology.

The course presents the basic linguistic terminology and provides help in finding and using secondary literature on selected topics.

There are optional tutorials for this lecture. We recommend attending a tutorial as preparation for the exam. Details about tutorials and registration on Stud.IP will be provided in the first session of the lecture.

Literature:

O'Grady, W., Archibald, J., & Katamba, F. (2011). *Contemporary linguistics: An introduction* (2 ed.). Harlow: Pearson Longman.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. Von Holzen:

Introduction to Linguistics II (Group B) – 4412 291

EK, Do 11:30 – 13:00, BI 85.1

This second part of the two-semester introductory course covers the remaining areas of core linguistics (i.e., semantics and pragmatics) and gives an overview of specialised fields in modern linguistics, introducing historical linguistics, typology, first and second language acquisition, psycholinguistics, neurolinguistics and sociolinguistics.

Students will be familiarised with the basic concepts of modern theoretical linguistics as well as different approaches to the study of language and their respective methodology.

The course presents the basic linguistic terminology and provides help in finding and using secondary literature on selected topics.

There are optional tutorials for this lecture. We recommend attending a tutorial as preparation for the exam. Details about tutorials and registration on Stud.IP will be provided in the first session of the lecture.

Literature:

O'Grady, W., Archibald, J., & Katamba, F. (2011). *Contemporary linguistics: An introduction* (2 ed.). Harlow: Pearson Longman.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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M. Schnieders:

Introduction to Linguistics II (Group C) – 4412 292

EK, Do 16:45 – 18:15, BI 85.1

This second part of the two-semester introductory course covers the remaining areas of core linguistics (i.e., semantics and pragmatics) and gives an overview of specialised fields in modern linguistics, introducing historical linguistics, typology, first and second language acquisition, psycholinguistics, neurolinguistics and sociolinguistics.

Students will be familiarised with the basic concepts of modern theoretical linguistics as well as different approaches to the study of language and their respective methodology.

The course presents the basic linguistic terminology and provides help in finding and using secondary literature on selected topics.

There are optional tutorials for this lecture. We recommend attending a tutorial as preparation for the exam. Details about tutorials and registration on Stud.IP will be provided in the first session of the lecture.

Literature:

O'Grady, W., Archibald, J., & Katamba, F. (2011). *Contemporary linguistics: An introduction* (2 ed.). Harlow: Pearson Longman.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. L. Baker:

Introduction to Linguistics II (Group D) – 4412 293

EK, Fr 13:15 – 14:45, BI 84.2

This second part of the two-semester introductory course covers the remaining areas of core linguistics (i.e., semantics and pragmatics) and gives an overview of specialised fields in modern linguistics, introducing historical linguistics, typology, first and second language acquisition, psycholinguistics, neurolinguistics and sociolinguistics.

Students will be familiarised with the basic concepts of modern theoretical linguistics as well as different approaches to the study of language and their respective methodology.

The course presents the basic linguistic terminology and provides help in finding and using secondary literature on selected topics.

There are optional tutorials for this lecture. We recommend attending a tutorial as preparation for the exam. Details about tutorials and registration on Stud.IP will be provided in the first session of the lecture.

Literature:

O'Grady, W., Archibald, J., & Katamba, F. (2011). *Contemporary linguistics: An introduction* (2 ed.). Harlow: Pearson Longman.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. R. Carroll:

Introduction to Linguistics II (Course Repeaters) – 4412 294

Online-EK, nach Vereinbarung

This second part of the two-semester introductory course is an **online-course for repeaters only** and it covers the remaining areas of core linguistics (i.e., semantics and pragmatics) and gives an overview of specialised fields in modern linguistics, introducing historical linguistics, typology, first and second language acquisition, psycholinguistics, neurolinguistics and sociolinguistics.

Students will be familiarised with the basic concepts of modern theoretical linguistics as well as different approaches to the study of language and their respective methodology.

The course presents the basic linguistic terminology and provides help in finding and using secondary literature on selected topics.

There are optional tutorials for this lecture. We recommend attending a tutorial as preparation for the exam. Details about tutorials and registration on Stud.IP will be provided in the first session of the lecture.

Literature:

O'Grady, W., Archibald, J., & Katamba, F. (2011). *Contemporary linguistics: An introduction* (2 ed.). Harlow: Pearson Longman.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. H. Hopp:

Spoken English – 4412 300

SE, Fr 11:30 – 12:15, BI 84.1

In this course, we survey properties of contemporary spoken English from a phonetic and phonological perspective. In the first part of the course, we define and describe characteristics of connected speech such as stress, rhythm, and intonation. In the second part, this course gives an overview over variation and development in spoken English. We discuss different accents of English, i.e. American and British English as well as World Englishes. Finally, we address the development of spoken English (a) in history from Old English to Modern English, and (b) in learners by looking at how children and foreign-language learners acquire spoken English.

There are optional tutorials for this lecture. We recommend attending a tutorial as preparation for the exam. Details about tutorials and registration on Stud.IP will be provided in the first session of the lecture.

Literature:

Carr, P. (2013). *English phonetics and phonology: An introduction*.

Chichester: Wiley-Blackwell. Collins, B. & Mees, I. M. (2013). *Practical phonetics and phonology: A resource book for students*.

Abingdon: Routledge. Roach, P. (2009). *English phonetics & phonology: A practical course*.

Cambridge: Cambridge University Press. Skandera, P. & Burleigh, P. (2016). *A manual of English phonetics and phonology*.

Tübingen: Narr. O'Grady, W., Archibald, J., & Katamba, F. (2011). *Contemporary linguistics: An introduction*.

Harlow: Pearson.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Basismodul 3 “Mediating Languages and Cultures”

neue PO (ab WS 2021/22)

Modulinformation neue PO

Art und Bezeichnung des Moduls	Basismodul 3 Mediating Languages and Cultures
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 2. Studienjahr Nebenfach: 2. Studienjahr
Credits	9 LP

Modulaufbau

Wintersemester	Sommersemester
2 LV Introduction to Foreign Language Pedagogy I Introduction to Foreign Language Pedagogy II (2 x 2 SWS)	LV Introduction to Foreign Language Pedagogy III (2 SWS)
Leistung: PL: Klausur (nur im WS)	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Basismodul 3 “Mediating Languages and Cultures”

alte PO (ab WS 2013/14)

Modulinformation alte PO

Art und Bezeichnung des Moduls	Basismodul 3 Mediating Languages and Cultures
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 2. Studienjahr Nebenfach: 2. Studienjahr
Credits	9 LP

Modulaufbau

Wintersemester	Sommersemester
LV Introduction to Foreign Language Pedagogy (2 SWS)	LV 2 weiterführende fachdidaktische LV (2 x 2 SWS)
	Leistung: PL: Hausarbeit mit Präsentation

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Themenbereich: Introduction to Didactics I+II

(Dieser Themenbereich wird nur im Wintersemester angeboten.)

Themenbereich: Introduction to Didactics III

Prof. Dr. C. Becker:

Introduction to Teaching Speaking – 4412 610

SE, Mo 11:30 – 13:00, BI 80.303/304 (MakerSpace)

Speaking is a skill which poses a great challenge for most language learners. As research suggests, speaking needs to be developed independently from the grammar curriculum. It is a skill that is highly interactive and requires the ability to cooperate as well as to take turns under time-pressure without careful planning. This course will first review the state of the art in developing speaking skills. We will discuss the most important research findings on the processes involved in oral language production in a foreign language in addition to different approaches to skill development. Materials for teaching speaking will be critically examined. The succeeding sessions will be used to examine approaches to the assessment of speaking critically, and you will be able to take part actively in the "Language Village Project" at a school.

Literature:

Thornbury, S. (2013): *How to teach speaking*. Harlow: Pearson Education.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. A. Kubanek:

Communication Styles – 4412 690

SE, Mo 13:15 – 14:45, BI 85.2

There are clichés about differences in communicating in countries of the world. As there is so much international travel and migration, due to people working abroad and returning (or staying), strict classifications seem inappropriate. Someone who speaks English as a world language uses it to communicate in many situations and needs to adapt. There are also many unexpected developments which necessitate communication in unfamiliar contexts without time to prepare or remember a model of intercultural competence. Nevertheless, it might be worthwhile to try out how communicating in different styles affects us.

We will look at some descriptions of communicative patterns and some travellers' reports and kind of "imitate" that pattern or reported incidence. We can also work with short situations where one or a few are, for example, hypersensitive to noise or party style music and talk. And we will consider the role of misunderstandings. Generally speaking, this course is related to "Mediating Competence" in the CEFR for Modern Languages.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. A. Kubanek:

Teachers in Novels – 4412 686

SE, Mo 16:45 – 18:15, BI 80.303/304 (MakerSpace)

In this class, you will get acquainted with a number of novels from various countries about teachers and their educational work (in English resp. translated into English). However, this course will differ from a literature studies class, because we will make a transfer and consider what we can learn from those teachers for our (future) profession. Therefore, important moments in the novel will be in the focus and we will read small sections and transpose them into improvised dialogues or illustrations. We will think about how we are similar/different to those teacher personalities and whether we might adopt their approach.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. B. Wege:

Teaching Comics – 4412 622

SE, Do 13:15 – 14:45, BI 80.1

In this course, we will explore ways in which comics can be utilized for culture and language learning in the classroom. We will begin with an introduction to Comics Studies, covering the theory, history, and modes of interpretation of the art form. We will use this knowledge to read and analyze a selection of works particularly suited to teaching language and culture, consider ways in which (school) students can make their own comics to facilitate learning, and create tasks and lesson plans centered on our findings.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. B. Wege:

Introduction to Teaching Film – 4412 620

SE, Do 16:45 – 18:15, BI 80.1

This seminar will focus on both the why and how of teaching film in the EFL classroom. It will provide an introduction to the study and teaching of film, methods of analysis (and how to guide learners in film and television analysis), and key concepts of cinema and television studies (e.g. storytelling and narrative style, mise-en-scène, editing, etc.). Learning how to read and teach film with regard to various formal aspects will acquaint students with the aesthetic and narrative features, as well as the meaning of films (or film scenes) and traditions of film. Students will acquire the competency and analytic skills to critically read and interpret audiovisual media, and will learn how to work with film in class (incl. such questions as how to assess the students' media literacy, for interest and ability may vary greatly within a class, so that they can teach a broad range to diverse students (age, abilities, interests)). Finally, we will create tasks and lesson plans centered on our findings.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

A. Beck, M. Ed.:

Introduction to Foreign Language Pedagogy III: Inclusive English Teaching and Learning – 4412 607

SE, Fr 11:30 – 13:00, BI 85.7



Since the ratification of the UN-Convention on the Rights of Persons with Disabilities (2006), inclusive education has become increasingly important across contexts. It aims to ensure full and equal participation of all students in schools according to their individual needs. In theory, this means that students benefit from learning together and that they receive individual learning support as needed. However, while learning English as a foreign language in an inclusive setting is an enrichment for all students, inclusive language teaching can also be challenging for teachers.

As a starting point, this seminar will provide a theoretical introduction into key terminologies, concepts and discourses related to inclusion and diversity. Adopting (power-)critical perspectives on the tensions between inclusion and exclusion, we will discuss the relevance and constructedness of intersecting dimensions of diversity (e.g. *dis/ability, gender, sexual orientation, race, class*, etc.) in relation to dominant understandings of the 'normal' and the 'other'. Based on a profound theoretical foundation, we will focus on possible approaches, methods, and techniques to enhance inclusive language teaching in general. Participants of this course will learn about the central objectives, potentials, and challenges of inclusive teaching as well as concrete strategies for enhancing an inclusive learning environment in the English language classroom.

Hinweis:

This course is open for the ZiEI-certificate TUBS (Zertifikat inklusiv Englisch lehren und lernen). Für nähere Informationen besuchen Sie bitte die Internetseite der Didaktik. All texts and materials will be provided in class.

Literature:

Blell, Gabriele and Jana Oldendörp. *Diversität im Fokus fachdidaktischer und sonderpädagogischer Perspektiven: Inklusiven Englischunterricht planen (lernen)*. Peter Lang, 2021.

Bongartz, Christiane M. and Andreas Rohde. *Inklusion im Englischunterricht*. Peter Lang, 2015.

Burwitz-Melzer, Eva, et al. *Inklusion, Diversität und das Lehren und Lernen fremder Sprachen. Arbeitspapiere der 37. Frühjahrskonferenz zur Erforschung des Fremdsprachenunterrichts*. Narr, 2017.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. B. Wege:

Teaching Drama and Themes of Diversity – 4412 626

SE, Fr 11:30 – 13:00, BI 80.303/304 (MakerSpace)

This class on didactics of literature will focus on the unique potential of Drama in the EFL classroom. We will read a selection of plays, ranging from Shakespeare to the documentary theatre of Anna Deavere Smith, and create tasks and lesson plans for them. We will explore a range of general teaching tools for Drama, targeted at various levels of language competency; the primary focus, however, will be utilizing the plays to allow (school) students to acquire competency and analytical skills with regards to historical and contemporary representations of race and gender.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. B. Wege:

Introduction to Teaching Literature – 4412 612

SE, Fr 13:15 – 14:45, BI 80.303/304

The class will introduce students to critical terms for the study and analysis of different forms and contexts of literary texts, and acquaint students with the didactic potential of literature in the context of an EFL classroom. The focus will primarily be on popular children's literature and Young Adult Fiction, and the question of how these texts can support language learning, the development of vocabulary, intercultural competence, critical literacy, and media literacy.

During the course of the semester we will discuss various literary genres (e.g. short story, novel, poetry) from different time periods from the nineteenth century to today. We will consider the texts in their respective historical contexts, and develop approaches for maintaining their relevance in the 21st-century classroom, creating tasks and lesson plans centered on our findings.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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A. Smith:

Introduction to CLIL – 4412 400

Blockseminar, Mo – Mi, 20.-22.05.2024, 09:00 – 17:00, BI 80.303/304 (MakerSpace)

CLIL (Content and Language Integrated Learning; bilingualer Unterricht) describes a teaching approach which combines ("integrates") foreign language learning as well as the study of the subject matter itself. In this seminar, we will cover basic knowledge of the theoretical background, which will be discussed on selected examples. In the second half of the semester we will take a practical approach to CLIL by designing mock lessons in the seminar context. Overall, we will focus on aspects of material development, teaching and learning strategies, and lesson planning for the CLIL classroom.

Hinweis:

Dieses Seminar wird sowohl als B3-Vertiefungsseminar anerkannt als auch gleichzeitig als Einführungsseminar im Rahmen des Zertifizierungsprogramms CLIL TUBS (Content and Language Integrated Learning an der TU Braunschweig). Für nähere Informationen besu-

chen Sie bitte die Internetseite der Didaktik.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Basismodul 4 “Basic Language Skills: Reading and Writing” neue PO

Modulinformation neue PO

Art und Bezeichnung des Moduls	Basismodul 4 Language Skills
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 1. Studienjahr Nebenfach: 1. Studienjahr
Credits	7 LP

Modulaufbau

Wintersemester	Sommersemester
<p>Folgende LV sind wahlweise im Winter oder Sommer zu belegen:</p> <p>Grammar I (2 SWS) Regional Studies I (2 SWS) Writing I (1 SWS)</p> <p>Leistung: PL: Klausur</p>	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Themenbereich: Reading and Writing

(neue PO)

J. Tavares:

Regional Studies I (Group A) – America: American Conspiracies: Narratives, Rumor and Theories – 4412 410

UE, Di 16:45 – 18:15, BI 85.8

Conspiracy narratives and speculative rumors of a conspiracist nature are intermittently popular in almost all segments of American culture. The general motivations of conspiracy beliefs relate to essential needs (for knowledge, to feel safe and secure, to feel good about oneself and one's group), but evidence shows these needs are not actually served by conspiracy beliefs. Conspiracy theories tend to be explanations that conflict with best academic knowledge, and belief in them leads to less support for democratic processes and institutions. They play a role in political polarization, and they are used in identity-protective cognition. They may both express and arouse strong feelings and divide communities and society.

