

**Englisches Seminar  
der Christian-Albrechts-Universität zu Kiel  
Sommersemester 2012**

**Kommentiertes Vorlesungsverzeichnis  
Englisch/Englische Philologie  
(LAG/LAR/MAHF/MANF/Dipl.-Handelslehrer)**

**[www.anglistik.uni-kiel.de](http://www.anglistik.uni-kiel.de)**

Auf der Website des Englischen Seminars finden Sie wichtige Informationen, Studien- und Prüfungsordnungen, Unterrichtsunterlagen, Formulare, E-mail- und Telefonlisten etc.

### **Studienberatungen**

Die Studienberatungen der ProfessorInnen (Studienberatung für das Hauptstudium) finden in den jeweiligen Sprechstunden statt (siehe: [www.anglistik.uni-kiel.de/staff.htm](http://www.anglistik.uni-kiel.de/staff.htm) oder Aushang an den Bürotüren).

### **Vorlesungszeit**

Die Veranstaltungen beginnen am	10.4.2012
Letzter Vorlesungstag:	29.6.2012

### **Anmeldung zu den Lehrveranstaltungen**

**19.3.2012, 11 Uhr bis 13.4.2012**

über die Internetadresse <http://svs.uni-kiel.de>

Das kann von jedem Computer aus geschehen, der ans Internet angeschlossen ist. Die Studierenden sollten sich zu ihrer eigenen Information einen Ausdruck ihrer Anmeldung machen.

Während des gesamten Anmeldezeitraums (**besteht die Möglichkeit, sich von Kursen wieder abzumelden**). Wenn Sie also feststellen, dass Sie nicht an allen Veranstaltungen, zu denen Sie sich angemeldet haben, teilnehmen können, machen Sie den Platz für eine/n Kommilitonen/in frei.

***Achtung: Über SVS angemeldete Teilnehmer, die zur 1. Sitzung nicht erschienen sind, werden aus der Liste gestrichen und durch nachrückende Teilnehmer ersetzt.***

## Vorlesungen

### Linguistik

#### **Variability of English: Varieties of English Around the World. Part II: Pidgins and Creoles (050407)**

Lieselotte Anderwald, Fr, 10:00 - 12:00, Raum siehe UNIVIS

Continuing our world tour of the varieties of English from last year, this lecture course will introduce you to the main English-based pidgins and creoles, again covering both pronunciation and grammar (morphology and syntax). Pidgins and creoles are "extreme" varieties in several respects, and have been investigated from a number of ideological positions. Rather than re-open the creolist debate, this survey will present the individual varieties in their historical contexts and describe them as individual varieties, but it will also describe what pidgins and creoles have in common more generally, and try to present answers to the question "why". The main geographical focus will be on the Caribbean, Africa, and the Pacific, but we will also look at African American Vernacular English and pose the question whether this variety can be derived from a former creole.

For introductory reading, choose any textbook on sociolinguistics that contains a chapter on pidgins and creoles, or have a look at chapter 6 in Romaine's *Language in Society* which will be available on Moodle from mid-March onwards (<http://kurse.zfs.uni-kiel.de/moodle/> > SS 2012 > Anglistik -> V Pidgins and Creoles).

Students are expected to write a learning log ('Lerntagebuch') for each individual session. Explanatory instructions will be available on Moodle.

### Literaturwissenschaft

#### **Vom fiktionalen Text zur Theorie: Identität, Alterität, Hybridität: Conrad, Forster, Rushdie (050267)**

Anna Margaretha Horatschek, Mi, 10:00 - 12:00, Raum siehe UNIVIS

Primärtexte:

