



**KOMMENTIERTES
VORLESUNGS
VERZEICHNIS**

**Wintersemester
2025/2026**

Veranstaltungen der Anglistik und Amerikanistik

Die Lehrveranstaltungen beginnen am 13. Oktober 2025.

Die Erstsemestereinführung findet am 7. Oktober zwischen 12:00 und 14:00 in der Emil-Figge-Str. 50 Hörsaal 1 statt.

Bitte achten Sie auf die Modulzuordnungen der jeweiligen Kurse.

Kurse können nicht für Module angerechnet werden, die in LSF und im KVV nicht abgebildet sind.

Veranstaltungen aus dem Bereich Fachdidaktik werden derzeit nicht im KVV gelistet, sondern sind im LSF zu finden.

Stand: 01.09.2025

Please note that this document is not updated. Any changes to the course will now be made solely in LSF.

Allgemeine Veranstaltungen

English Reading Group					
	Do 17:45 – 19:00	R. 3.207	Piskurek		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

This is an open group which everybody is welcome to join. Over the course of the semester we will meet four or five times to discuss a novel that everybody has read and prepared for that day. The Reading List is open to suggestions by all participants, and we will decide at the beginning of the semester which books we are going to read.

Students who are interested in participating are kindly asked to send an email to cyprian.piskurek@udo.edu. The first meeting will take place on October 23.

Englische Sprachwissenschaft

1. STUDIENPHASE

154101	Linguistics I (1V) – Vorlesung				
	Mo 08:15 – 09:00	R. HS1 (EF50)	Buschfeld		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154102	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe A				
	Mo 12:15 – 13:00	R. 3.208	Hamblock		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154103	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe B				
	Mo 13:00 – 13:45	R. 3.208	Hamblock		
	LABG 2022:	GyGe/BK: 30	HRSGe: 301	G: 301	SP: 301
154104	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe C				
	Di 10:15 – 11:00	R. 3.208	Buschfeld		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154105	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe D				
	Di 11:00 – 11:45	R. 3.208	Buschfeld		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154106	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe E				
	Mi 08:30 – 09:15	R. 3.208	Hamblock		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154107	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe F				
	Mi 09:15 – 10:00	R. 3.208	Hamblock		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154108	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe G				
	Mi 16:00 – 16:45	R. 3.208	Mölders		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154109	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe H				
	Mi 16:45 – 17:30	R. 3.208	Mölders		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154110	Linguistics I (1Ü) – Vorlesungsbegleitende Übung Gruppe I				
	Mo 09:15 – 10:00	R. HS1 (EF50)	Buschfeld		
	LABG 2022:	GyGe/BK: 301	HRSGe: 301	G: 301	SP: 301
154111	Linguistics I – Tutorial				
	Do 16:15 – 17:15	R. 3.427	Pollmeier		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

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

Linguistics I consists of a lecture and one Übung, plus a voluntary tutorial. Topics covered are:

- phonetics (the study of the sounds of language)
- phonology (the study of the sound system of a language)
- syntax (the study of sentences and the rules by which they are formed)

Credits will be awarded on the basis of a "portfolio", which will include three assignments and tests.

To complete this class, the lecture (154101) needs to be combined with one of the Übungen (154101-154110).

1./2. STUDIENPHASE

154131	Historical Dimensions of the English Language (1V) - Vorlesung				
	Mi 16:45 – 17:30	R. HS3 (EF50)	Neumaier		
	LABG 2022:	GyGe/BK: 304	HRSGe:	G:	SP:

154132	Historical Dimensions of the English Language (1Ü) – Vorlesungsbegleitende Übung Gruppe A				
	Mo 10:15 – 11:00	R. 3.208	Vida-Mannl		
	LABG 2022:	GyGe/BK: 304	HRSGe:	G:	SP:

154133	Historical Dimensions of the English Language (1Ü) – Vorlesungsbegleitende Übung Gruppe B				
	Mo 11:00 – 11:45	R. 3.208	Vida-Mannl		
	LABG 2022:	GyGe/BK: 304	HRSGe:	G:	SP:

154134	Historical Dimensions of the English Language (1Ü) – Vorlesungsbegleitende Übung Gruppe C				
	Mi 16:00 – 16:45	R. HS3 (EF50)	Neumaier		
	LABG 2022:	GyGe/BK: 304	HRSGe:	G:	SP:

This course consists of a lecture plus practice sessions. It investigates the development of the English language from its earliest roots – the Indo-European language family via developments leading towards the creating of Old- Middle-, Early Modern-, Late Modern- and Present Day English.

To do this, we will investigate the cultural, historical and societal background in the respective eras, and changes that influence the development of language and see how they influence phonetics, phonology, morphology, lexicon, syntax and pragmatic development of the language over time. In the practice sessions, we will apply this knowledge to texts from the respective periods. Knowledge from a fully completed Introduction to Linguistics, for example Linguistics I and II, is necessary to be able to engage with the course content.

Evaluation is by a portfolio of two in-class tests during the term.

The course reading is Kohnen, Th. *Introduction to the History of English*. Frankfurt: Peter Lang.

To complete this class, the lecture (154141) needs to be combined with one of the Übungen (154132-154134).

PROSEMINARE

154141	Introduction to Sociolinguistics (2nd year BA) (2PS)				
	Di 12:15 – 13:45	R. 3.306	Mölders		
	LABG 2022:	GyGe/BK: 303	HRSGe: 303	G:	SP:

This proseminar will introduce the field of sociolinguistics, which is the study of the relationship between language and the social contexts in which it is used. In this course we will investigate how social factors influence the linguistic choices people make consciously or subconsciously. Based on selected background readings and classic as well as recent sociolinguistic studies, we will discuss aspects such as regional variation and dialects, gender, age, social class, and language attitudes. These readings will be complemented by hands-on analyses.

154142	Introduction to Language Change (2nd year BA) (2PS)				
	Do 14:15 – 15:45	R. 3.208	Glass		
	LABG 2022:	GyGe/BK: 303	HRSGe: 303	G:	SP:

Five millennia ago, one single language spoken in the Pontic steppe started to be carried all across Europe and Western Asia. Today, this ancestral language – Proto-Indo-European (PIE) – no longer exists in its original form but lives on in about 450 daughter languages, such as English, Italian, Gaelic, Hindi, Farsi, or Russian. Languages are changing – everywhere, and all the time; the more time elapses, the more drastic are their changes. What is interesting, though, is that such changes do not occur entirely randomly, but follow certain general patterns which can be observed in language histories all over the globe. In this course, we are going to examine those processes and directions that are responsible for change on all levels of language: sound, morphology, syntax, lexis, and semantics. While our main focus will be English, examples from other languages will need to be included as well to illustrate patterns that cannot be observed in the Germanic languages. This seminar is designed for everyone willing to go on an excursion across centuries of language development. Prior knowledge of earlier stages of English is not required.

154143	Introduction to Grammatical Variations of World Englishes (2nd year BA) (2PS)				
	Fr 10:15 – 13:45	R. 3.207	Perez Martin		
	LABG 2022:	GyGe/BK: 303	HRSGe: 303	G:	SP:

154144	Introduction to Syntax (2nd year BA) (2PS)				
	Fr 12:15 – 15:45	R. 3.206	Rodríguez Lázaro		
	LABG 2022:	GyGe/BK: 303	HRSGe: 303	G:	SP:

2. STUDIENPHASE / MASTERSTUDIENGÄNGE

154151	Language Variation and Pop Music (2HS)				
	Mo 10:15 – 11:45	R. 3.3.428	Buschfeld		
	LABG 2022:	GyGe/BK: 603 701 702 802 803	HRSGe: 603 802 803	G: 603 703 704	SP: 703

Music has been an important means of sending messages but also expressing emotions and culture ever since Neanderthal times. For a while, English, and in particular American English, has been the lingua franca of modern pop music ever since blues and jazz music took root in the United States at the turn of the 20th century and later on spread around the world. This has changed in more recent times with pop music having developed into an increasingly multilingual genre and linguistic variation having found its way into a number of musical genres. This class will shed light on a number of aspects related to these developments. We will trace the linguistic development of popular music and investigate what role language and in particular linguistic variation have played in the emergence of recent musical genres. We will further discuss the motivations for artists to choose particular languages, language varieties, or accents for their singing, even if these are not their native tongues. Finally, this class will shed light on a number of linguistic manifestations resulting from such choices, e.g. authentic code-switching and code-mixing to express multilingual identities; the deliberate exploitation of linguistic resources to express a specific identity (e.g. as young, urbane, and hip); the choice of an accent or a language that is not one's own to meet the expectations of a particular musical genre; or the choice of an accent or a language to signal aversion and resistance against the still powerful, profit-oriented, US-based music industry.