Conspiracy theories as a general topic thus satisfy general criteria for controversial issues. At the same time, they are particularly interesting because they hover between the superficially and the inherently controversial: although in practice often resistant to contradictory evidence, they generally appeal to reason and evidence. While they sometimes are rooted in deep religious and religion-like beliefs, this makes them good cases for practicing analytical skills that could better serve all the needs above.

This class will explore a number of conspiracy theories and how they have shaped the minds of American society in the past and the present, beginning with the stock market crash in 1929 continuing up to the recent 2020 presidential election.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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S. Kingsbury:

Regional Studies I (Group B) – New Zealand: The Events that have helped shape Modern New Zealand and New Zealanders – 4412 411

UE, Do 11:30 – 13:00, BI 85.2

New Zealand, a small island nation of roughly 4 million people and 40 million sheep has a very special culture, one that is unique and one that has had a significant impact on the modern world. Students will gain an insight into this culture and cultural phenomenon such as the Bungee jump, the Haka and the furry kiwi (though well known, will also be investigated). Furthermore, students will examine the major events in New Zealand's short history which have had an effect on forming the modern New Zealand way of life. Events that range from the settlement of the Maori tribes and their clashes with European colonists, women's suffrage, and the impact of the First World War to modern sporting achievements, the Christchurch earthquake and developments in television, music and film will also be examined.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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D. Cattell:

Regional Studies I (Group C) – Great Britain: Great Britons and their Influence on British Society and Culture – 4412 412

UE, Fr 08:00 – 09:30, BI 80.1

Modern Britain and Ireland, one a so-called “United Kingdom” and the other really two countries divided by a common island, are ancient cultures and societies steeped in myth and mystery; they are also the European bastions of a hyper-modernity whose cultural exports continue to define the contemporary world. Few cultures have been as globally influential.

But what makes the quirk British peoples tick? What gives the Irish their “craic”? How are we to understand the at-times conflict-riven relationship betwixt the peoples that populate the two islands that make up the archipelago of Great Britain and Ireland? Why is the Anglo-Irish world view so influential – and, in the period after Brexit, just what exactly are we to make of these two extraordinarily contradictory yet surprisingly complimentary cultures, their relationship to each other, towards Europe, and the wider world?

This course seeks to equip students with the critical skills and cultural knowledge needed to speak with insight about the complex histories and cultural trajectories of the nations that comprise contemporary Great Britain and Ireland. Through a thematic approach focused upon each nation, students will explore cultural, social, and political dynamics that have infused each in order to gain a deeper appreciation of the whole. Given the focus upon their cultural production, we shall endeavor to engage critically with examples from film, literature, and music as we explore the issues of class, race, sex, empire, and the problems of historical memory that continue to afflict and shape the (sometimes changing) sense of identity and belonging exhibited and experienced by the British and Irish people alike.

Due to the nature of the content with which we shall work, this is a demanding course with high expectations in terms of preparation and active student engagement.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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J. Barner:

Grammar I (Group A) – 4412 160

UE, Mo 18:30 – 20:00, BI 85.6

This course is intended for all BA students in their first year. Grammar I is designed to fill in the missing gaps many students have in their general English skills. Although the course is in English, we will often look at grammar and other language points from a contrastive aspect in order to pinpoint and understand the problem areas of English more efficiently.

Literature:

Grammar I Reader available at the Copythek, Mühlenpfordtstr. 1, 38106 Braunschweig.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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A. Rose:

Grammar I (Group B) – 4412 161

UE, Mi 13:15 – 14:45, BI 80.2

This course is intended for all BA students in their first year. Grammar I is designed to fill in the missing gaps many students have in their general English skills. Although the course is in English, we will often look at grammar and other language points from a contrastive aspect in order to pinpoint and understand the problem areas of English more efficiently.

Literature:

Grammar I Reader available at the Copythek, Mühlenpfordtstr. 1, 38106 Braunschweig.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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A. Böker:

Grammar I (Group C) – 4412 163

UE, Fr 18:30 – 20:00, BI 80.1

This course is intended for all BA students in their first year. Grammar I is designed to fill in the missing gaps many students have in their general English skills. Although the course is in English, we will often look at grammar and other language points from a contrastive aspect in order to pinpoint and understand the problem areas of English more efficiently.

Literature:

Grammar I Reader available at the Copythek, Mühlenpfordtstr. 1, 38106 Braunschweig.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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J. Tavares:

Writing I (Group A) – 4412 490

UE, Mo 11:30 – 13:00, BI 80.2

The ability to communicate effectively in writing is one of the most important skills for educational and career success. This course is designed to help you improve your understanding and application of techniques and skills in writing.

We will cover information about writing from the prewriting stages of planning and organization through actual writing, and revision and editing. The course is organized around the actual steps and components of the writing process. The order in which the material is covered in this course will model the sequence of steps one would follow in actual practice when faced with a writing task. Thus, we will begin with prewriting techniques that will help you sharpen and refine your writing objectives. Next, we will cover principles of organization that will help you arrange and structure information effectively to meet your specific writing objectives. We will then move to the basics of actual composition, including sentence and paragraph construction that will help you write in coherent and grammatically correct form. Finally, we will cover revising, editing and proofreading techniques that will help you improve the overall quality of the documents you prepare.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. E. Barnes:

Writing I (Group B) – 4412 491

UE, Di 09:45 – 11:15, BI 80.2

The ability to communicate effectively in writing is one of the most important skills for educational and career success. This course is designed to help you improve your understanding and application of techniques and skills in writing.

We will cover information about writing from the prewriting stages of planning and organization through actual writing, and revision and editing. The course is organized around the actual steps and components of the writing process. The order in which the material is covered in this course will model the sequence of steps one would follow in actual practice when faced with a writing task. Thus, we will begin with prewriting techniques that will help you sharpen and refine your writing objectives. Next, we will cover principles of organization that will help you arrange and structure information effectively to meet your specific writing objectives. We will then move to the basics of actual composition, including sentence and paragraph construction that will help you write in coherent and grammatically correct form. Finally, we will cover revising, editing and proofreading techniques that will help you improve the overall quality of the documents you prepare.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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S. Kingsbury:

Writing I (Group C) – 4412 492

UE, Do 13:15 – 14:45, BI 85.2

The ability to communicate effectively in writing is one of the most important skills for educational and career success. This course is designed to help you improve your understanding and application of techniques and skills in writing.

We will cover information about writing from the prewriting stages of planning and organization through actual writing, and revision and editing. The course is organized around the actual steps and components of the writing process. The order in which the material is covered in this course will model the sequence of steps one would follow in actual practice when faced with a writing task. Thus, we will begin with prewriting techniques that will help you sharpen and refine your writing objectives. Next, we will cover principles of organization that will help you arrange and structure information effectively to meet your specific writing objectives. We will then move to the basics of actual composition, including sentence and paragraph construction that will help you write in coherent and grammatically correct form. Finally, we will cover revising, editing and proofreading techniques that will help you improve the overall quality of the documents you prepare.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Basismodul 5 “Basic Language Skills: Listening and Speaking” neue PO (ab WS 2021/22)

Modulinformation neu PO

Art und Bezeichnung des Moduls	Basismodul Discussing Culture and Society (Landeskunde)
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 1. Studienjahr Nebenfach: 2. Studienjahr
Credits	5 LP

Modulaufbau

Wintersemester	Sommersemester
<p>Folgende LV sind wahlweise im Winter oder Sommer zu belegen:</p> <p>1 LV Aural - Oral (1 SWS) 1 LV Communication Practice (2 SWS) 1 LV Phonetics and Pronunciation (2 SWS)</p> <p>Leistung: PL: mündliche Prüfung</p>	

LP: Leistungspunkte
 LV: Lehrveranstaltung
 PL: Prüfungsleistung

SE: Seminar
 SL: Studienleistung
 SWS: Semesterwochenstunden

Z. Khan-Owald:

Aural Oral (Group A) (1 SWS) – 4412 430

UE, Mo 15:00 – 15:45, (2-wöchentlich), BI 80.2

One of the overarching aims of the Aural-Oral course is for students to practice their listening comprehension skills and build on the skills and knowledge that they have acquired in other classes, including Grammar I and Writing I. For this purpose, two sets of listening materials will be used outside of class, which offer the students authentic audio and audio-visual input. One is an audiobook version of selected stories from The Adventures of Sherlock Holmes, and the other is the American television series (Lost).

The goal of the class is to allow students to demonstrate that they have engaged with the listening materials used in this class to such a degree that they can:

- comprehend the English grammar and vocabulary contained in these materials,
- understand the pronunciation of the varieties of English that they are exposed to,
- identify cultural references and conduct research into these,
- identify the central characteristics of the media that they have engaged with (television series and detective stories).

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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J. Tavares:

Aural Oral (Group B) (1 SWS) – 4412 431

UE, Di 18:30 – 20:00, (2-wöchentlich), BI 85.8

One of the overarching aims of the Aural-Oral course is for students to practice their listening comprehension skills and build on the skills and knowledge that they have acquired in other classes, including Grammar I and Writing I. For this purpose, two sets of listening materials will be used outside of class, which offer the students authentic audio and audio-visual input. One is an audiobook version of selected stories from The Adventures of Sherlock Holmes, and the other is the American television series (Lost).

The goal of the class is to allow students to demonstrate that they have engaged with the listening materials used in this class to such a degree that they can:

- comprehend the English grammar and vocabulary contained in these materials,
- understand the pronunciation of the varieties of English that they are exposed to,
- identify cultural references and conduct research into these,
- identify the central characteristics of the media that they have engaged with (television series and detective stories).

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00).

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J. Tavares:

Aural Oral (Group C) (1 SWS) – 4412 432

UE, Mi 16:45 – 18:15, (2-wöchentlich), BI 80.2

One of the overarching aims of the Aural-Oral course is for students to practice their listening comprehension skills and build on the skills and knowledge that they have acquired in other classes, including Grammar I and Writing I. For this purpose, two sets of listening materials will be used outside of class, which offer the students authentic audio and audio-visual input. One is an audiobook version of selected stories from *The Adventures of Sherlock Holmes*, and the other is the American television series (*Lost*).

The goal of the class is to allow students to demonstrate that they have engaged with the listening materials used in this class to such a degree that they can:

- comprehend the English grammar and vocabulary contained in these materials,
- understand the pronunciation of the varieties of English that they are exposed to,
- identify cultural references and conduct research into these,
- identify the central characteristics of the media that they have engaged with (television series and detective stories).

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Z. Khan-Owald:

Aural Oral (Group D) (1 SWS) – 4412 433

UE, Do 11:30 – 13:00, (2-wöchentlich), BI 80.2

One of the overarching aims of the Aural-Oral course is for students to practice their listening comprehension skills and build on the skills and knowledge that they have acquired in other classes, including Grammar I and Writing I. For this purpose, two sets of listening materials will be used outside of class, which offer the students authentic audio and audio-visual input. One is an audiobook version of selected stories from *The Adventures of Sherlock Holmes*, and the other is the American television series (*Lost*).

The goal of the class is to allow students to demonstrate that they have engaged with the listening materials used in this class to such a degree that they can:

- comprehend the English grammar and vocabulary contained in these materials,
- understand the pronunciation of the varieties of English that they are exposed to,
- identify cultural references and conduct research into these,
- identify the central characteristics of the media that they have engaged with (television series and detective stories).

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Z. Khan-Owald:

Communication Practice (Group A) – 4412 155

UE, Mo 13:15 – 14:45, BI 80.2

The course is designed to promote both listening and speaking skills to help enable the students to perform competently in all possible language situations. The emphasis of the course is principally on how to communicate effectively in English. Therefore, it is not a grammar-based course but, instead, makes use of all kinds of controlled language activities where communication is important – ranging from pair-work, role-play games to more serious work such as skills needed for presentation and public speaking. We will also look at such things as audience analysis, body language, gesturing, as well as impromptu, informative, and persuasive speaking.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

J. Tavares:

Communication Practice (Group B) – 4412 156

UE, Mi 18:30 – 20:00, BI 80.2

The course is designed to promote both listening and speaking skills to help enable the students to perform competently in all possible language situations. The emphasis of the course is principally on how to communicate effectively in English. Therefore, it is not a grammar-based course but, instead, makes use of all kinds of controlled language activities where communication is important – ranging from pair-work, role-play games to more serious work such as skills needed for presentation and public speaking. We will also look at such things as audience analysis, body language, gesturing, as well as impromptu, informative, and persuasive speaking.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

S. Kingsbury:

Communication Practice (Group C) – 4412 157

UE, Do 08:00 – 09:30, BI 85.2

The course is designed to promote both listening and speaking skills to help enable the students to perform competently in all possible language situations. The emphasis of the course is principally on how to communicate effectively in English. Therefore, it is not a grammar-based course but, instead, makes use of all kinds of controlled language activities where communication is important – ranging from pair-work, role-play games to more serious work such as skills needed for presentation and public speaking. We will also look at such things as audience analysis, body language, gesturing, as well as impromptu, informative, and persuasive speaking.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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J. Barner:

Communication Practice (Group D) – 4412 158

UE, Fr 15:00 – 16:30, BI 80.1

The course is designed to promote both listening and speaking skills to help enable the students to perform competently in all possible language situations. The emphasis of the course is principally on how to communicate effectively in English. Therefore, it is not a grammar-based course but, instead, makes use of all kinds of controlled language activities where communication is important – ranging from pair-work, role-play games to more serious work such as skills needed for presentation and public speaking. We will also look at such things as audience analysis, body language, gesturing, as well as impromptu, informative, and persuasive speaking.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. E. Barnes:

American Phonetics and Pronunciation (Group A) – 4412 501

UE, Mo 09:45 – 11:15, BI 85.7

This course provides you with the opportunity to acquaint yourself with and - more importantly - to practice the sounds, rhythms and intonation patterns of **American English** through oral and transcription practice. In addition, you will also learn to use the IPA (International Phonetic Alphabet) and address pronunciation difficulties encountered by German students.

- Introduction to American English pronunciation
- IPA transcription of American English
- Discussion and examples of accent and dialect awareness in American English; factors: region, class/social group, age etc.
- Discuss and practise problem phonemes
- Discuss and practise word stress
- Discuss and practise spelling and pronunciation issues, especially as they relate to German students
- Discuss and practise connected speech (brief introduction): weak forms vs strong forms etc.

Literature:

The American Accent Guide, 3rd Edition by Beverly Lujan. ISBN: 978-0963413918

English Phonetics and Phonology by Hartwig Eckert and William Barry. ISBN: 388476740

Cambridge English Pronouncing Dictionary, 18th Edition by Daniel Jones. ISBN: 978-0521152556

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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J. Barner:

British Phonetics and Pronunciation (Group A) – 4412 500

UE, Di 11:30 – 13:00, BI 85.3

This course provides you with the opportunity to acquaint yourself with and - more importantly - to practice the sounds, rhythms and intonation patterns of **British English** through oral and transcription practice. In addition, you will also learn to use the IPA (International Phonetic Alphabet) and address pronunciation difficulties encountered by German students.

- Introduction to British (and, to a lesser extent, Irish) English pronunciation
- IPA broad transcription of British English
- Discussion and examples of accent and dialect awareness in British and Irish English; factors: region, class/social group, age etc.
- Discuss and practise problem phonemes
- Discuss and practise word stress
- Discuss and practise spelling and pronunciation issues, especially as they relate to German students
- Discuss and practise connected speech (brief introduction): weak forms vs strong forms etc.

Literature:

Roach, Peter. *English Phonetics and Phonology*. 4th rev. ed. Cambridge: 2009. ISBN: 978-0521717403

Cambridge English Pronouncing Dictionary, 18th Edition by Daniel Jones. 2012. ISBN: 978-0521152556

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. E. Barnes:

American Phonetics and Pronunciation (Group B) – 4412 502

UE, Do 16:45 – 18:15, BI 85.7

This course provides you with the opportunity to acquaint yourself with and - more importantly - to practice the sounds, rhythms and intonation patterns of **American English** through oral and transcription practice. In addition, you will also learn to use the IPA (International Phonetic Alphabet) and address pronunciation difficulties encountered by German students.