Joseph Conrad *Heart of Darkness*,

E.M. Forster *A Passage to India*

Salman Rushdie *The Moor's Last Sigh*

Die Vorlesung gibt eine textzentrierte Einführung in theoretische Modelle der Literaturwissenschaft. In Joseph Conrads *Heart of Darkness*, E.M. Forsters *A Passage to India* und Salman Rushdies *The Moor's Last Sigh* geht es aus viktorianischer (Conrad), modernistischer (Forster) und postmoderner (Rushdie) Perspektive um die Konstruktion von nationalkulturellen und individuellen Identitäten durch die Auseinandersetzung mit und Abgrenzung von als fremd markierten 'anderen' Nationalkulturen und Gruppen. Bei der Interpretation der Romane werden Konzepte und Prämissen der Diskursanalyse (Foucault), Psychoanalyse (Freud, Lacan), sowie der *postcolonial* und *gender studies* vorgestellt und exemplarisch an die Texte herangetragen. Das übergreifende Thema der Vorlesung bildet die postkoloniale These, dass traditionelle Identitäts- und Alteritätsmodelle angesichts globaler Interkulturalitätsphänomene durch das Modell der Hybridität (Bhabha) abgelöst werden müssen.

#### **Survey American Literary History: From Purit (050266)**

Elisabeth Winkler, Fr, 12:00 - 14:00, Raum siehe UNIVIS

This lecture will provide you with a survey of American literature in its cultural contexts from colonial times to the present. Important periods of American literature (Colonial Period, Revolution and Early Republic, American Renaissance, Realism and Naturalism, Modernism and Postmodernism) will be illustrated by representative texts and authors. The purchase of the Heath Anthology of American Literature, ed. Paul Lauter, is highly recommended. At the end of the term the take-home exam in the 'Aufbaumodul A' will contain one or more questions on this lecture.

## Hauptseminare

### Linguistik

#### Immersion Teaching (050954)

Henning Wode, Di, 10:00 - 12:00, LS10 - R.225

Due to globalization and current political developments in Europe, there is a dramatic need for improving the efficiency of foreign language teaching, so that children can learn at least two additional languages at a functionally appropriate level during their school career. Foreign language teaching based on immersion has proved to be the most successful approach, so that future teachers will stand little chance of finding a job unless they are familiar with these techniques. The basic idea of immersion is to use the language to be learned as the medium of instruction in other subject areas, i.e. you teach math, the natural sciences, history, etc., in English, French, or some other non-native language.

This course will focus on recent developments with particular reference to the situation in Germany, including preschools, primary schools, and secondary schools. Our special focus will be on the psycholinguistic basis of immersion teaching.

#### Survey of English Grammar (050593)

Matthias Meyer, Mi, 8:00 - 10:00, LS10 - R.201

Kommentare siehe UNIVIS

#### Language and Identity: Canadian (English) Constructions (050933)

Stefan Dollinger, Di, Mi, 14:00 - 16:00, LS10 - R.201

This course explores the connection between linguistic features of Canadian English and their potential exploitation for constructions of Canadian identity. We will first review the social and political background of CanE in relation to the United States and Britain and will then explore in each class a select linguistic feature for its potential for 'identity work' in Anglophone Canada. Features include more obvious variables such as spelling (-our vs. or), lexical items (e.g. loonie, toque, parkade), phonemic incidence (pronunciations of foreign (a) words) and less consciously accessible features such as vowel quality (Canadian Shift and Canadian Raising) and pragmatic features (eh). Based on ten key texts we will assess the state of linguistic variation and change in Canada and aim to address the question whether CanE is going to develop further significant traits or whether it is going to assimilate towards American English. 13 sessions plus Klausur (or Hausarbeit).