154152	Second Language Acquisition (2HS)				
	Mo 12:15 – 13:45	R. 3.206	Vida-Mannl		
	LABG 2022:	GyGe/BK: 603 701 702 802 803	HRSGe: 603 802 803	G: 603 703 704	SP: 703

This class provides students with an overview of various aspects and processes of second language acquisition. After a short introduction to the processes of (bilingual) first language acquisition, we assess various forms of second language acquisition to find similarities and differences at various stages of these processes. In addition to a theoretical overview, we will discuss recent research focusing on different levels of language, such as phonology, morphology/lexis, and syntax. The class is designed for students with minimal prior knowledge, as we start with basic assumptions about human language and then move on to assess language acquisition in more depth. Main course reading: Ellis, Rod (2010). Second Language Acquisition. Oxford: Oxford University Press. Saville-Troike, Muriel & Barto, Karen (2018). Introducing second language acquisition. Cambridge: Cambridge University Press.

154153	Exploring Linguistic Data (2HS)				
	Di 08:30 – 10:00	R. 3.208	Buschfeld		
	LABG 2022:	GyGe/BK: 603 701 702 802 803	HRSGe: 603 802 803	G: 603 703 704	SP: 703

The research field of modern linguistics consists of many different subdisciplines that all come with their own methods of data collection, processing, and analysis. For modern teaching, it is of crucial importance to not only provide knowledge into the research fields as such but to also introduce students to where the various findings come from, i.e. how and what data were collected and how the data were processed and analyzed. This seminar will offer such insights and will introduce students to some of the major data collection processes and repositories of modern linguistics as a first step. The focus, however, will be on hands-on introductions to working with the data. In project-based group work, students will be equipped with the knowledge and instruments to work with authentic linguistic data and develop their own projects from this.

154154	Classroom Language Policy (2HS)				
	Mi 14:15 – 15:45	R. 3.206	Glass		
	LABG 2022:	GyGe/BK: 603 701 702 802 803	HRSGe: 603 802 803	G: 603 703 704	SP: 703

Wherever there is language, there are language policies. These can be as explicit as official languages of a given state, or as implicit as not, for example, swearing in front of one's parents. The policy situation in classrooms are unique, and simultaneously enact overt and covert policies which must be navigated by teachers and students alike. This seminar will cover how language policies are enacted in classrooms of all levels, and across contexts. It will begin with a strong theoretical background before branching off to interrogate key questions and concepts. Is it, for example, acceptable to speak one's native language at school, if it differs from the language spoken by the rest of one's peers? How does one go about teaching in a minority language? As these questions are not hypothetical for many people, and indeed can entirely change a student's perception of their education, the mandatory readings and short assignments will be supplemented with guest lectures from individuals with real-life experience in local and international classroom contexts.

154155	Conversation Analysis (2HS)				
	Do 10:15 – 11:45	R. 0.215	Neumaier		
	LABG 2022:	GyGe/BK: 603 701 702 802 803	HRSGe: 603 802 803	G: 603 703 704	SP: 703

Conversation Analysis (CA) is concerned with talk-in-interaction, i.e. the way language is used in social encounters. Up until the 1960s, ordinary conversations had been regarded as chaotic and disorderly – a view which this newly developed approach challenged. CA starts from the assumption that every aspect of interaction is potentially orderly and has to be treated in a larger sequential context.

This course wants to introduce CA by combining theoretical background with practical analysis. Thus, we will first get to know basic CA concepts, particularly the turn-taking model as established by Sacks, Schegloff and Jefferson. Their 1974 essay "A Simplest Systematics for the Organization of Turn-Taking for Conversation" can be regarded as the groundwork for CA. Apart from that our focus will be on a number of methodological aspects (and, sometimes, problems), such as data collection or transcription. After that, a variety of questions central for CA will be addressed, such as: Who speaks next in conversations? Are interactions sequenced? How are turns structured and how do speakers handle misunderstandings? Are overlaps orderly phenomena? etc. Besides everyday face-to-face encounters, other types of interaction (e.g. telephone calls or institutional interactions) will be considered as well.

Readings and requirements will be discussed in the first session.

154156	Modern Irish (2H)				
	Blockseminar 10.02. – 13.02.2026 10:00 – 17:00	R. 3.205	Ó Flaithearta		
	LABG 2022:	GyGe/BK: 803	HRSGe: 803	G:	SP:

Sprachpraxis

1. STUDIENPHASE

The programme of courses offered as part of the *Sprachpraxis* module consists of *Integrated Foundation Courses* (IFC), *Written and Oral Communication Courses* (WOC), *Academic Skills* courses (AS), and *Translation* 1 courses (TR1). You should attend one of each type of course, starting with an IFC (2 SWS) and an AS (2 SWS). The course types are described in greater detail below.

Integrated Foundation Courses (IFC)

The aim of the *Integrated Foundation Course* is to provide systematic and interconnected language training. Hence, all IFCs will contain elements of grammar practice, mistakes recognition, and some discussions.

154401	IFC (Group A) (2Ü)				
	Mo 10:15 – 11:45	R. 3.205	Stutz		
	LABG 2022:	GyGe/BK: 101	HRSGe: 101	G: 101	SP: 101
154402	IFC (Group B) (2Ü)				
	Mo 16:00 – 17:30	R. 3.208	Hamblock		
	LABG 2022:	GyGe/BK: 101	HRSGe: 101	G: 101	SP: 101
154403	IFC (Group C) (2Ü)				
	Di 08:30 – 10:00	R. 3.206	Hess		
	LABG 2022:	GyGe/BK: 101	HRSGe: 101	G: 101	SP: 101
154404	IFC (Group D) (2Ü)				
	Mi 08:30 – 10:00	R. 3.306	Stutz		
	LABG 2022:	GyGe/BK: 101	HRSGe: 101	G: 101	SP: 101
154405	IFC (Group E) (2Ü)				
	Mi 12:15 – 13:45	R. 3.306	Stutz		
	LABG 2022:	GyGe/BK: 101	HRSGe: 101	G: 101	SP: 101
154406	IFC (Group F) (2Ü)				
	Do 08:30 – 10:00	R. 3.206	Stutz		
	LABG 2022:	GyGe/BK: 101	HRSGe: 101	G: 101	SP: 101
154407	IFC (Group G) (2Ü)				
	Do 10:15 – 11:45	R. 3.205	Hess		
	LABG 2022:	GyGe/BK: 101	HRSGe: 101	G: 101	SP: 101

Academic Skills (AS)

These courses are for LABG 2022 students and Angewandte BA students.

This course does not replace the Academic Writing courses.

The *Academic Skills* course aims to provide students with the key competencies needed to successfully complete work at university level. It will show you how to approach work at university level, how to do research, the secrets of a successful presentation, and how to plan and write an essay. The course requirements are tasks throughout the semester.

154411	Academic Skills (Group A) (2Ü)				
	Di 10:15 – 11:45	R. 3.205	Hess		
	LABG 2022:	GyGe/BK: 103	HRSGe: 103	G: 103	SP: 103
154412	Academic Skills (Group B) (2Ü)				
	Mi 10:15 – 11:45	R. 3.306	Stutz		
	LABG 2022:	GyGe/BK: 103	HRSGe: 103	G: 103	SP: 103
154413	Academic Skills (Group C) (2Ü)				
	Mi 12:15 – 13:45	R. 3.206	Bell		
	LABG 2022:	GyGe/BK: 103	HRSGe: 103	G: 103	SP: 103
154414	Academic Skills (Group D) (2Ü)				
	Do 12:15 – 13:45	R. 3.206	Stutz		
	LABG 2022:	GyGe/BK: 103	HRSGe: 103	G: 103	SP: 103
154415	Academic Skills (Group E) (2Ü)				

	Fr 12:15 – 13:45	R. 3.208	Bell		
	LABG 2022:	GyGe/BK: 103	HRSGe: 103	G: 103	SP: 103
154416	Academic Skills (Group F) (2Ü)				
	Fr 14:15 – 15:45	R. 3.208	Bell		
	LABG 2022:	GyGe/BK: 103	HRSGe: 103	G: 103	SP: 103

Written and Oral Communication (WOC)

All the *Written and Oral Communication* courses – **irrespective of their individual content** – focus on expression, especially through writing. The emphasis is very clearly on planned and carefully structured writing, concentrating particularly on the argumentative essay.

154421	WOC: Media Studies (2Ü)				
	Mo 08:30 – 10:00	R. 3.205	Stutz		
	LABG 2022:	GyGe/BK: 102	HRSGe: 102	G: 102	SP: 102

Translation 1 (TR1)

These courses are for LABG 2022, and Angewandte BA students. Angewandte students can take this class as *Aktive Teilnahme* only.