- Introduction to American English pronunciation
- IPA transcription of American English
- Discussion and examples of accent and dialect awareness in American English; factors: region, class/social group, age etc.
- Discuss and practise problem phonemes
- Discuss and practise word stress
- Discuss and practise spelling and pronunciation issues, especially as they relate to German students

- Discuss and practise connected speech (brief introduction): weak forms vs strong forms etc.

Literature:

The American Accent Guide, 3rd Edition by Beverly Lujan. ISBN: 978-0963413918

English Phonetics and Phonology by Hartwig Eckert and William Barry. ISBN: 388476740

Cambridge English Pronouncing Dictionary, 18th Edition by Daniel Jones. ISBN: 978-0521152556

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

J. Barner:

British Phonetics and Pronunciation (Group B) – 4412 503

UE, Fr 16:45 – 18:15, BI 80.1

This course provides you with the opportunity to acquaint yourself with and - more importantly - to practice the sounds, rhythms and intonation patterns of **British English** through oral and transcription practice. In addition, you will also learn to use the IPA (International Phonetic Alphabet) and address pronunciation difficulties encountered by German students.

- Introduction to British (and, to a lesser extent, Irish) English pronunciation
- IPA broad transcription of British English
- Discussion and examples of accent and dialect awareness in British and Irish English; factors: region, class/social group, age etc.
- Discuss and practise problem phonemes
- Discuss and practise word stress
- Discuss and practise spelling and pronunciation issues, especially as they relate to German students
- Discuss and practise connected speech (brief introduction): weak forms vs strong forms etc.

Literature:

Roach, Peter. *English Phonetics and Phonology. 4th rev. ed. Cambridge: 2009.* ISBN: 978-0521717403

Cambridge English Pronouncing Dictionary, 18th Edition by Daniel Jones. 2012. ISBN: 978-0521152556

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Aufbaumodul 1 “Periods and Genres”

alte und neue PO

Modulinformation

Art und Bezeichnung des Moduls	Aufbaumodul 1 Periods and Genres
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 2. Studienjahr Nebenfach: 3. Studienjahr
Credits	6 LP

Modulaufbau

Wintersemester	Sommersemester
<p>Folgende LV sind zu belegen (auf Winter und Sommer zu verteilen):</p> <p>Survey Course I (WiSe) Survey Course II (SoSe)</p> <p>(2 x 2 SWS)</p> <p>Leistung: PL: Mündliche Prüfung (beide POs)</p>	

LP: Leistungspunkte
 LV: Lehrveranstaltung
 PL: Prüfungsleistung

SE: Seminar
 SL: Studienleistung
 SWS: Semesterwochenstunden

Prof. Dr. E. Voigts:

Survey Course II: Irish Literature – 4412 095

SE, Mo 18:30 – 20:00, BI 85.1

This survey course will introduce you to key texts and periods of Anglo-Irish literature and its cultural contexts. After a brief introduction to writing prior to the nineteenth century, we will turn to the literature of Irish Romanticism, the Irish Literary Revival, Modernism and Post-modernism, and, finally, to contemporary times. Our starting point will be the governing principles of literary histories.

We will not only discuss the aesthetic qualities of Irish poetry, drama, fiction, and other prose written in English but also take into account its political and cultural contexts. This involves, above all, Ireland's journey towards independence from Britain and its cultural and linguistic heritage as a Celtic nation.

The syllabus will be available on Stud.IP in advance of the semester.

Caveat: the course has a heavy reading load, so start reading early.

Literature:

Please purchase our textbook:

Regan, Stephen, ed. *Irish Writing: An Anthology of Irish Literature in English 1789-1939*. Oxford World's Classics. Oxford: Oxford UP, 2008.

Additional reading material will be announced at the beginning of the semester. I suggest work by Samuel Beckett, Sally Rooney, Martin Mc Donagh, Roddy Doyle, John Banville, Enda Walsh, and Seamus Heaney, Anne Enright or Anna Burns.

Suggested secondary literature for orientation in the field:

Deane, Seamus. *A Short History of Irish Literature*. London: Hutchinson, 1986.

Welch, Robert, ed. *The Oxford Companion to Irish Literature*. New York: Clarendon, 1996.

Wright, Julia M., ed. *A Companion to Irish Literature*. 2 Vols. Chichester: Wiley-Blackwell, 2010.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Prof. Dr. R. Heinze:

Survey Course II: American Literature II – 4412 091

SE, Di 09:45 – 11:15, BI 85.3

This course will introduce you to US-American literature and its cultural contexts from the beginning of the 20th century to the present. You need not have taken the first survey course of US-American literature to attend this one; however, it helps. Caveat: the course has a heavy reading load, so start reading early. The syllabus will be available on Stud.IP in advance of the semester. All of the texts will be taken from the **last two volumes** (D&E) of the 2017 (9th ed.) **five-volume edition** of the *Norton Anthology of American Literature*.

Primary Literature:

Baym, N. *The Norton Anthology of American Literature*. 9th Edition. New York: Norton, 2017.

Secondary Literature:

Zapf, H. *Amerikanische Literaturgeschichte*. Stuttgart: Metzler, 2010.

Marcus, G, and Sollors, W. *A New Literary History of America*. 2009.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

**Survey Course II: British Literature – Romanticism to New English Literature (Group A)
– 4412 092**

SE, Do 11:30 – 13:00, BI 97.9

“We have been living, as it were, the life of three hundred years in thirty.” These were the impressions Thomas Arnold had of the early stages of industrialism. Both the 19th and 20th centuries were times of accelerating technological, economic, and social change, much of which was mirrored in constantly shifting artistic aesthetics.

This course is designed as a rough overview of British literary and cultural history from the late 18th century to the present day. We shall discuss the impact of the French Revolution on the writers of the early 19th century, compare the first and second generations of Romantic poets, and witness different stages of development in gothic fiction. Furthermore, we will analyse literary debates on crucial issues of the Victorian era, discuss textual reactions to both World Wars, and witness the change of discourses from Modernism to Post-modernism. Authors will range from William Blake to Lord Byron, from Matthew Arnold to Dante Gabriel Rossetti, from Oscar Wilde to Tom Stoppard, and from Virginia Woolf to Salman Rushdie. Such concepts as metafictionality and postcolonialism(s) will close our out-look into present day fiction. By reading and analysing a wide selection of works, students will also deepen their analytical skills of both literary and cultural texts. With a wide notion of ‘text’ in mind, we shall compare literary works to filmic adaptations as well as intermedial encounters between texts and visual arts, like in the works of the Pre-Raphaelites.

The syllabus will be available on Stud.IP in advance of the semester.

Caveat: the course has a heavy reading load, so start reading early.

Primary literature:

Textbook: *The Norton Anthology of English Literature*. Eds. Stephen Greenblatt et al., 8th or 9th ed. New York: Norton.

Secondary literature:

For orientation in the field, please consult the standard literary histories

- Sampson, *Cambridge Guide to English Literature*;
- Bloomsbury *Guide to English Literature*;
- Peck/Coyle, *A Brief History of English Literature*;
- Sanders, *The Short Oxford History of English Literature*).

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

**Survey Course II: British Literature – Romanticism to New English Literature (Group B)
– 4412 093**

SE, Fr 11:30 – 13:00, BI 85.1

“We have been living, as it were, the life of three hundred years in thirty.” These were the impressions Thomas Arnold had of the early stages of industrialism. Both the 19th and 20th centuries were times of accelerating technological, economic, and social change, much of which was mirrored in constantly shifting artistic aesthetics.

This course is designed as a rough overview of British literary and cultural history from the late 18th century to the present day. We shall discuss the impact of the French Revolution on the writers of the early 19th century, compare the first and second generations of Romantic poets, and witness different stages of development in gothic fiction. Furthermore, we will analyse literary debates on crucial issues of the Victorian era, discuss textual reactions to both World Wars, and witness the change of discourses from Modernism to Post-modernism. Authors will range from William Blake to Lord Byron, from Matthew Arnold to Dante Gabriel Rossetti, from Oscar Wilde to Tom Stoppard, and from Virginia Woolf to Salman Rushdie. Such concepts as metafictionality and postcolonialism(s) will close our out-look into present day fiction. By reading and analysing a wide selection of works, students will also deepen their analytical skills of both literary and cultural texts. With a wide notion of ‘text’ in mind, we shall compare literary works to filmic adaptations as well as intermedial encounters between texts and visual arts, like in the works of the Pre-Raphaelites.

The syllabus will be available on Stud.IP in advance of the semester.
Caveat: the course has a heavy reading load, so start reading early.

Primary literature:

Textbook: *The Norton Anthology of English Literature*. Eds. Stephen Greenblatt et al., 8th or 9th ed. New York: Norton.

Secondary literature:

For orientation in the field, please consult the standard literary histories

- Sampson, *Cambridge Guide to English Literature*;
- Bloomsbury *Guide to English Literature*;
- Peck/Coyle, *A Brief History of English Literature*;
- Sanders, *The Short Oxford History of English Literature*).

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Aufbaumodul 2 “Analyzing English: System and Development/Variation”

alte und neue PO

Modulinformation

Art und Bezeichnung des Moduls	Aufbaumodul 2 Analyzing English: System and Variability
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 2. Studienjahr Nebenfach: 3. Studienjahr
Credits	6 LP

Modulaufbau

Wintersemester	Sommersemester
<p>Zwei Seminare (2 x 2 SWS) sind zu belegen, die die folgenden Bereiche abdecken (werden im Sommer- und Wintersemester angeboten):</p> <p>Bereich: Systems of Language and Communication (empfohlen im WS) Synchrone Betrachtung des englischen Sprachsystems als System der Kommunikation</p> <p>Bereich: Developmental and Linguistic Variation (empfohlen im SoSe) Sprachvariation aus Sicht der (sprachlichen) Entwicklung eines Menschen (Spracherwerb), einer Sprachgemeinschaft (Sprachgeschichte), sowie Entwicklung sprachlicher Diversität (Sprachkontraste).</p> <p>Leistung: Neue PO: PL: Projekt mit Praxisanteil oder Klausur; SL: Präsentation oder Hausaufgabe Alte PO: PL: Hausarbeit mit Präsentation</p>	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Themenbereich: Systems of Language and Communication

Dr. H. Comes-Koch:

Contrastive Grammar – 4412 037

SE, Do 11:30 – 13:00, BI 85.3

The purpose of this course is to give an insight into language comparison with a clear focus on English-German contrasts. Starting with an introduction to Contrastive Linguistics (i.e. its major goals, methodology, findings and fields of application) we will go on to compare German and English sentence structure (as well as related morphological aspects) from two perspectives, the descriptive as well as the generative syntactic perspective. Building up on students' knowledge of sentence structure gained in the introductory course, we will look at categories, sentence structure and syntactic movement in more detail, including underlying theoretical principles postulated in generative syntactic theory. Lectures will include practical work in the form of exercises.

Literature:

König, E. & Gast, V. (2018). *Understanding English-German contrasts* (4th ed.). Erich Schmidt Verlag.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 uhr).

Themenbereich: Developmental and Linguistic Variation

Dr. S. Wulfert:

Second Language Acquisition – 4412 023

SE, Mo 09:45 – 11:15, BI 85.8



This course will provide an overview of the central issues discussed in second language acquisition, e.g.:

- What are the processes underlying language acquisition in general?
- Is there a difference between first and second language acquisition?
- What is the role of the first language?
- Are there individual differences between learners of the same second language?
- How do learners communicate in the second language?
- What is the role of instruction?

Current models / theories of (second) language acquisition, as well as empirical studies will be introduced. Students will also be familiarised with the analysis of language data.

Hinweis:

Dieses Seminar ist für das CLIL-Zertifikat TUBS (*Content and Language Integrated Learning an der TU Braunschweig*) geöffnet. Für nähere Informationen besuchen Sie bitte die Internetseite der Didaktik.

Literature:

Hawkins, R. (2019). *How Second Languages Are Learned. An introduction.* (4th ed.). Cambridge University Press.
Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. K. Von Holzen:

First Language Acquisition – 4412 020

SE, Do 16:45 – 18:15, BI 85.3

Learning a language is easy – any child can do it! Notwithstanding its apparent ease, acquiring a language is one of the major feats in child development, and it sets humans apart from other species. At the same time, language acquisition does not happen overnight, and children make errors along the way (e.g., **singed*; **No Peter like chocolate*).

What do these errors tell us about language and how children acquire it? We will look at lots of data from children to address this and the following questions: What is special about language in relation to other cognitive skills? How is language represented in the brain, and how does the brain develop in children? Is there an innate component to language acquisition? What types of input are necessary for children to acquire language? How do children learn language sounds, words and sentences? Why do children acquire languages much more easily than adults?

Literature:

Becker, M. & Ud Deen, K. (2020). *Language acquisition and development*. MIT Press.

Clark, E. V. (2016). *First language acquisition* (3rd ed.). Cambridge University Press.

Saxton, M. (2017). *Child language: Acquisition and development* (2nd ed.). Sage.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. H. Comes-Koch:

Contrastive Grammar – 4412 037

SE, Do 11:30 – 13:00, BI 85.3

The purpose of this course is to give an insight into language comparison with a clear focus on English-German contrasts. Starting with an introduction to Contrastive Linguistics (i.e. its major goals, methodology, findings and fields of application) we will go on to compare German and English sentence structure (as well as related morphological aspects) from two perspectives, the descriptive as well as the generative syntactic perspective. Building up on students' knowledge of sentence structure gained in the introductory course, we will look at categories, sentence structure and syntactic movement in more detail, including underlying theoretical principles postulated in generative syntactic theory. Lectures will include practical work in the form of exercises.

Literature:

König, E. & Gast, V. (2018). *Understanding English-German contrasts* (4th ed.). Erich Schmidt Verlag.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Aufbaumodul 4 “Intermediate Language Skills: Reading and Writing“

neue PO (ab WS 2021/22)

Modulinformation neue PO

Art und Bezeichnung des Moduls	Aufbaumodul 4 Intermediate Language Skills: Reading and Writing
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach nur für Master LGym oder Fachwissenschaft: 2. Studienjahr
Credits	8 LP

Modulaufbau

Wintersemester	Sommersemester
Folgende LV sind wahlweise im Winter oder Sommer zu belegen: Grammar II (SWS) German-English Translation (2 SWS) Writing II (2SWS) Leistung: PL: 12 englischsprachige Hausaufgaben – je 1 Seite Zulassungsvoraussetzung: erfolgreicher Abschluss der Module B4 und B5	

LP: Leistungspunkte
PL: Prüfungsleistung
SL: Studienleistung

LV: Lehrveranstaltung
SE: Seminar
SWS: Semesterwochenstunden

Dr. T. Schrader:

German-English Translation (Group A) – 4412 442

UE, Do 13:15 – 14:45, BI 85.9

Translation is a skill that demands the highest awareness of equivalence between languages. As a learning medium, it requires that the student give painstaking attention to detail and a careful interpretation of what is being said in the original language. Translation from German into English also allows students to develop their awareness for subtleties in the language such as collocations, style, tone and connotation. Furthermore, the course functions as an exercise in contrastive grammar: how are certain German constructions best rendered in English? In addition, through a combination of readings about translation, group work, and individual projects, students will learn to navigate some of the more detailed concerns of translation that go beyond grammatical features. Going beyond the contrastive features of grammar and syntax, we will also focus on not only understanding the subtleties of the German language, but also on how to reproduce those nuances in English. Finally, we will focus on specific areas of the source language that do not easily transfer to the target language.

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

- explain the characteristics of the German tradition of translation
- translate German texts into English while taking cultural and historical considerations into account
- improve their translations with techniques involving voice, wordplay, symbolism, and
- genre

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. T. Schrader:

German-English Translation (Group B) – 4412 443

UE, Fr 15:00 – 16:30, BI 85.6

Translation is a skill that demands the highest awareness of equivalence between languages. As a learning medium, it requires that the student give painstaking attention to detail and a careful interpretation of what is being said in the original language. Translation from German into English also allows students to develop their awareness for subtleties in the language such as collocations, style, tone and connotation. Furthermore, the course functions as an exercise in contrastive grammar: how are certain German constructions best rendered in English? In addition, through a combination of readings about translation, group work, and individual projects, students will learn to navigate some of the more detailed concerns of translation that go beyond grammatical features. Going beyond the contrastive features of grammar and syntax, we will also focus on not only understanding the subtleties of the German language, but also on how to reproduce those nuances in English. Finally, we will focus on specific areas of the source language that do not easily transfer to the target language.