Texts

1. Dollinger, Stefan. 2008. Taking permissible shortcuts? Limited evidence, heuristic reasoning and the modal auxiliaries in early Canadian English. In: *Studies in the History of the English Language IV: Empirical and Analytical Advances in the Study of English Language Change*, ed. by Susan Fitzmaurice and Donka Minkova, 357-385. Berlin: Mouton de Gruyter.
2. Heffernan, Kevin, Alison J. Borden, Alexandra C. Erath, Julie-Lynn Yang. 2010. Preserving Canada's 'honour': ideology and diachronic change in Canadian spelling variants. *Written Language and Literacy* 13(1): 1-23.
3. Chambers, J. K. 2004. 'Canadian Dainty': the rise and decline of Briticisms in Canada. In *Legacies of Colonial English: Studies in Transported Dialects*, ed. by Raymond Hickey, 224-241. Cambridge: Cambridge University Press.
4. Dollinger, Stefan and Laurel J. Brinton. 2008. Canadian English lexis: historical and variationist perspectives. *Anglistik: International Journal of English Studies* 19(2). Special Issue "Focus on Canadian English", Ed. by Matthias Meyer, 43-64.
5. Chambers, J. K. 2006. Canadian Raising Retrospect and Prospect. *Canadian Journal of Linguistics* 51(2&3): 105-118.
6. Hoffman, Michol F. and James A. Walker. 2010. Ethnolects and the city: ethnic orientation and linguistic variation in Toronto English. *Language Variation and Change* 22: 37-67.
7. Gold, Elaine. 2008. Canadian Eh? From Eh to Zed. *Anglistik: International Journal of English Studies* 19(2). Special Issue "Focus on Canadian English", Ed. by Matthias Meyer: 141-156.
8. Dollinger, Stefan. forthc. "The Vancouver vernacular: the western Canada-U.S. border as a linguistic boundary". *World Englishes*. Accepted 5 Dec. 2011.
9. Boberg, Charles. 2009. The emergence of a new phoneme: foreign (a) in Canadian English. *Language Variation and Change* 21: 355-380.
10. Roeder, Rebecca and Lidia-Gabriella Jarmasz. 2010. The Canadian Shift in Toronto. *Canadian Journal of Linguistics* 55(3): 387-404.

## Literaturwissenschaft

### Identity / Alterity

Mo, 12:00 - 14:00, LS10 - R.225  
Röckl, **Islands and Others**

Di, 8:00 - 10:00, siehe UNIVIS  
Schwarck, **Contemporary American Drama**

Mi, 12:00 - 14:00, LS10 - R.201  
Horatschek, **Identity, Alterity, Hybridity: Shakespeare, Marowitz, Defoe, Kipling, Gosh**

Mi, 12:00 - 14:00, LS6 - R.24/25  
Schwarck, **Presence and Absence in Fiction**

Do, 14:00 - 16:00, LS10 - R.225  
Horatschek, **Jews and Jewishness: Shakespeare, Wesker, G. Eliot, Rubens, Sinclair**

Fr, 8:00 - 10:00, LS6 - R.24/25  
Winkler, **Scottish-Canadian Literature**

Fr, 12:00 - 14:00, LS6 - R.24/25  
Spangenberg, **Moving Identities: Forster, Mo, Smith**

### Horatschek: Identity, Alterity, Hybridity: Shakespeare, Marowitz, Defoe, Kipling, Gosh

Texts:

Shakespeare *Othello*

Marowitz *An Othello*

Daniel Defoe *Robinson Crusoe*

Rudyard Kipling *Kim*

Amitav Gosh *The Hungry Tide*

In postcolonial theory, the traditional concepts of 'identity' and 'alterity' have been challenged, as generally they imply a latent yet politically virulent hierarchy. The alternative term 'hybridity' has been coined by Bhabha – and it has been challenged as well. In this course we will analyse texts from the Early Modern Period through the eighteenth and nineteenth centuries to Postmodernism in order to explore the historically specific differences and continuities in the perception and construction of identity and alterity. Simultaneously we shall test the heuristic potential as well as the limits of the concept of 'hybridity'.

### Horatschek: Jews and Jewishness: Shakespeare, Wesker, G. Eliot, Rubens, Sinclair, Feinstein

Texts:

Shakespeare, *The Merchant of Venice*

Arnold Wesker, *A Merchant*

George Eliot, *Daniel Deronda* (1876)

Bernice Rubens, *The Elected Member* (1969)

Clive Sinclair, *Bedbugs* (1982) selected short stories

Or Elaine Feinstein, selected poetry

Concepts of Englishness have been questioned for years, predominantly from a postcolonial perspective. This has been motivated by the rising trust of ethnic minorities in their own cultural inheritance in Britain, but also by the post-modern view that cultural and individual identities as well as histories are products of an intricate and interested construction process where identity and alterity are negotiated, evaluated and institutionalised. This seminar shall focus on a Jewish perspective on these issues and analyse texts of all genres, spanning from the Early Modern Period to the end of the 20th century, many of them written by Jewish authors. As the seminar includes Eliot's very capacious novel, I recommend to start reading far in advance.