This course constitutes an introduction to translation, especially since translation has, in many cases, not been practiced beforehand. Students are made aware of the manifold problems involved in translating a German (source language) text into English (target language). Before entire texts are translated, students will be confronted with smaller syntactic units (sentences), selected on the lines of certain grammatical problems. Students will also be familiarized with relevant dictionaries and other translation aids. Students attending any of these classes will be expected to prepare material in advance of each session and to take an in-class test at the end of the course.

154431	Translation 1 (Group A) (2Ü)				
	Mo 08:30 – 10:00	R. 3.208	Hamblock		
	LABG 2022:	GyGe/BK: 104	HRSGe: 104	G:	SP:
154432	Translation 1 (Group B) (2Ü)				
	Di 14:15 – 15:45	R. 3.205	Hess		
	LABG 2022:	GyGe/BK: 104	HRSGe: 104	G:	SP:
154433	Translation 1 (Group C) (2Ü)				
	Do 08:30 – 10:00	R. 3.205	Hess		
	LABG 2022:	GyGe/BK: 104	HRSGe: 104	G:	SP:

1./2. STUDIENPHASE

Auslandsaufenthalt

To meet the requirements for the stay abroad, you should consult one of the members of staff who offer an opportunity for Project Design and Evaluation. When you have agreed on a project, you should register for the semester in which you intend to complete your project.

Project Design and Evaluation

154441	Project Design and Evaluation (3 Ü)				
		R.	Bell		
	LABG 2022:	GyGe/BK: A1	HRSGe: A1	G: A1	SP: A1

154442	Project Design and Evaluation (1 Ü)				
		R.	Hamblock		
	LABG 2022:	GyGe/BK: A1	HRSGe: A1	G: A1	SP: A1

154443	Project Design and Evaluation (1 Ü)				
		R.	Hess		
	LABG 2022:	GyGe/BK: A1	HRSGe: A1	G: A1	SP: A1

154444	Project Design and Evaluation (1 Ü)				
		R.	Stutz		
	LABG 2022:	GyGe/BK: A1	HRSGe: A1	G: A1	SP: A1

2. STUDIENPHASE

Masterclass (MC)

MA LABG & MA Angewandt only

MA Angewandte students can only take this class for AT.

The Masterclass is intended to give students the opportunity to practise and improve their language through a variety of different topics and areas.

154461	Masterclass: 99% Invisible (2Ü)				
	Di 12:15 – 13:45	R. 3.205	Hess		
	LABG 2022:	GyGe/BK: 903	HRSGe: 903	G: 702	SP: 702

"Design is everywhere in our lives, perhaps most importantly in the places where we've just stopped noticing." Roman Mars' podcast began exploring "the process and power of design through architecture" and has since expanded over the 500+ episodes to cover unique facets found everywhere in our lives in architecture, infrastructure, cities, objects, sounds, visuals, technology and history. Find out more about the 639-year-long concert currently taking place in Halberstadt, Germany; America's favorite cul-de-sac; the logarithmic growth of sirens' volume over time; parachuting beavers and much more in this exploration of the hidden systems of design in our everyday lives. Successful course completion consists of participation and a creative task (podcast, research presentation, etc.) discussed in advance.

154462	Masterclass: Urban Legends: Digital Storytelling (2Ü)				
	Mi 10:15 – 11:45	R. 3.206	Bell		
	LABG 2022:	GyGe/BK: 903	HRSGe: 903	G: 702	SP: 702

Explore the fascinating world of urban legends while mastering the art of podcast creation in this hands-on multimedia course. Students will research, analyze, and investigate urban legends from around the world, examining their cultural significance, psychological appeal, and evolution in the digital age. Working in small teams, students will select an urban legend—whether locally sourced, internationally known, or personally discovered—and transform it into a compelling podcast episode.

Final projects will be podcast episodes that demonstrate both technical proficiency and creative storytelling. No prior audio production experience required.

154463	Masterclass: Media and Me (2Ü)				
	Do 10:15 – 11:45	R. 3.206	Stutz		
	LABG 2022:	GyGe/BK: 903	HRSGe: 903	G: 702	SP: 702

"I slid into her DM." You did what?! Social media use has rapidly increased over the past twenty years, but Facebook and Twitter are not the only aspects of media which affect our everyday lives. In this class, we will explore the various forms of media from music to advertisement which influence the way we think and live. To pass the course, you will be required to actively participate, give a short presentation on a topic of your choice, produce an original piece of media input, and read a novel.

Translation 2 (Core) (TR2C)

These courses are geared towards all MA LABG students and Angewandte MA students.

These courses cover several areas, e.g. vocabulary, semantics, collocations, grammar (morphology and syntax), contrastive linguistics and stylistics. In addition to the traditional four skills: reading, listening, speaking, writing, translation constitutes a fifth skill which is not to be underestimated. This skill can only be acquired by practising translation over a long period of time. It replaces the previously offered Translation German/English class. The classes will run parallel: it would not, therefore, be sensible to attend more than one. Students attending any of these classes will be expected to prepare texts in advance of each session and to hand in work for marking.

Recommended dictionary:

Langenscheidt Großwörterbuch Englisch, Munich 2019

154471	Translation 2 Core (Group A)				
	Mo 10:15 – 11:45	R. 3.206	Hamblock		
	LABG 2022:	GyGe/BK: 901	HRSGe: 901	G: 701	SP: 701

154472	Translation 2 Core (Group B)				
	Di 16:00 – 17:30	R. 3.206	Hamblock		
	LABG 2022:	GyGe/BK: 901	HRSGe: 901	G: 701	SP: 701

Translation 2 (Extension)

These courses are for GyGe/BK/HRSGe students who began their MA studies in the SoSe 2020 and Angewandte MA students.

The aim of this class is to offer students the opportunity to hone the translation skills acquired in the two previous courses. The emphasis will be on problems found in different types of texts, as well as appropriately rendering semantic and syntactic features of the source texts concerned. Students attending any of these classes will be expected to prepare texts in advance. All further requirements will be discussed in class.

154481	Translation 2 Extension				
	Di 14:15 – 15:45	R. 3.206	Hamblock		
	LABG 2022:	GyGe/BK: 902	HRSGe: 902	G:	SP:

British Studies

1. STUDIENPHASE

154501	Introduction to British Literary Studies (2 V)				
	Mo 16:15 – 17:45	HG II, HS 3	Röder		
	LABG 2022:	GyGe/BK: 401	HRSGe: 401	G: 401	SP: 401

The lecture introduces students to the major issues of British Literary Studies, which include

- literary theory and criticism (conceptions of literature, critical approaches)
- literary history (historical periods)
- genre poetics (poetry, drama, fiction)
- textual analysis and interpretation
- academic working methods

Students will learn about various types of texts, how to analyse and interpret them. Furthermore they will understand how they fit into the larger context of British literature. Exemplary analyses will be presented and excerpts discussed to make sure that students develop a comprehensive and complex understanding of British Literary Studies and its various subdisciplines. Selected text examples, available on Moodle, complement the course. It is advisable, however, to purchase some of the set texts/books to be able to follow the lecture in more substantial ways based on a first-hand knowledge of the primary literature.

Tutorials will be offered to recapitulate and expand on the contents of the lecture. Participation in the tutorial is not mandatory, but highly recommended.

Requirements

Achievement Review (an explanation will be given in the first session).

Texts

The set textbook for the course is (recommended for purchase)

- Vera & Ansgar Nünning: *An Introduction to the Study of English and American Literature*. Stuttgart et al.: Ernst Klett Sprachen 2007 (2004) [ISBN 3-12-939619-5; SEA 3520/18; C 24902/18; Lehrbuchsammlung: L CA 351; 2009 [ISBN 978-3-12-939619-3; C 24902/7; Lehrbuchsammlung L Ca 351/7; 2010 [ISBN 978-3-476-02162-5; SEI 530/2; C 26489]

Please get the following longer texts (recommended editions in brackets)

- Alecky Blythe *Little Revolutions* (NHB)
- George Bernard Shaw *Pygmalion* (Reclam)
- Posy Simmonds *Tamara Drewe* (Jonathan Cape – make sure it is the English version!)
- Evelyn Vaugh *Vile Bodies* (Penguin Modern Classics)

A reader with additional texts will be made available on Moodle.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de.