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

- explain the characteristics of the German tradition of translation
- translate German texts into English while taking cultural and historical considerations

into account

- improve their translations with techniques involving voice, wordplay, symbolism, and
- genre

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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S. Kingsbury:

Grammar II (Group A) – 4412 166

UE, Do 09:45 – 11:15, BI 85.2

Grammar II picks up where Grammar I left off. In this course, the students will round out in the missing gaps in their general English skills. As in Grammar Exercises I, we will often look at grammar and other language points from a contrastive aspect in order to pinpoint and understand the problem areas of English more efficiently.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. E. Barnes:

Grammar II (Group B) – 4412 167

UE, Fr 11:30 – 13:15, BI 85.2

Grammar II picks up where Grammar I left off. In this course, the students will round out in the missing gaps in their general English skills. As in Grammar Exercises I, we will often look at grammar and other language points from a contrastive aspect in order to pinpoint and understand the problem areas of English more efficiently.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. T. Schrader.:

Writing II (Group A) – 4412 495

UE, Do 15:00 – 16:30, BI 85.9

Students taking this course will already have acquired an advanced level in listening, speaking, reading and writing. This class will help students achieve an advanced level in writing by helping students develop advanced literacy skills and a critical understanding of the nature and function of discourse in the context of research reports. Students will learn to construct texts in a variety of genres.

Upon completion of this course, students will be able to:

- analyze the composition processes;

- understand different models and genres of writing;
- utilize techniques of drafting and revising;
- attend to textual organization, style, correctness, and visual layout according to the needs of different contexts;
- formulate research problems and questions;
- select, organize and present ideas and arguments in a logical and effective manner;
- write academic research papers with appropriate means of argumentation;
- produce texts with appropriate linguistic and discursal sophistication.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. T. Schrader.:

Writing II (Group B) – 4412 496

UE, Fr 13:15 – 14:45, BI 85.6

Students taking this course will already have acquired an advanced level in listening, speaking, reading and writing. This class will help students achieve an advanced level in writing by helping students develop advanced literacy skills and a critical understanding of the nature and function of discourse in the context of research reports. Students will learn to construct texts in a variety of genres.

Upon completion of this course, students will be able to:

- analyze the composition processes;
- understand different models and genres of writing;
- utilize techniques of drafting and revising;
- attend to textual organization, style, correctness, and visual layout according to the needs of different contexts;
- formulate research problems and questions;
- select, organize and present ideas and arguments in a logical and effective manner;
- write academic research papers with appropriate means of argumentation;
- produce texts with appropriate linguistic and discursal sophistication.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Projektmodul P “Theories, Methods, Models”

alte und neue PO

Modulinformation

Art und Bezeichnung des Moduls	Projektmodul P Theories, Methods, Models
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 3. Studienjahr (Ziel MA Fachwissenschaft / MA Gym) Nebenfach: -
Credits	7 LP

Modulaufbau

	Sommersemester
1 Seminar (2 SWS) ist zu belegen:	
Leistung:	
Neue PO: SL: Portfolio über Projekt oder multimediales Projekt	
Alte PO: SL: Englischsprachiges Portfolio über Projekt (inkl. Entwurf einer fachlichen komplexen englischsprachigen Hausarbeit)	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Themenbereich: Literary and Cultural Studies

Dr. S. John:

British Popular Culture of the 1990s – 4412 193

SE, Di 09:45 – 11:15, BI 85.1

The last decade of the twentieth century is among the most recognisable eras in British popular culture. It was marked by the global success of boy and girl groups, such as Take That and the Spice Girls, alongside Britpop bands such as Oasis, Blur and Pulp, and popular UK film productions, including *Trainspotting*, *Notting Hill*, and *Bridget Jones's Diary*. The literary market saw the rise of popular 'chicklit' and 'ladlit, while celebrity culture reached new heights – with the death of Princess Diana as one of the defining events of the decade. Meanwhile, fashion trends drew on subcultural styles from grunge to hip hop, and iconic 90s accessories such as choker necklaces and crop tops have since made comebacks. Bookended, politically, by the demise of Thatcherism at one end of the decade and the war on terror at the other, the nineties saw the rise of New Labour and the devolution of Scotland, Wales, and Northern Ireland, among other social developments. In this course, we will critically analyse selected examples of nineties' British pop culture and the hype around 'Cool Britannia' from a Cultural Studies-informed perspective. We will discuss gender performances in the context of post-feminism, and address how literature, the music industry, films, and fashion trends reflected social, national and ethnic identities. Students are expected to actively contribute to the syllabus. Please bear in mind that the course, despite its focus on popular media, will still feature extensive reading assignments of primary and secondary texts.

Literature:

Please read Helen Fielding's *Bridget Jones's Diary* (1996) and Nick Hornby's *High Fidelity* (1995) in advance of the semester. You should furthermore have watched *Trainspotting* (1996) and several British nineties comedies of your choice, such as *Four Weddings and a Funeral* (1994), *The Full Monty* (1997) and sitcoms like *The Vicar of Dibley* (1994-2000).

Recommended secondary literature (available at TU BS library):

Bennett, Andy, and Jon Stratton. *Britpop and the English Music Tradition*. Ashgate, 2010.

Bentley, Nick. *British Fiction of the 1990s*. Routledge, 2005.

Korte, Barbara, ed. *Unity in Diversity Revisited? British Literature and Culture in the 1990s*. Narr, 1998.

Marks, Peter. *Literature of the 1990s: Endings and Beginnings*. Edinburgh UP, 2018.

McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. Sage, 2009.

Pietrzak-Franger, Monika. *The Male Body and Masculinity: Representations of Men in British Visual Culture of the 1990s*. WVT, 2007.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

TUBS-Players: English Theatre Group – 4412 111

Mi 19:15 – 21:00, Online (Big Blue Button)

Fr 16:45 – 18:15, BI 80.303/304 (MakerSpace)

First Meeting: 10.04.2024 (via Big Blue Button)

The theatre group of the *Institut für Anglistik und Amerikanistik*, the **TUBS-Players**, has been producing plays for more than 20 years. We aim to provide quality entertainment in English for students of the TU as well as secondary schools and the general public. Any students (also from other faculties) who are interested in joining the group, whether on stage or backstage, are welcome to join us.

Acting in English gives students an excellent opportunity to improve their language proficiencies and to deepen their interpretative skills in our discussion rounds. The projects help discuss, apply and creatively engage with knowledge acquired in all fields of English Studies: literary/cultural studies, linguistics, didactics, and language skills. Additionally, the students will be introduced to theoretical concepts of performance such as voice, body language, movement analysis (Laban), theatre space, composition/choreography as well as costume and set design. Furthermore, participants will get the opportunity to experience and participate in the making of larger scale cultural events by contributing to such project groups as public relations, programme, finances and backstage management. One of the project groups focusses specifically on creating workshops and preparatory material for schools.

Acting experience is not necessary. Rehearsals and workshops are usually held once or twice a week in the evenings online via Big Blue Button or in the MakerSpace. We shall use our online meetings to find new ways of digital theatre and the rehearsals in-person for both filmed sequences and live performances.

Our projects of the upcoming terms include:

- 1) **NEW PROJECT: A *Midsummer Night's Online Stream*- Continued:**
Shakespeare's classic performed as a Video Conference mixed with other participatory digital formats into a transmedia storytelling experience...come and help us bring this magical comedy to life on the screen and on campus. Furthermore, enjoy creating online games and other learning formats for our MNDOS...
- 2) **"Shakespeare@School" & "Drama in Session"**
Part of our Transmedia Storytelling project: *A Midsummer Night's Online Stream* will be created specifically for classroom engagement, both for school and uni classes.

Newcomers are welcome!! For more information please contact Dr. Maria Marcsek-Fuchs (m.marcsek@tu-bs.de) or just come by our first meeting.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Prof. Dr. E. Voigts:
Literature, Film, Ethics – 4412 243
SE, Do 11:30 – 13:00, BI 80.1

The relation of narration and ethics has been subject to a wide-ranging and complex research by many disciplines of the Humanities. We will therefore begin with a general survey of ethics and ethical questions, with a special focus on the ethics of representation in narratives. The narrative medium of film calls for a special set of questions and problems that

emerge from the specific semiotics, modalities, and socio-medial contexts of film. Here, we will address specific subsets within the larger field of media ethics.

After the theoretical overviews of general ethics, media ethics, narrative ethics, and film ethics, we will zoom in on case studies. While we will investigate the ethics of representation and also address specifically films that focus on moral dilemmas (from *Sophie's Choice* (1982) and *No Country for Old Men* (2007) to *Oppenheimer* (2023)), we will also address generic questions (war movies, superhero movies, melodrama, crime, bio-pic) and prioritized fields of ethical discussion (violence, colonialism, environmental issues, artificial intelligence, etc.). The films discussed will be determined by the group at the beginning of term.

WARNING: There will be a set of mandatory viewing sessions. If you are not prepared to stay on campus for a number of film viewings, DO NOT TAKE THIS CLASS!

Introductory Reading:

For a first introduction, I recommend:

Christopher Falzon, *Ethics Goes to the Movies* (Routledge 2018).

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. R. Heinze / Hon.-Prof. Dr. J. Beck / Prof. Dr. Ch. Kehrt:

Horizons of Space Exploration. Imagination, Concepts and Missions. – 444 9000 114 SE, Do 11:30 – 13:00, RR 58.1

Anmeldung erfolgt bitte über das Institut für Geschichtswissenschaft/Kooperationsprojekt

Visions and utopias are crucial for an understanding of space exploration. The interdisciplinary seminar will look at different visions and forms of imagination in the history of space flight in the 20th century. What kind of ideas, concepts and images about outer space, earth, man and its future were articulated in science and popular culture, literature and movies? What kind of limits as well as new horizons were discussed within the public and scientific discourses on space exploration about technology, extra terrestrial life, life on mars and the outer solar system? The seminar will be held in English and explicitly addresses international as well as German speaking students from all scientific disciplines – students of engineering, history, English Studies or the Master Kultur der Technisch Wissenschaftlichen Welt (KTW) as well as students from the general pool section (« überfachlicher Poolbereich »). Active participation, the reading of the basic texts, and the presentation of a little group work at the end of the seminar are required.

Literature:

Alexander C.T. Geppert (Hrsg.), *Imagining Outer Space. European Astroculture in the Twentieth Century*. (Palgrave studies in the history of science and technology). London 2018.

Alexander C. T. Geppert (Hrsg.), *Limiting Outer Space. Astroculture After Apollo*. (European astroculture, volume 2). Basingstoke 2018.

Alexander C.T. Geppert/Daniel Brandau/Tilman Siebeneichner (Hrsg.), *Militarizing Outer Space. Astroculture, Dystopia and the Cold War*. (Springer eBook Collection). London 2021.

Michael J. Neufeld, *The Rocket and the Reich: Peenemünde and the Coming of the Ballistic Missile Era*. New York 1995.

Michael J. Neufeld, *Spaceflight. A concise history*. (The MIT Press essential knowledge series). Cambridge, MA 2018.

Michael J. Neufeld, Von Braun. *Dreamer of space, engineer of war*. (A Barzoi book). 2. Aufl.

New York 2007.

Michael J. Neufeld, *Spacefarers. Images of Astronauts and Cosmonauts in the Heroic Era of Spaceflight*. Erscheinungsort nicht ermittelbar 2013.

Steven J. Dick, *Life on other worlds. The 20th-century extraterrestrial life debate*. 1. Aufl. Cambridge 2001.

Claude Piantadosi, *Mankind Beyond Earth. The History, Science, and Future of Human Space Exploration*. New York 2013.

David P. D. Munns/Kärin Nickelsen, *Far beyond the moon. A history of life support systems in the space age*. (INTERSECTIONS). Pittsburgh 2021.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

London Exkursion – 4412 420

EX, Do 18:30 – 20:00 (1x monatlich), BI 80.1 oder online (Big Blue Button)

First Meeting, only for the already enrolled group of the past winter term: **04.04.2024**

The excursion “Literary London” is on its way. From 19.05.-24.05.2024, a group of 23 students will be exploring Great Britain’s capital with the focus on its literary and cultural heritage. We will enjoy self-guided tours, visit exhibitions, experience a day at the Globe Theatre, venture on a daytrip to the University of Cambridge, and celebrate with an evening out at the theatre. For this, we have formed project groups that lead us through our literary/cultural quest. Further highlights of our trip are our Shakespeare day at the Globe Theatre and the visit to Girton College at Cambridge University.

The excursion is already fully booked, so unfortunately no new applicants are accepted in the summer term. If you wish to join the next London excursion, please enrol in the winter term 2024/25.

Literature:

Dailey, Donna, and John Tomedi. *Bloom’s Literary Guide to London*. New York: Checkmark Books, 2007.

Fairman, Richard, ed. *London: A Literary Anthology*. London: The British Library, 2014.

Glinert, Ed. *Literary London: A Street by Street Exploration of the Capital’s Literary Heritage*. London: Penguin, 2007.

Kilian, Eveline. *London: eine literarische Entdeckungsreise*. Darmstadt: Wissenschaftliche Buchgesellschaft, 2008.

Talgholm, Roger. *Walking Literary London*. 3rd Ed. London: New Holland, 2012.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. R. Heinze:

American Drama Classics – 4412 210

SE, Fr 09:45 – 11:15, BI 97.9

It is difficult to exaggerate the significance of (US-)American drama in American literature, history, culture, media, or, in fact, daily life, even if it is not always readily apparent. At the

same time, early American drama, and even 19th century American drama, is curiously under-researched. To remedy this at least somewhat, in this **research seminar**, we are going to take a closer look at a selection of (US-)American plays before the 20th century, including their historical, cultural, political, and medial contexts. A substantial part of class will be dedicated to research projects. All texts, including secondary material, will either be made available **or researched & selected** in class.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. M. Marcsek-Fuchs:
Shakespeare Adapted – 4412 108
SE, Fr 13:15 – 14:45, BI 85.1

Shakespeare's plays have been adapted into other media of expression since the Renaissance. Even contemporary stagings can be read as undergoing processes of adaptation, transforming written scripts into multimedial stage events. As Linda Hutcheon observes, adaptations are acts of interpretation (cf. 84). Adapters are consumers and creators at the same time, whose readings of the respective (Shakespearean) works are the inspiration for new autonomous creations, reflecting not only the playfulness of interpretation but also that of historical and medial contextualization.

In this seminar we will discuss adaptations of several Shakespeare plays and sonnets in a wide range of medial forms, ranging from films, (web-)series, musical- and dance versions to video- and board games, as well as AI experiments. Our examples can also include (meta-)fictional constructions of William Shakespeare's biography and Renaissance stage conventions in films such as John Madden's *Shakespeare in Love* (1998), Roland Emmerich's *Anonymous* (2011), or Jessica Swale's multimodal play *All's Will that Ends Will* (2014). A final selection of examples will be agreed upon together with the course in the first weeks of the term. Please get informed about Shakespeare's life and times, and (re-)read his *A Midsummer Night's Dream*, *Romeo and Juliet*, as well as *Hamlet* before the term.

Primary Sources:

Shakespeare, W.: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet*, and some more as selected by the course...

The Arden or Oxford editions are highly recommended. However, cheaper editions (such as Reclam), as well as online editions by the Folger Shakespeare Library, or anthologies are permitted on the precondition that you also work with critical editions.

Secondary Sources / Recommended Reading:

Brickley, Pamela, and Jenny Stevens. *Studying Shakespeare Adaptation: From Restoration Theatre to YouTube*. London: Bloomsbury Arden Shakespeare, 2021.

Hutcheon, L. *A Theory of Adaptation*. New York: Routledge, 2006.

Iyengar, Sujata, and Evelyn Gajowski. *Shakespeare and Adaptation Theory*. London: Bloomsbury, 2023.

Kinney, Arthur F. *The Oxford Handbook of Shakespeare*. Oxford: OUP, 2012.

Lanier, Douglas. *Shakespeare and Modern Popular Culture*. Oxford: OUP, 2002.