### Röckl: Islands and Others

Starting with the age of exploration, literary Islands, imagined as isolated, circumscribed and often uninhabited, have served as testing grounds for white European protagonists. Islands became "counter-sites" far from home where characters – often in encounters with uncivilized, primitive, and exotic others - re-envisioned themselves and their home country. Starting with Shakespeare's *The Tempest* and Daniel Defoe's *Robinson Crusoe* we will explore characteristics of the island setting and its historically variable geo-political configurations as a vital backdrop to constructions of self and other. Please start reading before the semester starts.

Texts to be acquired:

Daniel Defoe, *Robinson Crusoe* (Norton, 1994; ISBN-13: 978-0393964523)

William Shakespeare, *The Tempest* (Arden Edition 2011; ISBN 978-1408133477)

Gloria Naylor, *Mama Day* (Vintage, 1989; ISBN-13: 978-0679721819)

Paule Marshall, *The Chosen Place, The Timeless People* (Vintage, 1984; ISBN-13: 978-0394726335)

### **Schwarck: Contemporary American Drama**

A brief look at themes as well as generic features of contemporary American Theatre presents a heterogeneous picture, oscillating between realistic and experimental avant-garde aesthetics. In this seminar we will closely read selected plays by Neil LaBute (*The Shape of Things*, 2001 and *The Mercy Seat*, 2003), Edward Albee (*The Goat or Who is Sylvia?*, 2002), David Henry Hwang (*M. Butterfly*, 1988), Sam Shepard (*True West*, 1981). All participants should be familiar with the key terms of drama analysis and are expected to give regular contributions to the course.

### **Schwarck: Presence and Absence in Fiction**

When literature narrativizes absence, it is likely to be associated with loss. If one recognizes that one cannot lose what one never had, the question of what there is in fiction at all becomes equally crucial. In this course, we will read and discuss three stories in the light of the opposition of presence and absence: A child has to comprehend the sudden loss of her father (Julian Barnes). A woman becomes romantically involved with a man due to its constant shifting between presence and absence (Charlotte Brontë). A father, a survivor of the Holocaust, devotes his life to watching his only son, who doesn't know that he exists. Eventually, he even survives this beloved son (Nicole Krauss). All participants are expected to give regular contributions to the course. Texts: Julian Barnes, *England, England* (1998, 1st chapter), Charlotte Brontë, *Jane Eyre* (1848, Please buy the Norton Critical Edition [ISBN: 0-393-97542-8), Nicole Krauss, *The History of Love* (2006)

### **Spangenberg: Moving Identities: Forster, Mo, Smith**

In this course, we are going to analyze the mechanisms of the construction of cultural identity and alterity, i.e. the creation of a self-image by using norms and concepts with positive connotations in one's own culture and projecting undesired aspects on the cultural other. The class will focus on how images of the self and the other have to be re-negotiated because of different experiences of migration, leading to "moving identities" in the spatial and psychological sense.

Moreover we are going to look at how the construction of cultural identity/alterity intersects with constructions of class and gender. Texts to be acquired:

E.M. Forster, *A Passage to India* (London: Penguin, 2011).

Timothy Mo, *Sour Sweet* (London: Paddleless, 1999).

Zadie Smith, *On Beauty* (London: Penguin, 2005).

### **Winkler: Scottish-Canadian Literature**

In the Scottish diaspora, Scottish-Canadian authors have proved to be the most prolific. Time and again, they have chosen issues relating to (national) identity and Scottishness as their topic. In this course, we will discuss a variety of texts from the 20th and 21st centuries by Scottish-Canadian authors. We will examine how these writers deal with issues of identity/alterity and the articulation of identities (Scottish, Canadian, or Scottish-Canadian). We will also discuss how the diasporic experience is related to these questions.

Students are expected to purchase two novels: Margaret Laurence, *The Diviners* and Alistair MacLeod, *No Great Mischief*.

The other texts will be made available in due time at Copy Paradies (Gut gedruckt), Olshausenstr. 77.