154502	Tutorial for Introduction to British Literary Studies – Group A (2 T)				
	Di 14:15 – 15:45	R. 3.207	Wiederhold		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

154503	Tutorial for Introduction to British Literary Studies – Group B(2 T)				
	Do 14:15 – 15:45	R. 3.207	Graw		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

These tutorials recapitulate and expand on the contents of the lecture "Introduction to British Literary Studies". Participation in the tutorial is not mandatory, but highly recommended.

154506	Introduction to British Cultural Studies (2 V)				
	Mi 12:15 – 13:45	EF50, HS 3	Piskurek		
	LABG 2022:	GyGe/BK: 402	HRSGe: 402	G: 402	SP: 402

The lecture offers an introductory overview of theoretical approaches and topics relevant for British cultural studies. While the meaning of 'culture' may seem to be quite evident at first glance, even the slightest probing underneath the surface reveals that it is not. As Raymond Williams, one of the most influential founding figures of British cultural studies, famously pointed out: "Culture is one of the two or three most complicated words in the English language." (*Keywords*, 1976). It is thus necessary to get a grip on some of the dominant but potentially competing conceptions of 'culture' – which in turn depends on an understanding of how its meanings have developed historically – before engaging with other concepts that contribute to its semantic scope: identity/difference, representation, gender, race/ethnicity, place/space, cultural memory and many others. The discussion of theory will be complemented by a brief overview of British history (from around 1500).

Tutorials:

The topics dealt with in the lecture are recapitulated and deepened in optional tutorials.

Assignment:

End-of-term written test (*Klausur*).

Mandatory reading (available at the library):

Giles, Judy and Tim Middleton. *Studying Culture: A Practical Introduction*. 2nd ed., Wiley-Blackwell, 2008.

[Zentralbibliothek: L CA 366/2]

Other texts you are required to read will be announced in the first session.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britkult.fragen.fk15@tu-dortmund.de.

154507	Tutorial for Introduction to British Cultural Studies – Group A (2 T)				
	Mo 16:00 – 17:30	R. 3.207	Lessmann		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

154508	Tutorial for Introduction to British Cultural Studies – Group B (2 T)				
	Mi 10:15 – 11:45	R. 3.207	Mexner		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

These tutorials recapitulate and expand on the contents of the lecture "Introduction to British Cultural Studies". Participation in the tutorial is not mandatory, but highly recommended.

154511	How to Analyse Drama (2 PS)				
	Mo 14:15 – 15:45	R. 3.205	Lenz		
	LABG 2022:	GyGe/BK: 403	HRSGe: 403	G:	SP:

This course equips students with essential analytical tools for examining dramatic texts. Covering techniques such as character analysis and thematic exploration, students will delve into various plays across periods and genres. Students will learn to appreciate dramatic expression through plot development, dialogue, and staging. This course enhances critical thinking and interpretive skills. Additionally, this course will bridge the 'gap' between theory and practice.

Texts

W.Shakespeare *A Midsummer Night's Dream* (978-1408133491 – you should get this edition!)

O.Wilde *the Importance of Being Earnest*

P.Waller-Bridge *Fleabag*

All critical literature will be provided on Moodle at the beginning of the term.

Requirements

Students are to hand in a portfolio consisting of

- a short analysis
- a review of a theatrical performance
- their own performance idea

Please be aware that a trip to the theatre is mandatory!

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154512	The Beach (2 PS)				
	Di 14:15 – 15:45	R. 3.208	Lenz		
	LABG 2022:	GyGe/BK: 403	HRSGe: 403	G:	SP:

"Vamos a la playa"
(Righeira)

Maybe you are reading this whilst lying on a beach at a marvellous holiday destination. Maybe you are reading this and wish you were at a beach rather than wherever you are. Beaches fuel our imagination of exotic paradises and untouched cultures. They are the threshold between the ocean and the land beyond the dunes, the sand. In this course we will discuss literary texts as well as cultural practices that construct the beach as a space of decision: where to go from here? It becomes a contested battleground of ideologies as well as life plans. As part of this class, you need to write a review. Attendance in the first session is mandatory.

Texts

Please obtain and read the following texts

Ian McEwan *On Chesil Beach* (978-3150197547)

Alex Garland *The Beach* (978-0241954508)

Patrick Gale *Rough Music* (978-0007307678)

Requirements

The requirements to pass this course will be announced during the first session.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154513	The Modernist Novel (2 PS)				
	Mi 10:15 – 11:45	R. 3.205	Röder		
	LABG 2022:	GyGe/BK: 403	HRSGe: 403	G:	SP:

The British modernist novel emerged in the early 20th century as a response to the complexities of modern life, characterized by experimental narrative techniques and a focus on subjective experience. In this course, we will explore the connections between feminism and experimental modernist writing. Feminism played a crucial role in this literary movement, particularly through the works of authors like Virginia Woolf. In *To the Lighthouse*, Woolf explores themes of gender roles and the inner lives of women, challenging traditional narratives by presenting their thoughts and emotions in nuanced ways. Similarly, *Orlando* offers a radical exploration of gender fluidity and identity, questioning societal norms by depicting its protagonist's transformation across centuries. In contrast, Radclyffe Hall's *The Well of Loneliness* confronts issues of sexual identity and societal rejection, highlighting the struggles faced by lesbian women in a patriarchal society.

We will read the following novels (please purchase or borrow):

Virginia Woolf: *To the Lighthouse* (1927)

Virginia Woolf: *Orlando* (1928)

Radclyffe Hall: *The Well of Loneliness* (1928)

All secondary literature will be provided on Moodle at the beginning of the course.

Requirements

The requirements to pass this course will be announced during the first session.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de.

154514	Writing Back: Feminist and Postcolonial Responses to the British Canon (2 PS)				
	Mi 12:15 – 13:45	R. 3.205	Slopek-Hauff		
	LABG 2022:	GyGe/BK: 403	HRSGe: 403	G:	SP:

Many a student of English literature has made it their goal to read 'the classics' (or at least some of them). Although many of the famous works by British authors were published centuries ago, their influence on reading patterns, book club choices and also purchasing decisions remains strong. Those readers who do toil through a classic might later pride themselves on knowing one more piece of 'important' writing. But where do all these ideas stem from? Why do we deem some books to be more significant than others? Who are 'we'?

This seminar will engage critically with the so-called British canon, changing your views of the classics forever. Canonical, influential works of British literature have been met with criticism in the last few decades. Put plainly, they have been said to center the white, upper-class, able-bodied cis-het male too often, to make too little room for other subjectivities and to discriminate against them. We will read selected texts from the British canon through feminist and postcolonial criticism, paying attention to, among other things, the racialized and gendered blind spots of and erasures by the classics. Additionally, we will engage with narratives and poems that take up what the classics 'do wrong' or leave out, analyzing how these texts rewrite British classics to cast them in a new light.

Please purchase and read George Orwell's *Animal Farm* (1945) and Jean Rhys's *Wide Sargasso Sea* (1966) once you are admitted to my class. All other primary and secondary texts will be made available.

Requirements and Exams

I will inform you about requirements to pass the class and to take an exam in the first session.

Feel free to let me know if you have any impairments, needs or illnesses that I should accommodate in my seminar.

Please note: Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de.

154515	True Crime: Genre, Ethics, and Cultural Consumption (2 PS)				
	Fr 10:15 – 11:45	R. 3.208	Bell		
	LABG 2022:	GyGe/BK: 403	HRSGe: 403	G:	SP:

Why are we obsessed with murder? This course examines true crime's explosive cultural dominance across podcasts, documentaries, novels, and social media. We'll analyze hit series like *Serial* and *The Staircase*, contemporary fiction including Felicity McLean's *The Van Apfel Girls Are Gone*, Holly Jackson's *Good Girl, Bad Blood*, and Eliza Clark's *Penance*, and the phenomenon of comedy-crime podcasts like *My Favorite Murder*.

Through close analysis of these diverse formats, we'll examine true crime's narrative techniques, audience appeal, and cultural significance. Critical texts by Rachel Monroe (*Savage Appetites*) and Alice Bolin (*Dead Girls*) will help us understand the genre's broader implications, while the Australian horror film *Lake Mungo* serves as a fascinating case study in how documentary aesthetics create "authenticity." We'll explore questions of ethics, representation, and the relationship between entertainment and real human experiences.

Assessment will be a presentation and an in-class exam **or** a critical podcast.

Please note: This course examines works that by definition contain disturbing subject matter including violence, death, and trauma. Students should be prepared for content that may be emotionally challenging.

Please note: Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de.