Schabert, I. ed. *Shakespeare Handbuch: Die Zeit - Der Mensch - Das Werk - Die Nachwelt*. 5th rev. ed. Stuttgart: Körner, 2009.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Themenbereich: Linguistics

Prof. Dr. H. Hopp:

Research Methods II: Doing Original Research in Linguistics – 4412 322

SE, Do 16:45 – 18:15, BI 85.9

This seminar provides students with essential knowledge and skills they need to write a BA thesis in linguistics. The course focusses on how to understand and produce (quantitative) research in linguistics. It consists of three major parts. First, you learn about how to find and prepare a suitable topic for a BA thesis. We will describe the basics of the finding and reading relevant literature, finding a research question, developing hypotheses, choosing an appropriate research design, writing a research proposal. Second, we turn to data collection and coding as well as analyzing empirical data by means of descriptive statistics and statistical hypothesis testing. You will apply your newly acquired statistical knowledge in hands-on exercises in the software packages Excel® and JASP®. Third, we consider essentials of writing a BA thesis. We address key issues such as organizing your thesis, reporting results and working with references. All topics will be illustrated with authentic research (data) from BA theses in psycholinguistics, sociolinguistics and applied linguistics.

This seminar is also suitable for students who want to earn credits for module P (Projektmodul).

Literature:

Rasinger, S. (2013). *Quantitative research in Linguistics: An introduction* (2nd ed.). London: Continuum.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Erweiterungsmodul 1 “Advanced Literary and Cultural Studies”

neue PO (ab WS 2021/22)

Modulinformation neue PO

Art und Bezeichnung des Moduls	Erweiterungsmodul 1 Advanced Literary and Cultural Studies
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: Profil Lehramt GYM Fachwissenschaften: 3. Studienjahr Nebenfach: –
Credits	7 LP

Modulaufbau

Wintersemester	Sommersemester
<p>Folgende LV sind zu belegen (wahlweise im Winter- oder im Sommersemester):</p> <p>2 LV (4 SWS)</p> <p>Leistung: PL: Referat mit schriftlicher Ausarbeitung oder Hausarbeit (ggf. mit Präsentation)</p>	

LP: Leistungspunkte
 LV: Lehrveranstaltung
 PL: Prüfungsleistung

SE: Seminar
 SL: Studienleistung
 SWS: Semesterwochenstunden

Erweiterungsmodul 1 “Advanced Literary and Cultural Studies” (alte PO)

Modulinformation alte PO

Art und Bezeichnung des Moduls	Erweiterungsmodul 1 Advanced Literary and Cultural Studies
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 3. Studienjahr Nebenfach: –
Credits	15 LP

Modulaufbau

Wintersemester	Sommersemester
<p>Folgende LV sind zu belegen (auf Winter und Sommer zu verteilen):</p> <p>als Fachmodul oder BA-Modul 2 LV (4 SWS) u. 1 extracurriculare Veranstaltung (2 SWS)</p> <p>Leistung: als Fachmodul: PL: komplexe Hausarbeit mit Referat als BA-Modul: PL: BA-Arbeit mit Referat</p>	

LP: Leistungspunkte
 LV: Lehrveranstaltung
 PL: Prüfungsleistung

SE: Seminar
 SL: Studienleistung
 SWS: Semesterwochenstunden

Dr. S. John:

British Popular Culture of the 1990s – 4412 193

SE, Di 09:45 – 11:15, BI 85.1

The last decade of the twentieth century is among the most recognisable eras in British popular culture. It was marked by the global success of boy and girl groups, such as Take That and the Spice Girls, alongside Britpop bands such as Oasis, Blur and Pulp, and popular UK film productions, including *Trainspotting*, *Notting Hill*, and *Bridget Jones's Diary*. The literary market saw the rise of popular 'chicklit' and 'ladlit, while celebrity culture reached new heights – with the death of Princess Diana as one of the defining events of the decade. Meanwhile, fashion trends drew on subcultural styles from grunge to hip hop, and iconic 90s accessories such as choker necklaces and crop tops have since made comebacks. Bookended, politically, by the demise of Thatcherism at one end of the decade and the war on terror at the other, the nineties saw the rise of New Labour and the devolution of Scotland, Wales, and Northern Ireland, among other social developments. In this course, we will critically analyse selected examples of nineties' British pop culture and the hype around 'Cool Britannia' from a Cultural Studies-informed perspective. We will discuss gender performances in the context of post-feminism, and address how literature, the music industry, films, and fashion trends reflected social, national and ethnic identities. Students are expected to actively contribute to the syllabus. Please bear in mind that the course, despite its focus on popular media, will still feature extensive reading assignments of primary and secondary texts.

Literature:

Please read Helen Fielding's *Bridget Jones's Diary* (1996) and Nick Hornby's *High Fidelity* (1995) in advance of the semester. You should furthermore have watched *Trainspotting* (1996) and several British nineties comedies of your choice, such as *Four Weddings and a Funeral* (1994), *The Full Monty* (1997) and sitcoms like *The Vicar of Dibley* (1994-2000).

Recommended secondary literature (available at TU BS library):

Bennett, Andy, and Jon Stratton. *Britpop and the English Music Tradition*. Ashgate, 2010.

Bentley, Nick. *British Fiction of the 1990s*. Routledge, 2005.

Korte, Barbara, ed. *Unity in Diversity Revisited? British Literature and Culture in the 1990s*. Narr, 1998.

Marks, Peter. *Literature of the 1990s: Endings and Beginnings*. Edinburgh UP, 2018.

McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. Sage, 2009.

Pietrzak-Franger, Monika. *The Male Body and Masculinity: Representations of Men in British Visual Culture of the 1990s*. WVT, 2007.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. E. Voigts:

Literature, Film, Ethics – 4412 243

SE, Do 11:30 – 13:00, BI 80.1

The relation of narration and ethics has been subject to a wide-ranging and complex research by many disciplines of the Humanities. We will therefore begin with a general survey of ethics and ethical questions, with a special focus on the ethics of representation in narratives. The narrative medium of film calls for a special set of questions and problems that emerge from the specific semiotics, modalities, and socio-medial contexts of film. Here, we

will address specific subsets within the larger field of media ethics.

After the theoretical overviews of general ethics, media ethics, narrative ethics, and film ethics, we will zoom in on case studies. While we will investigate the ethics of representation and also address specifically films that focus on moral dilemmas (from *Sophie's Choice* (1982) and *No Country for Old Men* (2007) to *Oppenheimer* (2023)), we will also address generic questions (war movies, superhero movies, melodrama, crime, bio-pic) and prioritized fields of ethical discussion (violence, colonialism, environmental issues, artificial intelligence, etc.). The films discussed will be determined by the group at the beginning of term.

WARNING: There will be a set of mandatory viewing sessions. If you are not prepared to stay on campus for a number of film viewings, DO NOT TAKE THIS CLASS!

Introductory Reading:

For a first introduction, I recommend:

Christopher Falzon, *Ethics Goes to the Movies* (Routledge 2018).

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. R. Heinze:

American Drama Classics – 4412 210

SE, Fr 09:45 – 11:15, BI 97.9

It is difficult to exaggerate the significance of (US-)American drama in American literature, history, culture, media, or, in fact, daily life, even if it is not always readily apparent. At the same time, early American drama, and even 19th century American drama, is curiously under-researched. To remedy this at least somewhat, in this **research seminar**, we are going to take a closer look at a selection of (US-)American plays before the 20th century, including their historical, cultural, political, and medial contexts. A substantial part of class will be dedicated to research projects. All texts, including secondary material, will either be made available **or researched & selected** in class.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

Shakespeare Adapted – 4412 108

SE, Fr 13:15 – 14:45, BI 85.1

Shakespeare's plays have been adapted into other media of expression since the Renaissance. Even contemporary stagings can be read as undergoing processes of adaptation, transforming written scripts into multimedial stage events. As Linda Hutcheon observes, adaptations are acts of interpretation (cf. 84). Adapters are consumers and creators at the same time, whose readings of the respective (Shakespearean) works are the inspiration for new autonomous creations, reflecting not only the playfulness of interpretation but also that of historical and medial contextualization.

In this seminar we will discuss adaptations of several Shakespeare plays and sonnets in a wide range of medial forms, ranging from films, (web-)series, musical- and dance versions to video- and board games, as well as AI experiments. Our examples can also include (meta-)fictional constructions of William Shakespeare's biography and Renaissance stage conventions in films such as John Madden's *Shakespeare in Love* (1998), Roland Emmerich's *Anonymous* (2011), or Jessica Swale's multimodal play *All's Will that Ends Will* (2014). A final selection of examples will be agreed upon together with the course in the first weeks of the term. Please get informed about Shakespeare's life and times, and (re-)read his *A Midsummer Night's Dream*, *Romeo and Juliet*, as well as *Hamlet* before the term.

Primary Sources:

Shakespeare, W.: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet*, and some more as selected by the course...

The Arden or Oxford editions are highly recommended. However, cheaper editions (such as Reclam), as well as online editions by the Folger Shakespeare Library, or anthologies are permitted on the precondition that you also work with critical editions.

Secondary Sources / Recommended Reading:

Brickley, Pamela, and Jenny Stevens. *Studying Shakespeare Adaptation: From Restoration Theatre to YouTube*. London: Bloomsbury Arden Shakespeare, 2021.

Hutcheon, L. *A Theory of Adaptation*. New York: Routledge, 2006.

Iyengar, Sujata, and Evelyn Gajowski. *Shakespeare and Adaptation Theory*. London: Bloomsbury, 2023.

Kinney, Arthur F. *The Oxford Handbook of Shakespeare*. Oxford: OUP, 2012.

Lanier, Douglas. *Shakespeare and Modern Popular Culture*. Oxford: OUP, 2002.

Schabert, I. ed. *Shakespeare Handbuch: Die Zeit - Der Mensch - Das Werk - Die Nachwelt*. 5th rev. ed. Stuttgart: Körner, 2009.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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S. U. Kriegel:

Gender in Science Fiction. From H. G. Wells to District 9. – 4412 466

SE, Blockseminar, Fr 15.03.2024, 10:00 – 18:00, BI 85.8

Sa 16.03.2024, 10:00 – 18:00, BI 85.8

Fr 22.03.2024, 10:00 – 18:00, BI 85.8

What does gender have to do with aliens, monsters or robots?

Since its very beginning, science-fiction has suggested solutions to the threat of “the other”. The genre invites us to think about different solutions to situations of conflict, distress, and crises, which is always a good skill to have. But the genre also plays with society's views of “the other”. That is why the course will explore the changing construction of gender throughout the history of the sci-fi genre. We will look at the development of the common “love interest” trope and how it relates to notions of medieval court romances, the Victorian “angel in the house”, and the ideal of the 1950s housewife. It will become evident that sci-fi narratives not only question (and simultaneously reaffirm) established gender norms but also use gender to racialize (non-human) individuals and collectives. King Kong, anyone? We will ask what sci-fi texts can say about white masculinity, racialized sexuality, and the subject position of racialized women venturing into Afro- and Africanfuturism. Science-fiction not only shows the socio-historic specificity in the construction of gender and race, but it also highlights its intersectional character.

Literature:

The course will draw from a variety of early, genre-defining texts as well as postcolonial works. A reader with relevant primary texts and secondary sources will be made available online in advance. Students are encouraged to watch the following films before the seminar takes place: *Aelita* (1924), *King Kong* (1932), *The Devil Girl from Mars* (1954), *District 9* (2009).

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Erweiterungsmodul 2 “Advanced English Linguistics: Contexts and Variation”

neue PO (ab WS 2021/22)

Modulinformation neue PO

Art und Bezeichnung des Moduls	Erweiterungsmodul 1 Advanced Literary and Cultural Studies
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach Profil Lehramt GYM / Fachwissenschaften: 3. Studienjahr Nebenfach: –
Credits	7 LP

Modulaufbau

Wintersemester	Sommersemester
2 LV (4 SWS) sind zu belegen (wahlweise im Winter oder im Sommer)	
Leistung: PL: Referat mit schriftlicher Ausarbeitung oder Hausarbeit (ggf. mit Präsentation)	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Erweiterungsmodul 2 “Linguistic Interaction in Context”

alte PO

Modulinformation alte PO

Art und Bezeichnung des Moduls	Erweiterungsmodul 2 Linguistic Interaction in Context
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 3. Studienjahr Nebenfach: -
Credits	15 LP

Modulaufbau

Wintersemester	Sommersemester
Folgende LV sind zu belegen (auf Winter und Sommer zu verteilen):	
Als Fachmodul oder BA-Modul	
2 LV (4 SWS) u. 1 extracurriculare Veranstaltung (2 SWS)	
Leistung:	
Als Fachmodul: Englischsprachige komplexe Hausarbeit mit Referat	
Als BA-Modul: Englischsprachige BA-Arbeit mit Referat	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Dr. H. Comes-Koch:

Bilingualism: Code-switching – 4412 313

SE, Mo 15:00 – 16:30, BI 85.3

In this seminar, we will focus on code-switching, a typical phenomenon of bilingual speech, which is commonly defined as “the ability on the part of bilinguals to alternate effortlessly between their two languages” (Bullock & Toribio, 2012, p.1). Research into code-switching has focused on the linguistic structure of code-switching, on its linguistic and social functions, on its acquisition, as well as cognitive and psycholinguistic processes involved in producing code-switched utterances.

We will start by defining code-switching and differentiating it from related terms, such as code-mixing, code-switching, borrowing. Next, we will look at the properties of code-switching from various perspectives, answering the following questions:

- What are the linguistic properties of code-switching?
- Are there any grammatical constraints in the way we can combine two languages within one utterance?
- What are the socio-pragmatic functions of code-switching?
- What is the role of code-switching in bilingual language acquisition?
- What are the psycholinguistic processes underlying code-switching?

Literature:

Bullock, B.E. & Toribio, A. J. (Eds.) (2012). *The Cambridge Handbook of Linguistic Code-switching*. Cambridge / New York: CUP.

Gardner-Chloros, P. (2009). *Code-switching*. Cambridge / New York: CUP.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof Dr. H. Hopp:

Varieties of English – 4412 027

SE, Do 11:30 – 13:00, BI 85.7

This course will survey different varieties of current World Englishes. The purpose of this course is to investigate the spread of English as an international language with a focus on linguistic variation. Using many examples, audio and videoclips, we will describe different varieties, sketch their historical developments and define their phonological, lexical, morphological and syntactic characteristics. We discuss the multitudes of World Englishes and interactions of native and non-native Englishes with reference to models and approaches from language contact and sociolinguistics.

Literature:

Schneider, E. W. (2020). *English around the world: An introduction (2nd ed.)*. Cambridge University Press.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. H. Comes-Koch:
Instructed Second Language Acquisition – 4412 024
SE, Fr 11:30 – 13:00, BI 85.3



Research in Instructed Second Language Acquisition (ISLA) is inspired by the idea that knowledge about the language learning process can be useful for teaching practice. Adopting this integrative view in this seminar, we will approach the topic from a linguistic perspective and then discuss implications for language teaching. We will consider the following core questions:

- (How) is instruction beneficial for second language learning?
- How can the effectiveness of instruction be optimised? (Loewen, 2014).

We will discuss relevant theoretical approaches and empirical findings from second language acquisition research that might have direct applications to classroom teaching. We will also discuss theoretical approaches that are relevant to language teaching, such as types of instruction (e.g. meaning-focused versus form-focused instruction, implicit versus explicit instruction) and discuss empirical findings that relate to the effectiveness of these approaches for language development and learning. We will cover topics such as the difference between instructed and natural second language acquisition, the role of input and the effects of input manipulation, natural versus classroom interaction (and the role of feedback), processing accounts of language learning and their application to the language classroom, as well as different types of instruction and their effect on language development/learning. Participants are required to have solid knowledge of second language acquisition, e.g. by having taken the A2 course on SLA.

Hinweis: Dieser Kurs ist für das CLIL-Zertifikat (Vertiefungsbereich) geöffnet.