### **Tutorenbetreuung zur VL 'Identity, Alterity, Hybridity: Conrad, Forster, Rushdie' (050406)**

Anna Margaretha Horatschek, Do, 16:00 - 18:00, LS10 - R.201

In den wöchentlichen Betreuungssitzungen werden vor allem die theoretischen Ansätze der VL für die TutorInnen nachgearbeitet sowie die selbständig geleiteten Tutoriensitzungen vorbereitet und besprochen. Evtl. werden außerdem anhand eines Casebooks zusätzliche theoretische Modelle am Beispiel von Joseph Conrads *Heart of Darkness* eingeführt. Das Seminar steht interessierten Studierenden (Hauptstudium oder BA 3. Jahr) offen.

## Cultural Studies

### Visual and Media Theory (050582)

Kai Merten, Di, 14:00 - 16:00, Raum siehe UNIVIS

**Dieses Seminar steht interessierten Studierenden aller Studiengänge des Englischen Seminars offen und kann auch als Hauptseminar belegt werden.**

Das Textkorpus richtet sich auch nach den Interessen der Teilnehmenden und soll sich im weitesten Sinne im Bereich der Medien- und Visualitätstheorie bewegen. Neben Theorie und (Literatur-) Geschichte der Visualität würden mich etwa auch Theorie und Geschichte des Gedankens einer ‚Mediendemokratie‘ interessieren. Zu den Sitzungen werden Textauszüge, nicht ganze Bände vorbereitet. Unverbindliche Textvorschläge für die ersten Sitzungen wären z.B.:

Whitney Davis, *A General Theory of Visual Culture*. Princeton: Princeton UP, 2011.

Jacques Rancière, *Der emanzipierte Zuschauer*. Wien: Passagen Verlag, 2009.

### Media, Culture, and Politics

Mo, 10:00 - 12:00, LS10 - R.225

Röckl, **The Cultural Work of Photography in Canada**

Di, 8:00 - 10:00, LS10 - R.201

Büscher-Ulbrich, **'More than Meets the Eye': Reading Audiotexts, Sounding Auditory Culture**

Di, 16:00 - 18:00, LS6 - R.24/25

Winkler, **Cultural Responses to 9/11**

Mi, 10:00 - 12:00, LS6 - R.22/23

Merten, **17th Century Media Battles in Britain**

Do, 14:00 - 16:00, LS6 - R.22/23

Merten, **Popular Culture in 18th-Century Britain**

#### **Büscher-Ulbrich: "More Than Meets the Eye": Reading Audiotexts, Sounding Auditory Culture**

Notwithstanding the widely popularized notion of Western culture's "second orality" and the constant audio-visual stimulation provided by today's media culture, relatively little critical attention has been given to the *aural* dimension of cultural experience. Due to a general emphasis on sight over sound the cultural significance of sound is frequently underestimated. In recent years, however, such diverse interdisciplinary fields as acoustic ecology, literary sound studies and cultural musicology have offered numerous studies of the various ways in which *listening subjects* are a) profoundly affected by sound and b) produce and negotiate musical meaning through discourse and social practice. When it comes to reading audiotexts, however, certain problems arise. Whereas all music, for instance, can be said to have cultural meaning despite its lack of the referential density found in words or images, musical meaning can be made explicit only by language. Such a process of 'translation' presupposes some sort of vital relationship between music and text, while the nature of that relationship remains problematic. However, precisely because it is semantically underdetermined, music can be said to render the inevitable gap between meaning and the object of meaning much more palpable than texts or even images do. It is in this sense that, as Lawrence Kramer notes, "music emerges as perhaps the paradigmatic object of constructive description."

How, then, are we to read particular audiotexts in a methodologically justifiable fashion, and why should we conceive of sound as text in the first place rather than focusing on its affective force? As *listening subjects* ourselves – a notion which we will have to discuss – we will carefully describe, analyze, contextualize and historicize audiotexts from a broad range of different audio cultures in an attempt to sound auditory culture at large. Students are invited to theoretically reflect on all kinds of musical and non-musical sound and audiotexts from "Beethoven's 4th" to John Cage's "4'33," sound poetry to dance music, *muzak* to avant-garde jazz, anti-folk to drum 'n' bass, national anthems to corporate jingles, noise music to film score, ring shout to rap music, grindcore to urban soundscapes, and so forth. For preparation, please reflect on your own (musical) listening behaviour and auditory experience. Key theoretical texts and audio recordings will be made available via OLAT.