2. STUDIENPHASE & MASTERSTUDIENGÄNGE

158301	Komplexe Körper in Literatur, Kultur und Wissenschaft (2 V/HS)				
	Di 14:15 – 15:45	R. 3.205	Röder		
	LABG 2022:	GyGe/BK: 601	HRSGe: 601	G: 703 704	SP: 703

154521	Contemporary Disability and Mad Poetry (2 HS)				
	Mo 14:15 – 15:45	R. 3.206	Röder		
	LABG 2022:	GyGe/BK: 601 701 702 1001	HRSGe: 601 1001	G: 601 703 704	SP: 703

In recent years, the specific connection between disabled bodies, mental distress and poetry has become a focus in literary disability and mad studies. Critics explore how mental difference and the corporeal materiality of non-normative bodies (including experiences like pain, fatigue and neurodivergence that can be hard to grasp) inscribe themselves not only into the poetic content but also into poetic form through the uses of imagery, sound patterns, stanza forms or line compositions. This course explores how poetic presentations of non-normative bodies and minds interact with social, political and medical discourses and media environments. We will also examine how authors' experiences of mental difference and non-normative embodiment impact on their poetry performances and how they shape the genre of video poetry.

We will analyse excerpts from the following poetry collections:

Alland, Sandra, Khairani Barokka and Daniel Sluman (ed.). (2017). *Stairs and Whispers. D/deaf and Disabled Poets Write Back*. Rugby: Nine Arches Press.
 Antrobus, Raymond (2018). *The Perseverance*. London: Penned in the Margins.
 Kohli, Kuli (2016a). *Patchwork*. Ferndale: Offa's Press.
 Hadfield, Jen (2021). *The Stone Age*. London: Picador.
 Bryant, Cathy (2018). *Erratics*. London: Arachne Press
 Limburg, Joanne (2017). *The Autistic Alice*. Hexham: Bloodaxe.
 Smith, Ken and Matthew Sweeney (ed.) (1997). *Beyond Bedlam. Poems Written Out of Mental Distress*. London: Anvil Press Poetry.

All primary and secondary literature will be provided on Moodle at the beginning of the course.

Course requirements will be discussed in the first session.

Please note:

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all inquiries about vacancies to britkult.fragen.fk15@tu-dortmund.de.

154523	Sex Work (2 HS)				
	Mo 10:15 – 11:45	R. 3.208	Lenz		
	LABG 2022:	GyGe/BK: 601 701 702 1001	HRSGe: 601 1001	G: 601 703 704	SP: 703

Sex work is claimed to be the oldest profession in the world. And while this is actually not correct, it has been around for centuries. Authors and filmmakers have been fascinated by it for as long as the various texts themselves and they have brought forward stereotypes such as the hooker with the heart of gold (*Pretty Woman*) or the woman down on her luck (*Les Misérables*).

In this course, we will look at different texts from varied periods of time to ponder questions such as: how was and is sex work (re)presented? How are prostitutes and their clients depicted? What does this tell us about the society and culture at the time of production?

Texts

A list of texts will be presented in the first session.

Requirements

Credit will be awarded on the basis of one of the following: AT (active participation), term paper or project.

Please note

You should be aware that this is a course that deals with sex and the depiction of such. We will look at prostitutes, escorts but also porn actors and content creators.

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to brittit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154525	Running Wild: The Jungle in Literature and Culture Aimed at Children (2 HS)				
	Mi 12:15 – 13:45	R. 3.428	Lenz		
	LABG 2022:	GyGe/BK: 601 701 702 1001	HRSGe: 601 1001	G: 601 703 704	SP: 703

Everybody knows the story of the children that were 'lost' in the jungle: Mowgli and Tarzan. They have influenced Western perceptions of what it means to come of age in a setting that is very much removed from its readers' lifeworlds. The two boys made both friends and foes in the lush rainforests of India and Africa, respectively. *The Jungle Books* (Kipling, 1894) and *Tarzan of the Apes* (Rice Burroughs, 1912) have inspired authors such as Katherine Rundell (*The Explorer*, 2017), Michael Morpurgo (*Running Wild*, 2009) and Bear Grylls (*New Jungle Book Adventure*, 2016) to craft their own stories of children in a jungle.

But in recent years, a new discourse has emerged, focusing more on the eco-critical side of the jungle narratives instead of stressing the notion of imperial romances. In texts such as *The Great Kapok Tree* (Cherry, 1990) as well as Rundell's, Morpurgo's and Grylls's fiction, the focus is on the thoughtful interaction with a natural environment that is endangered by exploiters, seeking to gain profit from the rainforest without considering the lasting consequences for the entire world. The contemporary discourse surrounding novels for (young) children is to educate them and make them aware of the beauty, but also the necessity of a (protected) rainforest.

In this course, participants will read various contemporary texts and gain a deeper understanding of an environment that has an important impact on our ecosystem. By using theories from the fields of children's literature, cultural geography and eco-criticism, students will be able to develop their practical skills in the critical analysis of literary texts, and will tackle the basic techniques of academic writing, such as how to formulate a research question and how to structure a paper.

Texts

Please obtain and read the following texts (please get the paperback editions):

Bear Grylls: *Bear Grylls Adventures: The Jungle Challenge* (2017)

Eva Ibbotson: *Journey to the River Sea* (2001)

Michael Morpurgo: *Running Wild* (2009)

Additional material will be made available.

Requirements

Credit will be awarded on the basis of one of the following: AT (active participation), term paper or project.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154526	Queer Readings from the 19 th to 21 st Century: Same-Sex Desire in the British Short Story (2 HS)				
	Mi 12:15 – 13:45	R. 3.205	Slopek-Hauff		
	LABG 2022:	GyGe/BK: 601 701 702 1001	HRSGe: 601 1001	G: 601 703 704	SP: 703

Although famous novels like Virginia Woolf's *Orlando* (1928) generally receive more attention from readers and critics for the stories they craft of same-sex desire, the novel being the darling form of readers generally, the short story has also had a hand in imaging non-heterosexual relationships for centuries. At times, literary scholars even went so far as to say that there is a connection between the marginalization of same-sex relationships and the short story as a marginal, minor form.

Whether this is true or not, the ways that the British short story has influenced representations of and discourses on same-sex desire need to be reckoned with. In this seminar, we will read selected short stories spanning a period of roughly 150 years, asking how they imagine non-heterosexual relationships and also how this changed over time. Bringing together queer, gender, lesbian and gay theory, we look into stories that dare to imagine homosexual or sapphic love in times of taboo and prohibition (by Katherine Mansfield, Elizabeth Bowen and others) as well as into more contemporary ones (by Jennifer Nansubuga Makumbi, Diriye Osman and others) that deal with ongoing dynamics of discrimination and queer hope.

Please purchase and read Joseph Sheridan Le Fanu's *Carmilla* (English version!) once you are admitted to the class.

All other primary and secondary texts will be made available.

Requirements and Exams:

I will inform you about requirements to pass the class and to take an exam in the first session.

Feel free to let me know if you have any impairments, needs or illnesses that I should accommodate in my seminar.

Please note:

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de.

Special Announcement:

As part of this seminar, I have invited a British author to give a reading from her queer works in January 2026. More information will follow in class!

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britkult.fragen.fk15@tu-dortmund.de.

154527	Cultural Theory: Texts, Concepts, Applications (2 HS)				
	Di 10:15 – 11:45	R. 3.206	Steinhoff		
	LABG 2022:	GyGe/BK: 601 701 702 1001	HRSGe: 601 1001	G: 601 703 704	SP: 703

This seminar surveys key theories, texts, and concepts in Cultural Studies, from the foundational works of British Cultural Studies to major currents in French theory, including structuralism, post-structuralism, and deconstruction, and extending to contemporary media theory, gender studies, queer theory, and disability studies. Students will engage with influential debates in Cultural Theory through the close reading and critical discussion of key theoretical texts and the analysis of selected cultural examples. Linking theoretical frameworks to contemporary cultural phenomena and media representations, the course invites students to deepen their understanding of Cultural Theory and expand their analytical skills in interpreting British and wider Anglophone cultures.

Please note: Students taking this seminar should be prepared to read and engage with complex theoretical texts.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154528	Rooms, Rights and Revolutions: Genealogies and Theories of Feminism from Early Voices to Today (2 HS)				
	Do 10:15 – 11:45	R. 3.427	Steinhoff		
	LABG 2022:	GyGe/BK: 601 701 702 1001	HRSGe: 601 1001	G: 601 703 704	SP: 703

From Virginia Woolf's famous declaration that a woman needs "a room of one's own" (1929) to Emma Watson's HeForShe campaign and her assertion that you are a feminist "if you believe in equality" (2014), this course invites students to explore the meanings, histories, debates, and transformations of feminism in Britain and across the wider Anglophone world.