Literature:

Loewen, S. (2014). *Introduction to instructed second language acquisition*. New York: Routledge.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Erweiterungsmodul 4 “Advanced Language Skills” neue PO (ab WS 2021/22)

Modulinformation neue PO

Art und Bezeichnung des Moduls	Erweiterungsmodul 4 Advanced Language Skills
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach Profil Master Lehramt Gym oder Fachwissenschaft: 3. Studienjahr
Credits	10 LP

Modulaufbau

Wintersemester	Sommersemester
<p>Folgende LV sind wahlweise im Winter oder Sommer zu belegen:</p> <p>Grammar III (2 SWS) Reading (2 SWS) Regional Studies II (2 SWS) Extracurriculare LV (2 SWS)</p> <p>Leistung: PL: Essay</p>	

LP: Leistungspunkte
 LV: Lehrveranstaltung
 PL: Prüfungsleistung

SE: Seminar
 SL: Studienleistung
 SWS: Semesterwochenstunden

Dr. K. E. Barnes:

Regional Studies II (Group A): African American Cinema – 4412 453

SE, Di 08:00 – 09:30, BI 80.1

The history of the African-American Cinema is a harsh timeline of racism, repression and struggle contrasted with film scenes of boundless joy, hope and artistic spirit. Until recently, the study of the “separate cinema” (a phrase used by historians John Kisch and Edward Mapp to describe the segregation of the mainstream, Hollywood film community) was limited, if not totally ignored, by writers and researchers. The uphill battle by black filmmakers and performers, to achieve acceptance and respect, was an ugly blot on the pages of film history. Upon winning his Best Actor Oscar for Lillies of the Field (1963), Sidney Poitier accepted, on behalf of the countless unsung African-American artists, by acknowledging the “long journey to this moment.”

This class will take you on a journey of African American Cinema beginning with the blatant racism of D.W. Griffith's *The Birth of a Nation* (1915), a film respected as an epic milestone, but reviled as the blueprint for black film stereotypes that would appear throughout the 20th century. We will also look at the much forgotten African American film industry of the early to mid-20th century before moving to the period of “Blacksploitation” or “Blaxploitation” films of the late 1960s and 70s. We will venture into the “New Black Wave”, beginning in the 1980s (led by directors such as Spike Lee and John Singleton).

We will end with the 21st century when Black actors finally found themselves among the major box office stars of the day, and when actors such as Chadwick Boseman, Viola Davis, Colman Domingo and Quvenzhané Wallis win Oscars for serious, high-profile and varied roles, showing that all aspects of the African American film industry were finally earning the respect that was long overdue.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Y. Li:

Regional Studies II (Group B): Asian Americans in Contemporary America – 4412 451

Online-SE, Mo 18:30 – 20:00

Albeit the fastest growing ethnic group in the US, Asian Americans and their impact on contemporary America are often neglected in the US culture classroom. In this course, we will discover personal stories behind the Chinese Exclusion Act, the incarceration of Japanese Americans during WWII, Southeast Asian refugees after the Vietnam War, and other historic events. We will also discuss (their impact on) contemporary issues such as the “model minority myth”, anti-Asian racism, and Asian American arts, and how current developments in Asian countries affect Asian Americans across the nation.

Throughout this course, we will watch videos, listen to podcasts, music, and other audio materials, and read academic and newspaper articles as well as short stories, book excerpts, and poetry. All material and links will be made available through our course site. In preparation for the first class, you are welcome to listen to this 30-minute introduction to Asian American History: <https://asianamericanhistory101.libsyn.com/who-are-asian-americans>

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. E. Barnes:

Grammar III – 4412 169

UE, Fr 13:15 – 14:45, BI 80.2

This course, which is designed for third-year students and can be taken in the Winter or the Summer Semester, builds upon the knowledge acquired in Grammar Exercises I and II. As in Grammar Exercises I and II, we will often look at grammar and other language points from a contrastive aspect in order to pinpoint and understand the problem areas of English more efficiently.

Literature:

Advanced Language Practice Reader available at the Copythek, Mühlenpfordtstr. 1, 38106 Braunschweig.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. E. Barnes:

Reading (Group A) – 4412 445

UE, Di 15:00 – 16:30, BI 85.9

Most students acquire vocabulary incidentally through indirect exposure to words at home and at school – by listening and talking, by listening to books read aloud to them, and by reading widely on their own. It has been proven that reading is important to long-term vocabulary development and that extensive reading provides students with repeated or multiple exposures to words. Thus, reading provides a means by which students see vocabulary in rich contexts. To that end, Vocabulary Expansion II employs a text in combination with a web platform to engage students in actively thinking about word meanings, the relationships among words, and how words can be used in different situations. Different methods will be used to help students extend and master vocabulary: defining words in context, using context clues, word sketching, analyzing word parts, semantic mapping, and creating word consciousness. Students will also create word logs and writing assignments based on the target vocabulary.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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A. Rose:

Reading (Group B) – 4412 444

UE, Mi 15:00 – 16:30, BI 80.2

Most students acquire vocabulary incidentally through indirect exposure to words at home and at school – by listening and talking, by listening to books read aloud to them, and by reading widely on their own. It has been proven that reading is important to long-term vocabulary development and that extensive reading provides students with repeated or multiple exposures to words. Thus, reading provides a means by which students see vocabulary in rich contexts. To that end, Vocabulary Expansion II employs a text in combination with a web platform to engage students in actively thinking about word meanings, the relationships among words, and how words can be used in different situations. Different methods will be used to help students extend and master vocabulary: defining words in context, using context clues, word sketching, analyzing word parts, semantic mapping, and creating word consciousness. Students will also create word logs and writing assignments based on the target vocabulary.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Erweiterungsmodul 4 “Advanced Language Skills”

alte PO

Modulinformation alte PO

Art und Bezeichnung des Moduls	Erweiterungsmodul 4 Advanced Language Skills
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach nur für Master LGym oder Fachwissenschaft: 3. Studienjahr
Credits	9 LP

Modulaufbau

Wintersemester	Sommersemester
<p>Folgende LV sind wahlweise im Winter oder Sommer zu belegen:</p> <p>German-English Translation (2 SWS) Advanced Language Practice (2 SWS) Landeskunde II (2 SWS)</p> <p>Leistung: PL: Englischsprachige Klausur</p>	

LP: Leistungspunkte
 LV: Lehrveranstaltung
 PL: Prüfungsleistung

SE: Seminar
 SL: Studienleistung
 SWS: Semesterwochenstunden

Dr. T. Schrader:
German-English Translation – 4412 440
UE, Do 13:15 – 14:45, BI 85.9

This course is designed for BA students in their third year. The course can be taken in the Winter or the Summer Semester. The goal is to acquaint the student with the techniques of German-English translation. The material used will be of two kinds: modern texts, mainly from journalistic and literary sources, and contrastive language exercises designed to illustrate significant sources of grammatical, lexical and stylistic errors. We shall also focus on the area of “false friends”. More information about course requirements in the first session.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. E. Barnes:
Grammar III – 4412 448
UE, Fr 13:15 – 14:45, BI 80.2

This course, which is designed for third-year students and can be taken in the Winter or the Summer Semester, builds upon the knowledge acquired in Grammar Exercises I and II. As in Grammar Exercises I and II, we will often look at grammar and other language points from a contrastive aspect in order to pinpoint and understand the problem areas of English more efficiently.

Literature:

Advanced Language Practice Reader available at the Copythek, Mühlenpfordtstr. 1, 38106 Braunschweig.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. K. E. Barnes:
Landeskunde II (Group A) – African American Cinema – 4412 125
SE, Di 08:00 – 09:30, BI 80.1

The history of the African-American Cinema is a harsh timeline of racism, repression and struggle contrasted with film scenes of boundless joy, hope and artistic spirit. Until recently, the study of the “separate cinema” (a phrase used by historians John Kisch and Edward Mapp to describe the segregation of the mainstream, Hollywood film community) was limited, if not totally ignored, by writers and researchers. The uphill battle by black filmmakers and performers, to achieve acceptance and respect, was an ugly blot on the pages of film history. Upon winning his Best Actor Oscar for *Lillies of the Field* (1963), Sidney Poitier accepted, on behalf of the countless unsung African-American artists, by acknowledging the “long journey to this moment.”

This class will take you on a journey of African American Cinema beginning with the blatant racism of D.W. Griffith's *The Birth of a Nation* (1915), a film respected as an epic milestone, but reviled as the blueprint for black film stereotypes that would appear throughout the 20th

century. We will also look at the much forgotten African American film industry of the early to mid-20th century before moving to the period of "Blacksploitation" or "Blaxploitation" films of the late 1960s and 70s. We will venture into the "New Black Wave", beginning in the 1980s (led by directors such as Spike Lee and John Singleton).

We will end with the 21st century when Black actors finally found themselves among the major box office stars of the day, and when actors such as Chadwick Boseman, Viola Davis, Colman Domingo and Quvenzhané Wallis win Oscars for serious, high-profile and varied roles, showing that all aspects of the African American film industry were finally earning the respect that was long overdue.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Y. Li:

Landeskunde II (Group B) – Asian Americans in Contemporary America – 4412 129

Online-SE, Mo 18:30 – 20:00

Albeit the fastest growing ethnic group in the US, Asian Americans and their impact on contemporary America are often neglected in the US culture classroom. In this course, we will discover personal stories behind the Chinese Exclusion Act, the incarceration of Japanese Americans during WWII, Southeast Asian refugees after the Vietnam War, and other historic events. We will also discuss (their impact on) contemporary issues such as the "model minority myth", anti-Asian racism, and Asian American arts, and how recent developments such as the Myanmar military coup and the Atlanta spa shootings affect Asian Americans across the nation.

Literature:

Throughout this course, we will watch videos, listen to podcasts, music, and other audio materials, and read academic and newspaper articles as well as short stories, book excerpts, and poetry. All material and links will be made available through our course site. In preparation for the first class, you are welcome to listen to this 30-minute introduction to Asian American History: <https://asianamericanhistory101.libsyn.com/who-are-asian-americans>

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Extracurriculare Veranstaltungen zu E-Modulen

alte PO (ab WS 2013/14): zu Modulen E1 und E2 und neue PO zu E4 (ab WS 2021/22)

Hinweis:

Nach neuer PO benötigen Sie eine extracurriculare LV in E4.

Nach alter PO benötigen Sie je eine extracurriculare LV in E1 und E2.

Prof. Dr. H. Hopp:

Linguistisches Kolloquium – 4412 003

KOL, Mo 11:30 – 13:00, BI 80.301 (Konferenzraum)

In the colloquium series, we will have talks by external invited speakers as well as presentations by advanced and graduate students and staff about their current research. We will discuss topical matters in (psycho-)linguistics and brainstorm about new ideas for research and collaborations.

Advanced students from English and other departments are welcome to attend.

Literatur: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. S. John:

British Popular Culture in the 1990s – 4412 193

SE, Di 09:45 – 11:15, BI 85.1

The last decade of the twentieth century is among the most recognisable eras in British popular culture. It was marked by the global success of boy and girl groups, such as Take That and the Spice Girls, alongside Britpop bands such as Oasis, Blur and Pulp, and popular UK film productions, including *Trainspotting*, *Notting Hill*, and *Bridget Jones's Diary*. The literary market saw the rise of popular 'chicklit' and 'ladlit', while celebrity culture reached new heights – with the death of Princess Diana as one of the defining events of the decade. Meanwhile, fashion trends drew on subcultural styles from grunge to hip hop, and iconic 90s accessories such as choker necklaces and crop tops have since made comebacks. Bookended, politically, by the demise of Thatcherism at one end of the decade and the war on terror at the other, the nineties saw the rise of New Labour and the devolution of Scotland, Wales, and Northern Ireland, among other social developments. In this course, we will critically analyse selected examples of nineties' British pop culture and the hype around 'Cool Britannia' from a Cultural Studies-informed perspective. We will discuss gender performances in the context of post-feminism, and address how literature, the music industry, films, and fashion trends reflected social, national and ethnic identities. Students are expected to actively contribute to the syllabus. Please bear in mind that the course, despite its focus on popular media, will still feature extensive reading assignments of primary and secondary texts.

Literature:

Please read Helen Fielding's *Bridget Jones's Diary* (1996) and Nick Hornby's *High Fidelity* (1995) in advance of the semester. You should furthermore have watched *Trainspotting* (1996) and several British nineties comedies of your choice, such as *Four Weddings and a*

Funeral (1994), *The Full Monty* (1997) and sitcoms like *The Vicar of Dibley* (1994-2000).

Recommended secondary literature (available at TU BS library):

Bennett, Andy, and Jon Stratton. *Britpop and the English Music Tradition*. Ashgate, 2010.

Bentley, Nick. *British Fiction of the 1990s*. Routledge, 2005.

Korte, Barbara, ed. *Unity in Diversity Revisited? British Literature and Culture in the 1990s*. Narr, 1998.

Marks, Peter. *Literature of the 1990s: Endings and Beginnings*. Edinburgh UP, 2018.

McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. Sage, 2009.

Pietrzak-Franger, Monika. *The Male Body and Masculinity: Representations of Men in British Visual Culture of the 1990s*. WVT, 2007.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

TUBS-Players: English Theatre Group – 4412 111

Mi 19:15 – 21:00, Online (Big Blue Button)

Fr 16:45 – 18:15, BI 80.303/304 (MakerSpace)

First Meeting: 10.04.2024 (via Big Blue Button)

The theatre group of the *Institut für Anglistik und Amerikanistik*, the **TUBS-Players**, has been producing plays for more than 20 years. We aim to provide quality entertainment in English for students of the TU as well as secondary schools and the general public. Any students (also from other faculties) who are interested in joining the group, whether on stage or backstage, are welcome to join us.

Acting in English gives students an excellent opportunity to improve their language proficiencies and to deepen their interpretative skills in our discussion rounds. The projects help discuss, apply and creatively engage with knowledge acquired in all fields of English Studies: literary/cultural studies, linguistics, didactics, and language skills. Additionally, the students will be introduced to theoretical concepts of performance such as voice, body language, movement analysis (Laban), theatre space, composition/choreography as well as costume and set design. Furthermore, participants will get the opportunity to experience and participate in the making of larger scale cultural events by contributing to such project groups as public relations, programme, finances and backstage management. One of the project groups focusses specifically on creating workshops and preparatory material for schools.

Acting experience is not necessary. Rehearsals and workshops are usually held once or twice a week in the evenings online via Big Blue Button or in the MakerSpace. We shall use our online meetings to find new ways of digital theatre and the rehearsals in-person for both filmed sequences and live performances.

Our projects of the upcoming terms include:

1) NEW PROJECT: A *Midsummer Night's Online Stream*- Continued:

Shakespeare's classic performed as a Video Conference mixed with other participatory digital formats into a transmedia storytelling experience...come and help us bring this magical comedy to life on the screen and on campus. Furthermore, enjoy creating

online games and other learning formats for our MNDOS...

2) **“Shakespeare@School” & “Drama in Session”**

Part of our Transmedia Storytelling project: *A Midsummer Night's Online Stream* will be created specifically for classroom engagement, both for school and uni classes.

Newcomers are welcome!! For more information please contact Dr. Maria Marcsek-Fuchs (m.marcsek@tu-bs.de) or just come by our first meeting.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. E. Voigts:

Literature, Film, Ethics – 4412 243

SE, Do 11:30 – 13:00, BI 80.1

The relation of narration and ethics has been subject to a wide-ranging and complex research by many disciplines of the Humanities. We will therefore begin with a general survey of ethics and ethical questions, with a special focus on the ethics of representation in narratives. The narrative medium of film calls for a special set of questions and problems that emerge from the specific semiotics, modalities, and socio-medial contexts of film. Here, we will address specific subsets within the larger field of media ethics.

After the theoretical overviews of general ethics, media ethics, narrative ethics, and film ethics, we will zoom in on case studies. While we will investigate the ethics of representation and also address specifically films that focus on moral dilemmas (from *Sophie's Choice* (1982) and *No Country for Old Men* (2007) to *Oppenheimer* (2023)), we will also address generic questions (war movies, superhero movies, melodrama, crime, bio-pic) and prioritized fields of ethical discussion (violence, colonialism, environmental issues, artificial intelligence, etc.). The films discussed will be determined by the group at the beginning of term.