#### **Merten: 17th-Century Media Battles in Britain**

Are there *media* in 17th-century Britain, and if, in what way can they be seen as *battling* like today's London tabloids? This seminar will show you that indeed there were media in Britain during the Civil War (1642-1651) and Oliver Cromwell's subsequent dictatorship until 1660 – and that indeed a considerable part of this civil war took place in these media.

In our seminar, we will first differentiate between cultural media, political media and religious media, before using these categories as concepts enabling new and exciting observations regarding the many conflicts in 17th-century Britain:

(1) We will study the religious imagery (iconography) of this time and the inexorable fight against it by the religious group of the Puritans led by Oliver Cromwell himself. Connected to their war against God's image was one against the picture of the King as the central vision of political theology.

(2) This fight partly took place in pamphlets, the second field of study in our seminar. However, pamphlets are usually seen as the key political media of their time. We will study them both in their different medial forms, such as broadsheets and newsbooks, and by way of the many different political conflicts that were acted out on their pages.

(3) Pamphlets were also used as carriers for fictional texts and symbolic meanings, i.e. they were used as cultural media. In this section of the seminar, we will study the poetry battle between the Royalists and the Republican as part of the aptly named 'literature as civil war' (Ingo Berensmeyer). Finally, we will contrast the paradoxical visualization of Cromwell's Commonwealth in the visual arts and architecture in the 1650s with the triumphant return of the king in Restoration art from 1660.

### **Merten: Popular Culture in 18th-Century Britain**

In this seminar, we will study what is arguably the central turning point in the history of popular culture. The 18th century saw an increasing urbanization and industrialization on the one hand and, on the other hand, an 'enlightened' interest in the study – and the improvement – of British culture in all its manifestations. In this context, popular culture came into focus as an important form of expression for the (new) urban 'working class'. We will first look at the invention of the concept of 'popular culture' in Scottish Enlightenment thought and in British antiquarianism before we analyse the two main strands of the new popular culture:

(1) the former games, sports and holiday pastimes, mainly of the rural population, were now recast as leisure activities for urban workers. An important focus for this recontextualization was the so-called illegitimate theatre – a form of stage culture developed throughout the 18th-century which was legally allowed to stage everything but drama. Therefore, it brought to the stage, and literally domesticated, many of the entertainments, such as animal shows, circus arts, and pantomime, that used to divert the masses in open-air fair grounds.

(2) Secondly, the so-called fine arts, in particular painting and other visual arts, were made accessible to the poorer urban population by small-scale reproduction on paper on the one hand and by the large-scale reproduction of an alternative popular painting in 'panorama' buildings on the other.

For further information, there will be an open Moodle account from the end of the winter semester. Please read the introductory article posted there (you can also follow up its bibliography).

### **Röckl: The Cultural Work of Photography in Canada**

Photographs, frozen moments in time, as Susan Sontag once called them, are ever present in our contemporary world. Within the course of roughly 170 years the medium has undergone major technical changes and has been put to many different uses: photographs played a major part in mapping new territories, in ethnographic documentation, in the promotion of social reforms, the chronicling of private lives, and in the development of the visual arts.

In this class we will examine a variety of photographic practices in Canada. We will look at the ways in which photographs, in the words of Carol Payne, "mediate lived experience" at different times and in different places and we will examine the institutional contexts within which photographs were or are produced, reproduced, collected and distributed in Canada. Our materials will be drawn from the whole period of photographic practice - from the early studio photographs of William Notman in the Nineteenth Century and the documentary work of the Still Photography Division of the National Film Board in the middle of the Twentieth Century to the work of Canadian artists today.

Assigned readings will be from scholarly work on photography in different fields such as history, art history, cultural studies, visual anthropology and photo studies.

A class syllabus and a reader will be available on the first day of class. Good introductions to academic debates about photography and to the study of photography as a cultural phenomenon are given in *Photography: A Critical Introduction*, edited by Liz Wells, and in Steve Edwards' *Photography. A Very Short Introduction*. Carol Payne's and Andrea Kunard's 2011 collection of essays on Canadian photography *The Cultural Work of Photography in Canada*, from which the title of this class was taken, provides a very good overview of recent writing on Canadian photography.