What does feminism mean—and how has feminist theory and activism evolved from the so-called first wave in the late 19th and early 20th centuries through to the fourth wave of the 21st century? Together, we will read key texts and documents, discuss central concepts—from patriarchy and intersectionality to post-feminism and popular feminism—and analyse a range of feminist cultural works, including short stories, poetry, television and digital media. By engaging critically with both historical milestones and contemporary movements, students will gain a nuanced understanding of feminism's past and present. The course also examines ongoing challenges to feminism, including misogyny and anti-feminist backlash, situating these within broader historical, cultural, and intersectional frameworks that consider race, class, sexuality, and colonial legacies.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154530	Bodies in Anglophone Culture: Theories, History, and Media Representations (2 HS)				
	Do 12:15 – 13:45	R. 3.205	Steinhoff		
	LABG 2022:	GyGe/BK: 601 701 702 1001	HRSGe: 601 1001	G: 601 703 704	SP: 703

In this seminar, we will examine theories, histories, and media representations of bodies in Anglophone cultures. Students will be introduced to key works in *body theory* from fields including philosophy, sociology, media studies, gender studies, and queer theory, engaging with influential thinkers such as Michel Foucault, Judith Butler, Jean Baudrillard, Elizabeth Grosz, and Donna Haraway.

We will apply these theoretical approaches to a series of case studies that trace representations and practices of the body throughout the history of Anglophone cultures, with particular attention to how gender, sexuality, race, ethnicity, class, age, dis/ability, size, health, and nationality are framed, negotiated, and embodied. Students will critically explore the history and function of cultural dichotomies such as natural vs. technological, healthy vs. ill, and normal vs. deviant, as well as the discourses surrounding bodily practices ranging from dieting and cosmetic surgery to the dystopias and utopias of (bio)technologies.

The aim of this course is to familiarise students with the central concepts and debates of contemporary body theory and to develop a critical understanding of the human body as a cultural site shaped by—and shaping—relations of power, knowledge, media, and identity.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154530	Anglophone Children's Culture (2 HS)				
	Di 08:30 – 10:00 14.10. – 18.11.2025 Blockveranstaltung Fr 30.01.2026 09:00 – 17:00	R. 3.207	Steinhoff		
	LABG 2022:	GyGe/BK: 601 701 702 1001	HRSGe: 601 1001	G: 601 703 704	SP: 703

What is "children's culture"? Media scholar Henry Jenkins defines it as "the popular culture produced for, by, and/or about children," emphasizing that "children's culture is not 'innocent' of adult political, economic, moral or sexual concerns" (Jenkins, <https://web.mit.edu/~21fms/People/henry3/children.html>). From a British cultural studies perspective, David Buckingham similarly argues that "children's uses and interpretations of the media are inherently social processes; and these processes are characterised by forms of power and difference," pointing out that childhood itself is "socially constructed" (Buckingham, "Children and media: a cultural studies approach", 2012).

Drawing on such influential perspectives, this seminar explores the history and development of childhood and children's culture in Anglophone contexts. Particular attention will be paid to the ways in which children's culture intersects with discourses of nationality, gender, race, class, and sexuality. The first part of the course introduces foundational theoretical frameworks and examines historical case studies in weekly meetings and discussions. In the second part, students will collaborate in groups to research and critically analyse a specific example of Anglophone children's culture—such as a novel, film, television series, game, online space, or other cultural representation. These projects will be presented and discussed during a concluding block seminar at the end of the semester.

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154531	Teaching Ecofiction (Literatur-/Kulturdidaktik) (2 HS)				
	Mo 12:15 – 13:45	R. 3.207	Lenz		
	LABG 2022:	GyGe/BK: 1003	HRSGe: 1003	G:	SP:

There Is not Planet B!
(Rob Newman)

Fridays for Future has shown that younger generations are no longer content with old and profit-driven (people's) ways of ruining the planet. Teenagers demand a better world, one in which a future is possible. This course is looking at texts that deal with accounts of climate change, natural disasters and greener utopian (?) futures. We will consider novels, non-fiction texts and movies that present us with present problems and sustainable solutions.

Since this seminar is a *Literatur- / Kulturdidaktik*-Seminar, we will not only deal with these texts within the academic framework of literary and cultural studies in the narrower sense, but of course also talk about the role that discussions of ecocriticism can play in the EFL classroom (intercultural communicative competence, teaching literature etc.).

Texts:

Please obtain and read the following texts

Helon Habila *Oil on Water* (ISBN: 978-3060359547)

Lauren James *Green Rising* (ISBN: 978-1406384673)

Charlotte McConaghy *Migrations* (ISBN: 978-1529111866)

Requirements:

You are supposed to take part in a presentation group (with a focus on teaching) and write (LABG 2016):

- a reflection essay (*Unterrichtsskizze*) (HRSGe)
- written essay and reflection essay (*Unterrichtsskizze*) (GyGe/BK)

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to brittit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

154532	Mediating Shakespeare (Literatur-/Kulturdidaktik) (2 HS)				
	Di 12:15 – 13:45	R. 3.208	Röder/Piskurek		
	LABG 2022:	GyGe/BK: 1003	HRSGe: 1003	G:	SP:

More than 400 years after Shakespeare's death, the Bard's astounding contemporaneity is still tangible everywhere. Many theatres regularly offer new stage versions of his plays, critical studies on his life and works abound, 'serious' and popular artists alike engage with his legacy. Considering this Renaissance writer's lasting popularity, it is no small wonder, therefore, that Shakespeare has also remained an integral part of advanced secondary education.

This course is specifically designed as a 'Kulturdidaktik'-Seminar for LABG students (Modul 10, HRSGe and GyGe/BK). After introductory sessions on the theoretical basics of *Literaturdidaktik* and *Kulturdidaktik*, we will read selected plays and consider how Shakespeare can be taught at school.

The seminar will be complimented by a **6-day field trip to Stratford-upon-Avon**, which will probably take place **in February or March 2026**. In cooperation with the Shakespeare Birthplace Trust, we will watch performances by the Royal Shakespeare Company, attend seminars and workshops, and visit some of Stratford's outstanding Shakespearean landmarks.

The reading list for this class is subject to the plays we'll see in Stratford and will be announced in due course.

Important: The field trip to Stratford has to be paid for by yourself. We will apply for external funding to keep the cost down; a definite price cannot be fixed before October.

Since we'd like to give seminar participants the first chance to register for the field trip, **please register** with Cyprian Piskurek (cyprian.piskurek@udo.edu) for *both* the seminar *and* the field trip **by 15 September 2025**. The available **places are limited to 25: first come, first served!**

154533	Teaching Postmodern Film (2 HS)				
	Di 12:15 – 13:45	R. 3.206	Lenz		
	LABG 2022:	GyGe/BK: 1003	HRSGe: 1003	G:	SP:

"In our postmodern culture which is TV dominated, image sensitive, and morally vacuous, personality is everything and character is increasingly irrelevant"
(David F. Wells)

Postmodernity is not exactly an period but maybe a sentiment; it is maybe already gone or maybe it isn't. Postmodernism is hard to define and easy to find; postmodern is a way of living and it is not. In this course we will consider a cornucopia of postmodern films that can be taught in school – and maybe they cannot. Considering a variety of very different texts from a lot of different genres, we will deal with subjects such as gender, postcolonialism and adaptation theory to name but a few.

Moreover, you will get an introduction how to use films in a school context.

Texts

Since this is a seminar dealing with films, you are expected to obtain access to the films by yourselves. Please be aware that screenings will not be offered, but the movies can be purchased / are available from various streaming devices.

Requirements

You are supposed to take part in a presentation group (with a focus on teaching) and write (LABG 2016):

- a reflection essay (*Unterrichtsskizze*) (HRSGe)
- written essay and reflection essay (*Unterrichtsskizze*) (GyGe/BK)

Please note

Personal attendance during the first session is mandatory to maintain enrolment status. Please direct all your inquiries about vacancies to britlit.fragen.fk15@tu-dortmund.de. There will be no waiting list.

Amerikanistik

1. STUDIENPHASE

154601	Introduction to American Literature and Culture 1 (2V)				
	Do 08:30 – 10:00	R. HS3 (HGII)	Pöhlmann		
	LABG 2022:	GyGe/BK: 501	HRSGe: 501	G: 501	SP: 501

This lecture is the first part of an introduction to American literary and cultural history that continues in the summer term. This first part gives a broad overview that ranges from early imaginations of America to roughly 1900, covering pre-contact and colonial times, the revolutionary period and the early republic, Romanticism and the Civil War, and reconstruction and the Gilded Age. The lecture includes the most important aesthetic developments in various literary genres with particular concern for their cultural, social, political and medial contexts. This includes the disciplinary history of American Studies as a field, its practices of canonization, as well as other theoretical issues, including current paradigms and discourses. The lecture will combine a broad overview with extensive analyses of exemplary texts. All reading material will be provided digitally on Moodle.