WARNING: There will be a set of mandatory viewing sessions. If you are not prepared to stay on campus for a number of film viewings, DO NOT TAKE THIS CLASS!

Introductory Reading: For a first introduction, I recommend:
Christopher Falzon, *Ethics Goes to the Movies* (Routledge 2018).

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. R. Heinze / Hon.-Prof. J. Block / Prof. Dr. Ch. Kehrt:

Horizons of Space Exploration. Imagination, Concepts and Missions. – 444 9000 114

SE, Do 11:30 – 13:00, RR 58.1

Anmeldung bitte über das Institut für Geschichtswissenschaft/Kooperationsprojekt

Visions and utopias are crucial for an understanding of space exploration. The interdisciplinary seminar will look at different visions and forms of imagination in the history of space flight in the 20th century. What kind of ideas, concepts and images about outer space, earth, man and its future were articulated in science and popular culture, literature and movies? What kind of limits as well as new horizons were discussed within the public and scientific dis-

courses on space exploration about technology, extra terrestrial life, life on mars and the outer solar system? The seminar will be held in English and explicitly addresses international as well as German speaking students from all scientific disciplines – students of engineering, history, English Studies or the Master Kultur der Technisch Wissenschaftlichen Welt (KTW) as well as students from the general pool section (« überfachlicher Poolbereich »). Active participation, the reading of the basic texts, and the presentation of a little group work at the end of the seminar are required.

Literature:

- Alexander C.T. Geppert (Hrsg.), *Imagining Outer Space. European Astroculture in the Twentieth Century*. (Palgrave studies in the history of science and technology). London 2018.
- Alexander C. T. Geppert (Hrsg.), *Limiting Outer Space. Astroculture After Apollo*. (European astroculture, volume 2). Basingstoke 2018.
- Alexander C.T. Geppert/Daniel Brandau/Tilmann Siebeneichner (Hrsg.), *Militarizing Outer Space. Astroculture, Dystopia and the Cold War*. (Springer eBook Collection). London 2021.
- Michael J. Neufeld, *The Rocket and the Reich: Peenemünde and the Coming of the Ballistic Missile Era*. New York 1995.
- Michael J. Neufeld, *Spaceflight. A concise history*. (The MIT Press essential knowledge series). Cambridge, MA 2018.
- Michael J. Neufeld, Von Braun. *Dreamer of space, engineer of war*. (A Barzoi book). 2. Aufl. New York 2007.
- Michael J. Neufeld, *Spacefarers. Images of Astronauts and Cosmonauts in the Heroic Era of Spaceflight*. Erscheinungsort nicht ermittelbar 2013.
- Steven J. Dick, *Life on other worlds. The 20th-century extraterrestrial life debate*. 1. Aufl. Cambridge 2001.
- Claude Piantadosi, Mankind Beyond Earth. *The History, Science, and Future of Human Space Exploration*. New York 2013.
- David P. D. Munns/Kärin Nickelsen, *Far beyond the moon. A history of life support systems in the space age*. (INTERSECTIONS). Pittsburgh 2021.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. H. Hopp:

Research Methods II: Doing Original Research in Linguistics – 4412 322

SE, Do 16:45 – 18:15, BI 85.9

This seminar provides students with essential knowledge and skills they need to write a BA thesis in linguistics. The course focusses on how to understand and produce (quantitative) research in linguistics. It consists of three major parts. First, you learn about how to find and prepare a suitable topic for a BA thesis. We will describe the basics of the finding and reading relevant literature, finding a research question, developing hypotheses, choosing an appropriate research design, writing a research proposal. Second, we turn to data collection and coding as well as analyzing empirical data by means of descriptive statistics and statistical hypothesis testing. You will apply your newly acquired statistical knowledge in hands-on exercises in the software packages Excel® and JASP®. Third, we consider essentials of writing a BA thesis. We address key issues such as organizing your thesis, reporting results and working with references. All topics will be illustrated with authentic research (data) from BA theses in psycholinguistics, sociolinguistics and applied linguistics

Literature:

Rasinger, S. (2013). *Quantitative research in Linguistics: An introduction* (2nd ed.). London: Continuum. Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. M. Marcsek-Fuchs:

London Exkursion – 4412 420

EX, Do 18:30 – 20:00 (1x monatlich), BI 80.1 oder online (Big Blue Button)

First Meeting, only for the already enrolled group of the past winter term: 04.04.2024

The excursion “Literary London” is on its way. From 19.05.-24.05.2024, a group of 23 students will be exploring Great Britain’s capital with the focus on its literary and cultural heritage. We will enjoy self-guided tours, visit exhibitions, experience a day at the Globe Theatre, venture on a daytrip to the University of Cambridge, and celebrate with an evening out at the theatre. For this, we have formed project groups that lead us through our literary/cultural quest. Further highlights of our trip are our Shakespeare day at the Globe Theatre and the visit to Girton College at Cambridge University.

The excursion is already fully booked, so unfortunately no new applicants are accepted in the summer term. If you wish to join the next London excursion, please enrol in the winter term 2024/25.

Literature:

Dailey, Donna, and John Tomedi. *Bloom’s Literary Guide to London*. New York: Checkmark Books, 2007.

Fairman, Richard, ed. *London: A Literary Anthology*. London: The British Library, 2014.

Glinert, Ed. *Literary London: A Street by Street Exploration of the Capital’s Literary Heritage*. London: Penguin, 2007.

Kilian, Eveline. *London: eine literarische Entdeckungsreise*. Darmstadt: Wissenschaftliche Buchgesellschaft, 2008.

Talgholm, Roger. *Walking Literary London*. 3rd Ed. London: New Holland, 2012.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. R. Heinze:

American Drama Classics – 4412 210

SE, Fr 09:45 – 11:15, BI 97.9

It is difficult to exaggerate the significance of (US-)American drama in American literature, history, culture, media, or, in fact, daily life, even if it is not always readily apparent. At the same time, early American drama, and even 19th century American drama, is curiously under-researched. To remedy this at least somewhat, in this **research seminar**, we are going to take a closer look at a selection of (US-)American plays before the 20th century, including their historical, cultural, political, and medial contexts. A substantial part of class will be dedicated to research projects. All texts, including secondary material, will either be made available **or researched & selected** in class.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. M. Marcsek-Fuchs:

Shakespeare Adapted – 4412 108

SE, Fr 13:15 – 14:45, BI 85.1

Shakespeare's plays have been adapted into other media of expression since the Renaissance. Even contemporary stagings can be read as undergoing processes of adaptation, transforming written scripts into multimedial stage events. As Linda Hutcheon observes, adaptations are acts of interpretation (cf. 84). Adapters are consumers and creators at the same time, whose readings of the respective (Shakespearean) works are the inspiration for new autonomous creations, reflecting not only the playfulness of interpretation but also that of historical and medial contextualization.

In this seminar we will discuss adaptations of several Shakespeare plays and sonnets in a wide range of medial forms, ranging from films, (web-)series, musical- and dance versions to video- and board games, as well as AI experiments. Our examples can also include (meta-)fictional constructions of William Shakespeare's biography and Renaissance stage conventions in films such as John Madden's *Shakespeare in Love* (1998), Roland Emmerich's *Anonymous* (2011), or Jessica Swale's multimodal play *All's Will that Ends Will* (2014). A final selection of examples will be agreed upon together with the course in the first weeks of the term. Please get informed about Shakespeare's life and times, and (re-)read his *A Midsummer Night's Dream*, *Romeo and Juliet*, as well as *Hamlet* before the term.

Primary Literature:

Shakespeare, W.: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet*, and some more as selected by the course...

The Arden or Oxford editions are highly recommended. However, cheaper editions (such as Reclam), as well as online editions by the Folger Shakespeare Library, or anthologies are permitted on the precondition that you also work with critical editions.

Secondary Sources / Recommended Reading:

Brickley, Pamela, and Jenny Stevens. *Studying Shakespeare Adaptation: From Restoration Theatre to YouTube*. London: Bloomsbury Arden Shakespeare, 2021.

Hutcheon, L. *A Theory of Adaptation*. New York: Routledge, 2006.

Iyengar, Sujata, and Evelyn Gajowski. *Shakespeare and Adaptation Theory*. London: Bloomsbury, 2023.

Kinney, Arthur F. *The Oxford Handbook of Shakespeare*. Oxford: OUP, 2012.

Lanier, Douglas. *Shakespeare and Modern Popular Culture*. Oxford: OUP, 2002.

Schabert, I. ed. *Shakespeare Handbuch: Die Zeit - Der Mensch - Das Werk - Die Nachwelt*. 5th rev. ed. Stuttgart: Körner, 2009.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

S. U. Kriegel:

Gender in Science Fiction. From H. G. Wells to District 9. – 4412 466

SE, Blockseminar, Fr 15.03.2024, 10:00 – 18:00, BI 85.8

Sa 16.03.2024, 10:00 – 18:00, BI 85.8

Fr 22.03.2024, 10:00 – 18:00, BI 85.8

What does gender have to do with aliens, monsters or robots?

Since its very beginning, science-fiction has suggested solutions to the threat of “the other”. The genre invites us to think about different solutions to situations of conflict, distress, and crises, which is always a good skill to have. But the genre also plays with society’s views of “the other”. That is why the course will explore the changing construction of gender throughout the history of the sci-fi genre. We will look at the development of the common “love interest” trope and how it relates to notions of medieval court romances, the Victorian “angel in the house”, and the ideal of the 1950s housewife. It will become evident that sci-fi narratives not only question (and simultaneously reaffirm) established gender norms but also use gender to racialize (non-human) individuals and collectives. King Kong, anyone? We will ask what sci-fi texts can say about white masculinity, racialized sexuality, and the subject position of racialized women venturing into Afro- and Africanfuturism. Science-fiction not only shows the socio-historic specificity in the construction of gender and race, but it also highlights its intersectional character.

Literature:

The course will draw from a variety of early, genre-defining texts as well as postcolonial works. A reader with relevant primary texts and secondary sources will be made available online in advance. Students are encouraged to watch the following films before the seminar takes place: *Aelita* (1924), *King Kong* (1932), *The Devil Girl from Mars* (1954), *District 9* (2009).

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. R. Heinze:

Colloquium for B.A., M.A. and Ph.D.-Theses in Literacy and Cultural Studies – 4412 002

KOL, Fr 15:00 – 18:00, BI 97.1

The colloquium is tailor-made for students preparing a thesis (B.A., M.A., PhD) in Literary and Cultural Studies. Times, class sessions, and topics will be arranged with regard to participants’ preferences. As an overall theme, we will talk about hands-on and practical advice for writing a thesis and discuss suitable theories and methodologies. The class offers you a forum to test your hypotheses and present your ideas, but also to ask the “simple” questions the answers to which make writing a thesis manageable. All interested students and colleagues, also from other fields of study, are welcome to engage in our discussions.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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ABA “Bachelor-Abschlussmodul Anglistik”

(neue PO)

Modulinformation

Art und Bezeichnung des Moduls	ABA Bachelor Abschlussmodul Anglistik
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	Schwerpunktfach: 3. Studienjahr
Credits	15 LP

Modulaufbau

Wintersemester	Sommersemester
2 begleitende LV sind zu belegen (Auswahl beider LV nach Themenschwerpunkt der BA Arbeit):	
Topics in Advanced Literary and Cultural Studies (2 SWS) Colloquium in Literary and Cultural Studies (2 SWS)	
ODER	
Topics in Advanced Linguistics (2 SWS) Colloquium in Linguistics (2 SWS)	
Leistung: PL: Bachelorarbeit SL: Kolloquium	

LP: Leistungspunkte
LV: Lehrveranstaltung
PL: Prüfungsleistung

SE: Seminar
SL: Studienleistung
SWS: Semesterwochenstunden

Themenbereich: Advanced Literary and Cultural Studies

Dr. S. John:

British Popular Culture in the 1990s – 4412 193

SE, Di 09:45 – 11:15, BI 85.1

The last decade of the twentieth century is among the most recognisable eras in British popular culture. It was marked by the global success of boy and girl groups, such as Take That and the Spice Girls, alongside Britpop bands such as Oasis, Blur and Pulp, and popular UK film productions, including *Trainspotting*, *Notting Hill*, and *Bridget Jones's Diary*. The literary market saw the rise of popular 'chicklit' and 'ladlit, while celebrity culture reached new heights – with the death of Princess Diana as one of the defining events of the decade. Meanwhile, fashion trends drew on subcultural styles from grunge to hip hop, and iconic 90s accessories such as choker necklaces and crop tops have since made comebacks. Bookended, politically, by the demise of Thatcherism at one end of the decade and the war on terror at the other, the nineties saw the rise of New Labour and the devolution of Scotland, Wales, and Northern Ireland, among other social developments. In this course, we will critically analyse selected examples of nineties' British pop culture and the hype around 'Cool Britannia' from a Cultural Studies-informed perspective. We will discuss gender performances in the context of post-feminism, and address how literature, the music industry, films, and fashion trends reflected social, national and ethnic identities. Students are expected to actively contribute to the syllabus. Please bear in mind that the course, despite its focus on popular media, will still feature extensive reading assignments of primary and secondary texts.

Literature:

Please read Helen Fielding's *Bridget Jones's Diary* (1996) and Nick Hornby's *High Fidelity* (1995) in advance of the semester. You should furthermore have watched *Trainspotting* (1996) and several British nineties comedies of your choice, such as *Four Weddings and a Funeral* (1994), *The Full Monty* (1997) and sitcoms like *The Vicar of Dibley* (1994-2000).

Recommended secondary literature (available at TU BS library):

Bennett, Andy, and Jon Stratton. *Britpop and the English Music Tradition*. Ashgate, 2010.

Bentley, Nick. *British Fiction of the 1990s*. Routledge, 2005.

Korte, Barbara, ed. *Unity in Diversity Revisited? British Literature and Culture in the 1990s*. Narr, 1998.

Marks, Peter. *Literature of the 1990s: Endings and Beginnings*. Edinburgh UP, 2018.

McRobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. Sage, 2009.

Pietrzak-Franger, Monika. *The Male Body and Masculinity: Representations of Men in British Visual Culture of the 1990s*. WVT, 2007.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. E. Voigts:

Literature, Film, Ethics – 4412 243

SE, Do 11:30 – 13:00, BI 80.1

The relation of narration and ethics has been subject to a wide-ranging and complex research by many disciplines of the Humanities. We will therefore begin with a general survey

of ethics and ethical questions, with a special focus on the ethics of representation in narratives. The narrative medium of film calls for a special set of questions and problems that emerge from the specific semiotics, modalities, and socio-medial contexts of film. Here, we will address specific subsets within the larger field of media ethics.

After the theoretical overviews of general ethics, media ethics, narrative ethics, and film ethics, we will zoom in on case studies. While we will investigate the ethics of representation and also address specifically films that focus on moral dilemmas (from *Sophie's Choice* (1982) and *No Country for Old Men* (2007) to *Oppenheimer* (2023)), we will also address generic questions (war movies, superhero movies, melodrama, crime, bio-pic) and prioritized fields of ethical discussion (violence, colonialism, environmental issues, artificial intelligence, etc.). The films discussed will be determined by the group at the beginning of term.

WARNING: There will be a set of mandatory viewing sessions. If you are not prepared to stay on campus for a number of film viewings, DO NOT TAKE THIS CLASS!

Introductory Reading: For a first introduction, I recommend: Christopher Falzon, *Ethics Goes to the Movies* (Routledge 2018).

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Prof. Dr. R. Heinze:

American Drama Classics – 4412 210

SE, Fr 09:45 – 11:15, BI 97.9

It is difficult to exaggerate the significance of (US-)American drama in American literature, history, culture, media, or, in fact, daily life, even if it is not always readily apparent. At the same time, early American drama, and even 19th century American drama, is curiously under-researched. To remedy this at least somewhat, in this **research seminar**, we are going to take a closer look at a selection of (US-)American plays before the 20th century, including their historical, cultural, political, and medial contexts. A substantial part of class will be dedicated to research projects. All texts, including secondary material, will either be made available **or researched & selected** in class.