### **Winkler: Cultural Responses to 9/11**

Tuesday, September 11, 2001 is the single most important date in recent US history. Based on the theoretical concepts of trauma and cultural memory, we will discuss responses to and representations of 9/11 in various media, ranging from novels (Safran Foer) and drama (LaBute) to non-fiction and analyse how 9/11 is portrayed in films and documentaries. We will also discuss how the attacks and their aftermath are tackled in comic books and comic strips (e.g. *The Amazing Spiderman* and *In The Shadow of No Towers*) and how pop musicians, such as Bruce Springsteen and Alan Jackson, tackled the event. Finally, we will also consider the debate about the end of irony, which flared up shortly after 9/11.

Students are expected to purchase two texts: Neil LaBute, *The Mercy Seat* and Jonathan Safran Foer, *Extremely Loud and Incredibly Close*.

The other texts will be made available in due time at Copy Paradies (Gut gedruckt), Olshausenstr. 77.

## Fachdidaktik

### **Communicative Language Teaching: Current Approaches (050972)**

Jens Bahns, Mo, 10:00 - 12:00, LS6 - R.22/23

Communicative Language Teaching (CLT) is an approach to foreign language teaching which emphasizes that the goal of language teaching is the ability to use the language in communicative situations (*communicative competence*). This major shift in emphasis away from knowledge about the language (*linguistic competence*) occurred in the 1970s. The basic idea behind the 'strong' form of CLT is that *you learn a language by using it*. Current developments within the broad communicative approach are *Task-based Language Teaching* and the *Lexical Approach*, which are both based on the fundamental principles advanced by proponents of CLT. In this Hauptseminar Fachdidaktik, we will focus on these recent developments of CLT.

### **Teaching Fiction (050590)**

Oliver Lindner, Do, 12:00 - 14:00, LS10 - R.201

This seminar aims to provide an overview of both relevant theoretical knowledge in literary studies and productive strategies for reading literary texts in an EFL environment. Special attention will be paid to the curriculum and the way English textbooks employ literary texts. We will also look at various forms of short prose and novels and thereby analyse the specific potential of each subgenre for fostering students' literary literacy and for developing their communicative skills.

Literature: Engelbert Thaler: *Teaching English Literature* (Paderborn, 2008); Ansgar Nünning & Carola Surkamp: *Englische Literatur unterrichten: Grundlagen und Methoden* (Stuttgart, 2006)

## Kolloquien

### **Thesis Mentoring (050829)**

Anna Margaretha Horatschek, Fr, 12:00 - 13:00, **LS10-R.213 (Büro Prof. Horatschek)**

In-depth individual mentoring of a thesis written – or planned to be written - under my supervision for B.A., M.A., Staatsexamen, Magister or Ph.D. Please sign up with Frau Soll (R 222) beforehand.

### **Linguistisches Colloquium für Examenskandidaten (050951)**

Lieselotte Anderwald, Fr, 14:00 - 16:00, LS10 - R.201

This class is specifically designed for students preparing for the oral final exam in linguistics in the summer term 2012. For this reason, the class will start on the **20th of April** with a general overview session, for which you should already have a good overview knowledge of your fields of expertise. We will then look at individual fields in May and June before the exam phase at the end of June/beginning of July. Please note that you should be familiar with your preparatory reading well BEFORE your exam date, otherwise you will not be able to profit from this class. A more general reading list as well as two (obligatory) overview articles on the structure and history of English are provided on Moodle (<http://kurse.zfs.uni-kiel.de> > Anglistik > SS 2012 > Examensvorbereitung Linguistik, pw: exam).

To talk about your individual topics and your reading list you have to come and see me in my office hours (Wed 2-3).

### **Sprachdidaktisches Kolloquium für Examenskandidaten (050955)**

Jens Bahns, Do, 16:00 - 18:00, LS6 - R.22/23

Die Veranstaltung richtet sich an Studierende in den Lehramtsstudiengängen, die die Absicht haben, die mündliche Prüfung im SS 2012 oder im WS 2012/13 abzulegen und dort als ein Teilgebiet "Fachdidaktik (Sprachdidaktik)" wählen wollen. Diese Möglichkeit besteht für solche Studierenden, die für die Examensklausur den Bereich Literaturwissenschaft oder den Bereich Sprachwissenschaft wählen.