154603	Tutorium Introduction to American Literature and Culture 1 Gruppe A				
	Mo 14:15 – 15:45	R. 0420	N.N.		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

154604	Tutorium Introduction to American Literature and Culture 1 Gruppe B				
	Di 14:15 – 15:45	R. 0420	N.N.		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

154605	Tutorium Introduction to American Literature and Culture 1 Gruppe C				
	Mi 14:15 – 15:45	R. 0420	N.N.		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

PROSEMINARE

154641	BookTok, Romance and Spice: Contemporary Reading Cultures (2 PS)				
	Do 16:00-17:30	R. 0.406	Mellin		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

Reading is cool. Influencers and readers alike are sharing recommendations, opinions, and general thoughts over all different forms of social media, with the "BookTok" community on TikTok being one of the most well-known communities at the moment. Even outside of the digital space, many bookstores now prominently feature books that are popular online, some even going as far as putting "Popular on TikTok" signs on book tables or "As seen on BookTok" stickers on books. One of the, arguably, most popular genres that is part of this trend is the romance genre. Be it 'normal' contemporary romance, sports romance or 'romantasy', there appears to be a rise in works published and sold. The aim of this seminar is to investigate the emergence of this trend, look at the appeal of the genre and talk about the development of the publishing industry, all with the background of social media practices and online discourse.

The reading for this class is going to contain two novels, different theoretical texts and shorter works of fiction.

Required reading:

Ali Hazelwood. *The Love Hypothesis*
Colleen Hoover. *It Ends With Us*

The seminar ties in with a conference called "Contemporary Reading Culture" on January 29 and January 30 at the IBZ that participants are expected to attend at least one day of.

Requirements will be discussed in the first session.

154642	Punk Literature: Cyberpunk, Biopunk, Solarpunk (2 PS)				
	Mo 12:15 – 13:45	R. 0.406	Sezer		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

Cyberpunk author William Gibson once said: "I took Punk to be the detonation of some slow-fused projectile buried deep in society's flank a decade earlier, and I took it to be, somehow, a sign." In dedication to such detonations of what is buried, this seminar is dedicated to an in-depth study of three punk offshoots of science and speculative fiction: cyberpunk, biopunk, and solarpunk. On the basis of theoretical approaches to the genre of science fiction, punk literatures, and utopian/dystopian fiction, we will trace the genesis of punk from the 1970s onwards. Starting with William Gibson's cyberpunk dystopia *Neuromancer* (1984), we will investigate the shifts in poetics and worldbuilding in Paolo Bacigalupi's biopunk dystopia *The Windup Girl* (2009). Becky Chambers' vision of solarpunk in *A Psalm for the Wild-Built* (2001), then, will take us into utopian futures of clean energy and techno-communitarian progress. There will be room for discussions on "punk" beyond these literary articulations too: punk music, punk counterculture lifestyles, and punk fashion.

Assignment:

Please consult my office hours to discuss projects or papers.

Reading:

Please obtain a copy of William Gibson's *Neuromancer*, Paolo Bacigalupi's *The Windup Girl*, and Becky Chambers' *A Psalm for the Wild-Built*. Theoretical approaches will include writings by Fredric Jameson, Ursula K. Heise, and N. Katherine Hayles, all of which will be made available via moodle. All participants are further encouraged to take a peek at the acclaimed video game *Cyberpunk 2077*.

154643	An Introduction to American Romanticism Group A (2 PS)				
	Di 8:30 - 10:00	R. 0.406	Klemm		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

This course offers an in-depth exploration of American Romanticism during the transformative period from the 1830s to 1870s. In this era, the United States grappled with issues of identity, expansion, and societal change, and these complexities found expression in the literature, philosophy, art, and culture of the time. We will examine the works of influential writers, poets, and thinkers, such as Ralph Waldo Emerson, Nathaniel Hawthorne, Hermann Melville, Walt Whitman, Emily Dickinson, Harriet Beecher Stowe, and Margaret Fuller with a particular emphasis on the contributions of women writers. Even if this course does not seem "sexy" at the first glance, complex and thought-provoking themes such as individualism, nature, societal critique, and the celebration of the self will resonate with you on a personal level and provide a deeper understanding of the relevance of Romantic ideals in contemporary American society.

154644	Modern American Poetry (2 PS)				
	Di 10:15 – 11:45	R. 0.406	Pöhlmann		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

This class aims to give students a foundational overview of the most important developments in US-American poetry since the middle of the 19th century in their respective cultural contexts while also practicing poetic analysis. It moves from Walt Whitman and Emily Dickinson to contemporary texts. The intermediate steps include the most important movements of the twentieth century (imagism/modernism, the Harlem Renaissance, the Beat Generation, the different "schools" of the 1970s, etc.). We will analyze exemplary poems in their respective contexts, focusing especially on the mediality of the poem as text, performance, musical lyrics, or Instagram poetry. All texts will be provided as a PDF reader on Moodle.

This seminar ties in with the two-day conference "Contemporary Reading Cultures," which will take place on January 29 & 30 at IBZ. Attending the conference at least in part is mandatory for all seminar participants, so make sure you can actually make it to at least one panel before you sign up.

154645	An Introduction to American Romanticism. Group B (2 PS)				
	Di 12:15 - 13:45	R. 0.406	Klemm		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

This course offers an in-depth exploration of American Romanticism during the transformative period from the 1830s to 1870s. In this era, the United States grappled with issues of identity, expansion, and societal change, and these complexities found expression in the literature, philosophy, art, and culture of the time. We will examine the works of influential writers, poets, and thinkers, such as Ralph Waldo Emerson, Nathaniel Hawthorne, Hermann Melville, Walt Whitman, Emily Dickinson, Harriet Beecher Stowe, and Margaret Fuller with a particular emphasis on the contributions of women writers. Even if this course does not seem "sexy" at the first glance, complex and thought-provoking themes such as individualism, nature, societal critique, and the celebration of the self will resonate with you on a personal level and provide a deeper understanding of the relevance of Romantic ideals in contemporary American society.

154646	Spaces of Possibility: An Introduction to Video Game Studies (2 PS)				
	Mo 16:15 – 17:45	R 0.420	Becker		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

Among scholars and game designers video games as well as games in a broader sense are often referred to as possibility spaces. They offer seemingly infinite possibilities regarding the structure, the content and especially how we receive the game. In this course, we want to examine these spaces by introducing the students to video game studies and to the medium itself. We will discuss what video games are, how they can be structured, how we can understand them, and which perspectives we can explore. This course will rely on the students' active participation in terms of reading the texts and playing the video games that will be dealt with in class. This seminar welcomes anyone who is interested in the topic. Prior knowledge or experience regarding video games is not necessary. We will use the Game Lab in order to get first-hand experiences without the students having to purchase hardware or software.

The requirements of this course as well as the texts and video game titles will be discussed in the first session.

154647	No Pain No Gain? Sports Narratives in American Literature and Culture (2 PS)				
	Do 10:15 – 11:45	R 0.420	Laemmerhirt		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

This course explores the central role of sports in shaping American identity, myth, and memory through literature, film, and popular culture. Looking at mega-events such as the annual Superbowl, it becomes clear that in the United States, sport is a crucial aspect of American culture that has a significant impact on the mass media and economy. Sports events further often reflect community values and athletes are considered the ideal embodiments of characteristics such as determination, endurance, persistence, and the willingness to work hard for your dreams. The athletic arena further offers the opportunity to discuss sensitive issues of racism, sexism, as well as classism.

In this course, we will critically scrutinize different aspects of sports in American culture by engaging in different texts, ranging from autobiographies to novels, poetry, movies, and photographs. We will examine how American writers and athletes use sports not merely as entertainment or metaphor, but as a powerful narrative form that reflects and critiques social values. Through close reading, discussion, and analytical writing, students will engage with questions such as: What kind of sports stories are told and what do they tell us about America—and who gets to tell them? How do sports narratives reinforce or subvert cultural norms?

Assignment:

Two short written essays and individual responses

Mandatory reading:

Scott Jurek. *North* (2018)

Additional texts will be provided on moodle.