Literature: t. b. a.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

Dr. M. Marcsek-Fuchs:

Shakespeare Adapted – 4412 108

SE, Fr 13:15 – 14:45, BI 85.1

Shakespeare's plays have been adapted into other media of expression since the Renaissance. Even contemporary stagings can be read as undergoing processes of adaptation, transforming written scripts into multimedial stage events. As Linda Hutcheon observes, adaptations are acts of interpretation (cf. 84). Adapters are consumers and creators at the same time, whose readings of the respective (Shakespearean) works are the inspiration for new

autonomous creations, reflecting not only the playfulness of interpretation but also that of historical and medial contextualization.

In this seminar we will discuss adaptations of several Shakespeare plays and sonnets in a wide range of medial forms, ranging from films, (web-)series, musical- and dance versions to video- and board games, as well as AI experiments. Our examples can also include (meta-)fictional constructions of William Shakespeare's biography and Renaissance stage conventions in films such as John Madden's *Shakespeare in Love* (1998), Roland Emmerich's *Anonymous* (2011), or Jessica Swale's multimodal play *All's Will that Ends Will* (2014). A final selection of examples will be agreed upon together with the course in the first weeks of the term. Please get informed about Shakespeare's life and times, and (re-)read his *A Midsummer Night's Dream*, *Romeo and Juliet*, as well as *Hamlet* before the term.

Primary Literature:

Shakespeare, W.: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet*, and some more as selected by the course...

The Arden or Oxford editions are highly recommended. However, cheaper editions (such as Reclam), as well as online editions by the Folger Shakespeare Library, or anthologies are permitted on the precondition that you also work with critical editions.

Secondary Sources / Recommended Reading:

Brickley, Pamela, and Jenny Stevens. *Studying Shakespeare Adaptation: From Restoration Theatre to YouTube*. London: Bloomsbury Arden Shakespeare, 2021.

Hutcheon, L. *A Theory of Adaptation*. New York: Routledge, 2006.

Iyengar, Sujata, and Evelyn Gajowski. *Shakespeare and Adaptation Theory*. London: Bloomsbury, 2023.

Kinney, Arthur F. *The Oxford Handbook of Shakespeare*. Oxford: OUP, 2012.

Lanier, Douglas. *Shakespeare and Modern Popular Culture*. Oxford: OUP, 2002.

Schabert, I. ed. *Shakespeare Handbuch: Die Zeit - Der Mensch - Das Werk - Die Nachwelt*. 5th rev. ed. Stuttgart: Körner, 2009.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Themenbereich: Colloquium in Literary and Cultural Studies

Prof. Dr. R. Heinze:

Colloquium for B.A., M.A. and Ph.D. Theses in Literary and Cultural Studies – 4412 002
KOL, Fr 15:00 – 18:00, BI 97.1

Our colloquium is tailor-made for students preparing a thesis (B.A., M.A., PhD) in Literary and Cultural Studies. Topics will be arranged with regard to participants' preferences, and as an overall theme we will talk about hands-on and practical advice for writing a thesis and discuss suitable theories and methodologies.

The class offers you a forum to test your hypotheses and present your ideas, but also to ask the "simple" questions the answers to which make writing a thesis manageable. All interested students and colleagues, also from other fields of study, are welcome to engage in our discussions.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Themenbereich: Advanced English Linguistics

Dr. H. Comes-Koch:

Bilingualism: Code-Switching – 4412 313

SE, Mo 15:00 – 16:30, BI 85.3

In this seminar, we will focus on code-switching, a typical phenomenon of bilingual speech, which is commonly defined as “the ability on the part of bilinguals to alternate effortlessly between their two languages” (Bullock & Toribio, 2012, p.1). Research into code-switching has focused on the linguistic structure of code-switching, on its linguistic and social functions, on its acquisition, as well as cognitive and psycholinguistic processes involved in producing code-switched utterances.

We will start by defining code-switching and differentiating it from related terms, such as code-mixing, code-switching, borrowing. Next, we will look at the properties of code-switching from various perspectives, answering the following questions:

- What are the linguistic properties of code-switching?
- Are there any grammatical constraints in the way we can combine two languages within one utterance?
- What are the socio-pragmatic functions of code-switching?
- What is the role of code-switching in bilingual language acquisition?
- What are the psycholinguistic processes underlying code-switching?

Literature:

Bullock, B.E. & Toribio, A. J. (Eds.) (2012). The Cambridge Handbook of Linguistic Code-switching. Cambridge / New York: CUP.

Gardner-Chloros, P. (2009). Code-switching. Cambridge / New York: CUP.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. H. Hopp:

Varieties of English – 4412 027

SE, Do 11:30 – 13:00, BI 85.7

This course will survey different varieties of current World Englishes. The purpose of this course is to investigate the spread of English as an international language with a focus on linguistic variation. Using many examples, audio and videoclips, we will describe different varieties, sketch their historical developments and define their phonological, lexical, morphological and syntactic characteristics. We discuss the multitudes of World Englishes and interactions of native and non-native Englishes with reference to models and approaches from language contact and sociolinguistics.

Literature:

Schneider, E. W. (2020). *English around the world: An introduction (2nd ed.)*. Cambridge University Press.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Dr. H. Comes-Koch:

Instructed Second Language Aquisition – 4412 024

SE, Fr 11:30 – 13:00, BI 85.3



Research in Instructed Second Language Acquisition (ISLA) is inspired by the idea that knowledge about the language learning process can be useful for teaching practice. Adopting this integrative view in this seminar, we will approach the topic from a linguistic perspective and then discuss implications for language teaching. We will consider the following core questions:

- (How) is instruction beneficial for second language learning?
- How can the effectiveness of instruction be optimised? (Loewen, 2014).

We will discuss relevant theoretical approaches and empirical findings from second language acquisition research that might have direct applications to classroom teaching. We will also discuss theoretical approaches that are relevant to language teaching, such as types of instruction (e.g. meaning-focused versus form-focused instruction, implicit versus explicit instruction) and discuss empirical findings that relate to the effectiveness of these approaches for language development and learning. We will cover topics such as the difference between instructed and natural second language acquisition, the role of input and the effects of input manipulation, natural versus classroom interaction (and the role of feedback), processing accounts of language learning and their application to the language classroom, as well as different types of instruction and their effect on language development/learning. Participants are required to have solid knowledge of second language acquisition, e.g. by having taken the A2 course on SLA.

Hinweis: Dieser Kurs ist für das CLIL-Zertifikat (Vertiefungsbereich) geöffnet.

Literature:

Loewen, S. (2014). *Introduction to instructed second language acquisition*. New York: Routledge.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Themenbereich: Colloquium in Linguistics

Prof. Dr. H. Hopp:

Research Methods II: Doing Original Research in Linguistics – 4412 322

SE, Do 16:45 – 18:15, BI 85.9

This seminar provides students with essential knowledge and skills they need to write a BA thesis in linguistics. The course focusses on how to understand and produce (quantitative) research in linguistics. It consists of three major parts. First, you learn about how to find and prepare a suitable topic for a BA thesis. We will describe the basics of the finding and reading relevant literature, finding a research question, developing hypotheses, choosing an appropriate research design, writing a research proposal. Second, we turn to data collection and coding as well as analyzing empirical data by means of descriptive statistics and statistical hypothesis testing. You will apply your newly acquired statistical knowledge in hands-on exercises in the software packages Excel® and JASP®. Third, we consider essentials of writing a BA thesis. We address key issues such as organizing your thesis, reporting results and working with references. All topics will be illustrated with authentic research (data) from BA theses in psycholinguistics, sociolinguistics and applied linguistics.

Literature:

Rasinger, S. (2013). *Quantitative research in Linguistics: An introduction* (2nd ed.). London: Continuum.

Plus selected videos on LingTUtor.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Praktikum:
Fachwissenschaftliches Modul (für 2-Fächer-BA-Studierende)
 (neue PO)

Modulinformation

Art und Bezeichnung des Moduls	Praktikum Fachwissenschaftliches Modul (für 2-Fächer-BA-Studierende)
Pflicht-/Wahlpflichtmodul	Pflichtmodul
Semester/Studienjahr laut Studienplan	nach 2. oder 4. Semester
Credits	12 LP

Modulaufbau

Wintersemester	Sommersemester
1-2 Praktika (mind. 10 Wochen/pro Woche ca. 30 Stunden) in der vorlesungsfreien Zeit 1 begleitende LV (im Winter- oder Sommersemester)	
Leistung: SL: Reflexionsbericht (4-6 Seiten), bei der Absolvierung von 2 Praktika je ein Reflexionsbericht mit 3 Seiten	

LP: Leistungspunkte
 LV: Lehrveranstaltung
 SL: Studienleistung

SE: Seminar
 PL: Prüfungsleistung
 SWS: Semesterwochenstunden

Dr. H. Comes-Koch:

Begleitveranstaltung Praktikum Fachwissenschaft – 4412 801

PR, Do 13:15 – 14:45, 4 Termine

Vorbesprechung: Do. 04.04.2024, 13:15 – 14:45 Uhr, BI 80.301 (Konferenzraum)

In dieser Veranstaltung behandeln wir praktische und organisatorische Fragen im Zusammenhang mit dem Praktikum.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Kolloquien

Prof. Dr. H. Hopp:

Linguistisches Kolloquium – 4412 003

KOL, Mo 11:30 – 13:00, BI 80.301 (Konferenzraum)

In the colloquium series, we will have talks by external invited speakers as well as presentations by advanced and graduate students and staff about their current research. We will discuss topical matters in (psycho-)linguistics and brainstorm about new ideas for research and collaborations. Advanced students from English and other departments are welcome to attend.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Prof. Dr. R. Heinze:

Colloquium for B.A., M.A. and Ph.D. Theses in Literary and Cultural Studies – 4412 002

KOL, Fr 15:00 – 18:00, BI 97.1

The colloquium is tailor-made for students preparing a thesis (B.A., M.A., PhD) in Literary and Cultural Studies. Times, class sessions, and topics will be arranged with regard to participants' preferences. As an overall theme, we will talk about hands-on and practical advice for writing a thesis and discuss suitable theories and methodologies. The class offers you a forum to test your hypotheses and present your ideas, but also to ask the "simple" questions the answers to which make writing a thesis manageable. All interested students and colleagues, also from other fields of study, are welcome to engage in our discussions.

To enrol, please sign up in Stud.IP. Registration opens March 5th, 2024 (4p.m./16:00 Uhr).

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Öffnungszeiten und Sprechstunden

Öffnungszeiten der Abteilungsgeschäftszimmer

Abt. Literatur- und Kulturwissenschaft

A. Kaminsky Mo – Fr 09:00 – 11:00 Uhr

Abt. Englische Sprachwissenschaft

D. Hauer Mo/Mi/Do 10:00 – 12:00 Uhr

Abt. Englische Sprache und ihre Didaktik

A. Kaminsky s.o.

Sprechstunden in der vorlesungsfreien Zeit (WiSe 2023/24)

Abt. Literatur- und Kulturwissenschaft

Dr. K. E. Barnes	siehe Ankündigung in Stud.IP
Prof. Dr. R. Heinze	siehe Ankündigung in Stud.IP
Dr. S. John	siehe Ankündigung in Stud.IP
Dr. M. Marcsek-Fuchs	siehe Ankündigung in Stud.IP
Prof. Dr. E. Voigts	siehe Ankündigung in Stud.IP

Abt. Englische Sprache und ihre Didaktik

Prof. Dr. C. Becker	nach Vereinbarung: c.becker@tu-bs.de
A. Beck, M. Ed.	nach Vereinbarung: alena.beck@tu.bs.de
R. Freytag, M. Ed.	siehe Ankündigung in Stud.IP
Prof. Dr. A. Kubanek	nach Vereinbarung: a.kubanek@tu-bs.de
A. Smith, M.A.	nach Vereinbarung: a.smith@tu-bs.de
K. Taeger	nach Vereinbarung: k.taeger@tu-bs.de
Dr. B. Wege	nach Vereinbarung: b.wege@tu-bs.de

Abt. Englische Sprachwissenschaft

Dr. L. Baker	siehe Ankündigung in Stud.IP
Dr. R. Carroll	siehe Ankündigung in Stud.IP
Dr. H. Comes-Koch	siehe Ankündigung in Stud.IP
Prof. Dr. H. Hopp	siehe Ankündigung in Stud.IP
Dr. D. Safak	siehe Ankündigung in Stud.IP
M. Schnieders, M. A.	siehe Ankündigung in Stud.IP
Dr. K. von Holzen	siehe Ankündigung in Stud.IP
Dr. S. Wulfert	siehe Ankündigung in Stud.IP

Lehrbeauftragte

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D. Cattell	nach Vereinbarung: dean.cattell@tu-bs.de
K. Fricke-Dietrich	nach Vereinbarung: katharina.fricke-dietrich-bs.de
S. Kingsbury	nach Vereinbarung: s.kingsbury@tu-bs.de
S. Z. Khan-Owald	nach Vereinbarung: s.khan-owald@tu-bs.de
A. Rose	nach Vereinbarung: andrew-john.rose@tu-bs.de
Dr. T. Schrader	nach Vereinbarung: t.schrader@tu-bs.de
L. Tamas	nach Vereinbarung: l.tamas@tu-bs.de
J. Tavares	nach Vereinbarung: j.tavares@tu-braunschweig.de
M. Wildhage	nach Vereinbarung: m.wildhage@tu-bs.de

Emeriti / im Ruhestand

Prof. i. R. Dr. C. Gnutzmann	nach Vereinbarung: c.gnutzmann@tu-bs.de
Prof. i. R. Dr. H. Janßen	siehe Ankündigung in Stud.IP
Prof. em. Dr. H.-J. Possin	nach Vereinbarung
Prof. i. R. Dr. V. Link	nach Vereinbarung

Sprechstunden in der Vorlesungszeit (SoSe 2024)

Abt. Literatur- und Kulturwissenschaft (Anmeldung über Stud.IP)

Dr. K. E. Barnes	Donnerstag,	14:00 – 16:00 Uhr
Prof. Dr. R. Heinze	Mittwoch,	10:00 – 11:00 Uhr
Dr. S. John	Dienstag,	15:30 – 17:00 Uhr
Dr. M. Marcsek-Fuchs	Mittwoch,	10:30 – 12:30 Uhr
Prof. Dr. E. Voigts	Dienstag,	11:30 – 13:30 Uhr

Abt. Englische Sprache und ihre Didaktik

A. Beck, M. Ed.	Mittwoch,	15:00 – 16:00 Uhr
	Anmeldung über Stud.IP	
Prof. Dr. C. Becker	nach Vereinbarung: c.becker@tu-bs.de	
Prof. Dr. A. Kubanek	nach Vereinbarung: a.kubanek@tu-bs.de	
R. Freytag, M. Ed.	siehe Ankündigung in Stud.IP	
A. Smith, M. A.	nach Vereinbarung: a.smith@tu-bs.de	
K. Taeger	nach Vereinbarung: k.taeger@tu-bs.de	
Dr. B. Wege	nach Vereinbarung: b.wege@tu-bs.de	

Abt. Englische Sprachwissenschaft

Dr. L. Baker	siehe Ankündigung in Stud.IP	
Dr. R. Carroll	siehe Ankündigung in Stud.IP	
Dr. H. Comes-Koch	siehe Ankündigung in Stud.IP	
Prof. Dr. H. Hopp	Dienstag,	15:00 – 16:30 Uhr
Dr. D. Safak	siehe Ankündigung in Stud.IP	
M. Schnieders, M. A.	siehe Ankündigung in Stud.IP	
Dr. K. von Holzen	siehe Ankündigung in Stud.IP	
Dr. S. Wulfert	siehe Ankündigung in Stud.IP	

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L. Tamas	nach Vereinbarung: l.tamas@tu-bs.de	
J. Tavares	nach Vereinbarung: j.tavares@tu-braunschweig.de	

M. Wildhage

nach Vereinbarung: m.wildhage@tu-bs.de

Emeriti

Prof. a. D. Dr. C. Gnutzmann

nach Vereinbarung: c.gnutzmann@tu-bs.de

Prof. a. D. Dr. H. Janßen

siehe Termine in Stud.IP

Prof. em. Dr. H.-J. Possin

nach Vereinbarung

Prof. a. D. Dr. V. Link

nach Vereinbarung