### **Kolloquium für Studierende höherer Semester und ExamenskandidatInnen (050896)**

Brigitte Fleischmann, Mo, 10:00 - 12:00, LS10 - R.201  
Ein Hauptseminarschein kann erworben werden.

### **Colloquium for Exam Candidates (050589)**

Renate Haas, Mi, 14:00 - 16:00, LS6 - R.22/23  
Ein Hauptseminarschein kann erworben werden.

## **Übungen Fachdidaktik**

### **Kreative Verfahren im fremdsprachlichen Literaturunterricht (050956)**

Yasmin Stroh-Kelleh, Do, 14:00 - 16:00, LS10 - R.201

„Einen Text verstehen, heißt, ihn auf uns selbst anwenden.“ (Gadamer) Der Aufbau der literarischen und narrativen Kompetenz bei den Lernenden erfolgt in der Umsetzung rezeptionsästhetischer Prämissen durch den *handelnden* Umgang mit dem Text. Die praxisnahe Erprobung von Methoden und Arbeitsformen, die die intensive und vielfältige Interaktion zwischen Leser und Text ermöglichen, insbesondere der Einsatz von Theatertechniken in der Erschließung von Texten, soll den Schwerpunkt dieser Veranstaltung bilden. Aktive Mitarbeit, d.h. die Übernahme einer selbständig (je nach Teilnehmerzahl auch zu zweit) zu gestaltenden Sitzung, in der Methoden kreativer Textarbeit in einer Unterrichtssimulation zur Anwendung kommen, wird erwartet.

### **Teaching Shakespeare (050970)**

Yasmin Stroh-Kelleh, Fr, 10:00 - 12:00, LS10 - R.201

Die Zeitlosigkeit der Shakespearschen Themen im Unterricht herauszustellen und das Werk gleichzeitig in seiner Historizität zu begreifen und in seiner ‚Otherness‘ zu belassen, die Schönheit der Sprache zu vermitteln, wenn diese zugleich für die Lernenden die größte Verständnishürde darstellt, eine kreative Einfühlung in die Charaktere und ihre Beziehungen zu ermöglichen, ohne auf objektivierende textanalytische Verfahren zu verzichten – kurz gesagt: eine schülernahe Vermittlung des anspruchsvollen Stoffes ohne banalisierenden Zugriff zu vollbringen – all dies stellt die Lehrkraft vor eine besondere Herausforderung. Der Einsatz von interaktiven, handlungsorientierten Lehrmethoden, die der Tatsache Rechnung tragen „that Shakespeare wrote his plays for performance“ (Gibson) vermag vermeintlich Unvereinbares in der Vermittlung des Stoffes aufzuheben. Zur aktiven Teilnahme in den ersten Sitzungen wird die Lektüre von Shakespeare's *Othello* erwartet. Auszüge weiterer 'plays' sollen Gegenstand von Unterrichtssimulationen sein, die durch die Teilnehmer (je nach Teilnehmerzahl auch zu zweit) gestaltet werden.

## **Sprachpraktische Übungen**

### **Listening Comprehension (050614)**

Graham Howard, Fr, 10:00 - 12:00, LS6 - R.22/23

In this course you will work on improving your listening skills by watching videos recorded from television programs, and by listening to recordings of radio programs. We will concentrate on extracting specific information and picking out the main points.

Note that "Magister-Hauptfach" and Diplom Handelslehrer students are required to take Listening Comprehension as a "studienbegleitende Prüfungsleistung" in this course. Student assignments will include summary paragraphs as well as a final exam. Well-read students usually perform well here.

### **Translation Upper Course (050971)**

Pauline Johnson, Mi, 10:00 - 12:00, LS10 - R.201

This text-centred course offers advanced language work in German-English translation. You will mainly continue to focus on the A texts you practiced during Intermediate Translation. You will also be given a brief introduction to the problems of translating reflective, argumentative texts. Emphasis will be on advanced idiomatic grammar and lexis. Requirements: Written homework on both types of texts, 2 exams