154648	Female Voices in Literature and on the Screen: Representations of Sisterhood from the 19 th to the 21 st Century (2 PS)				
	Do 12:15 – 13:45	R 0.406	Gotteswinter		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

In 2019, Greta Gerwig's film adaptation of Louise May Alcott's 1868 novel *Little Women* was released. Set in New England during the Civil War, it tells the story of four sisters whose father is fighting in the war while, together with their mother, they face the demands of domestic life—and negotiate the different meanings of sisterhood. While Gerwig's version remains true to the core of Alcott's text, her adaptation uses innovative techniques of temporal structure and cinematography to adapt the material to a 21st-century audience, especially highlighting female voices as well as sisterly love and conflict to reverberate with contemporary viewers. In this seminar, we will explore different representations, conceptualizations, and contexts of sisterhood from various perspectives in American literature to unravel how female voices may be amplified and empowered or quieted by notions of sisterhood. We will also reflect on sisterhood as an ambivalent, complex concept, as both community-building and individually limiting, protective and exploitative. Considering these texts in conjunction with corresponding screen adaptations (e.g. in feature films and videoblogs), we will reflect on different approaches to visually representing literature, analyzing for instance how and why adaptations may adhere to or deviate from their source material. We will focus especially on how these adaptations may obscure dimensions of sisterhood or put it center stage and how they may reinforce or defy patriarchal notions of womanhood and family. Our readings will include three novels as well as poetry by Lucille Clifton and Emily Dickinson and shorter excerpts from texts, which will be provided on Moodle. Please be advised that this seminar will address sensitive topics.

This seminar ties in with the two-day conference "Contemporary Reading Cultures," which will take place on January 29 & 30 at IBZ.

It is mandatory for students to participate in at least one panel, which they select beforehand, so please make sure that you are free for these dates.

Required Reading (please get copies of these books, any edition is fine):

Louisa May Alcott, *Little Women*

Alice Walker, *The Color Purple*

Jeffrey Eugenides, *The Virgin Suicides*

Other readings will be provided on Moodle. Students are also required to watch screen adaptations available on Netflix and YouTube.

154649	From Herland to Black Mirror: Marginalized Perspectives in Speculative Fiction (2 PS)				
	Do 14:15 – 15:45	0.406	Röder		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

"The purpose of a thought-experiment, [...] is not to predict the future [...] but to describe reality, the present world." – Ursula K. LeGuin

In the preface to her novel *The Left Hand of Darkness* (1969), Ursula K. LeGuin explores the question of what texts that envision a fictional future can offer readers. She argues that the ideas from texts within the genre of

speculative fiction primarily serve as critiques of contemporary issues rather than predictions of the future. In this class we work with different texts, movies and TV shows from the realm of speculative fiction that focus specifically on the perspectives of marginalized communities. Starting with Charlotte Perkins Gilman's 1915 novel *Herland*, we will make our way through the 20th century before ending with contemporary examples like the *Black Mirror* episode "San Junipero" (2016). We look at categories like gender, race, class and sexuality to gain an understanding of what speculative fiction can offer the reader, while also critically engaging with the boundaries of the genre.

Please be advised that we will be discussing sensitive topics in this class.

Required Reading (any edition):

Gilman, Charlotte Perkins. *Herland*. 1915. (Available through the library)

Butler, Octavia. *Kindred*. 1979

Collins, Suzanne. *The Hunger Games*. 2008.

Additional texts will be announced in the first session and made available through Moodle.

154650	LGBTQ+ Activism: Its History & Praxis (2 PS)				
	Mi 14:15 – 15:45	R 0.406	Sikorski		
	LABG 2022:	GyGe/BK: 503	HRSGe: 503	G:	SP:

For this course, we will explore LGBTQ+ activism in the United States, with a specific focus on organizing struggles, controversies, forms of protest, & the long-term psychological effects of political struggle as well as gained public acceptability. We will also notice where LGBTQ+ activism has intersected or was dismissed from racialized Civil Rights, second-wave feminism, & look at current activism centered largely around global LGBTQ+ rights, trans rights, & how the community should engage with larger heteronormative power structures.

In order to fully inhabit these questions, we will spend much time learning about specific political movements & strategies. Texts for this class will include much of Sarah Schulman's *Let The Record Show: A Political History of ACT UP*, documentaries about AIDS activism, excerpts from Emily K Hobson's *Lavender & Red* (a book about the connection of LGBT struggles to wider Latin American liberation struggles), some writings from Rebecca Solnit, as well as excerpts from several historians, artists, theorists, & activists including writing from Marsha P Johnson & Sylvia Rivera, CA Conrad, Essex Hemphill, James Baldwin, & Judy Grahn, the artwork of David Wojnarowicz, the video essays of YouTuber Contrapoints, & more!

Trevor Sikorski is a Guest Lecturer from the University of Iowa.

2. STUDIENPHASE

154661	Theories of Reading (2 HS)				
	Mo 10:15 – 11:45	R. 0.406	Pöhlmann		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

This seminar is about reading—as a cultural technique, as a skill, as a social phenomenon, as a form of media engagement, and many other aspects. We will read a variety of different theoretical perspectives on what reading is, what it means to read, and on how to read: New Criticism and close reading, poststructuralism and playful reading as well as its expansion of textuality, the digital humanities and distant reading, the ethics of reading, post-critical reading, and generally different forms of considering literary studies as media studies. All texts will be provided as a PDF reader on Moodle.

This seminar ties in with the two-day conference "Contemporary Reading Cultures," which will take place on January 29 & 30 at IBZ. Attending the conference at least in part is mandatory for all seminar participants, so make sure you can actually make it to at least one panel that before you sign up.

154662	The Gazer and the Chaser: Hawthorne & Poe (2 HS)				
	Mo 14:15 – 15:45	R. 0.406	Sezer		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

Chasing a mysterious old man through 19th century London, the unnamed narrator in Edgar Allan Poe's short story "The Man of the Crowd" (1840) confesses "*Er lässt sich nicht lesen*." Nathaniel Hawthorne's narrators, on the other hand, do have fewer problems reading situations, as in "Sights from a Steeple" (1837) everything becomes "clear and lucid" after gazing at a situation from afar. Poe and Hawthorne are in many respects more similar than different: they both prefer the short story, feature romantic heroes who narrate from the first perspective, and are attracted by the evil, sinful, and dark side of existence (they are *dark romantics*); however, a central and interesting difference is that Poe's narrators never shy away from moving to the brink of the abyss, from mysteriously and perversely running right into their self-destruction, whereas Hawthorne's narrators retain a more-than-moderate, long-range, and respectful aesthetic distance. In short, Poe's narrators are *chasers*, and Hawthorne's are *gazers*, which we will try to narratologically translate into the fact that Poe uses an erratic symbolism, while Hawthorne is a master of the stable allegory.

In this course, we will indulge in the wonderful fictions and wondrous imaginations of these two great American writers of the 19th century in an effort to theorize about key similarities and differences in narratology, perspective, affects and aesthetics between them. We will take advantage of the fact that many of their stories permit thematic couplings so that we can read them in tandem, and contrast/compare them as we move onward. We will look at their depictions of the haunted house ("The Fall of the House of Usher" / *The House of the Seven Gables*), detective work ("The Man of the Crowd"/"Sights from a Steeple"), scientific mania ("The Facts in the Case of M. Valdemar" / "Rappaccini's Daughter"), dark obsessions with perfection ("Ligeia" & "Berenice" / "The Birth-Mark"), inexplicable self-destruction and madness ("The Imp of the Perverse" & "The Tell-Tale Heart" / "Wakefield" & "The Minister's Black Veil"), female corpses and heroines ("The Premature Burial" / *The Blithedale Romance*). While discussing these topics, we will also touch on 19th century literary politics and the publishing situation at that time, and investigate the revolutionary impact of these two authors on current artistic expressions in different media.

Assignment:

Please consult my office hours to discuss projects or papers.

Readings:

Please obtain a copy of Nathaniel Hawthorne's *The House of the Seven Gables* and *The Blithedale Romance*. All theoretical and fictional texts will be made available on moodle.

154663	Trauma, Resilience, Survival: Translating Iowa Poet Donika Kelly (2 HS)				
	Mo 16:00 - 17:30	R. 0.406	Grünzweig		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

This seminar will continue the line of Dortmund student translation projects – and publications – of American poetry (Jimmy Carter, June Jordan, Walt Whitman, Karen Head, Elizabeth Rosner). This translation project continues the translation of a volume of poetry by African American poet Donika Kelly entitled *The Renunciations* (2021) started in Fall/Winter 2024/25. Donika Kelly teaches Creative Writing at the University of Iowa. With her new poetry volume, Donika Kelly has been said to "harness the air, the earth and the flame to renounce the old gods: child abuse, violence, racial injustice, generational trauma." The concept of the class links translation and literary interpretation – using translation as a key to the interpretation of literature. The class will offer an introduction to literary translation, which is also seen as a pathway to creative writing. The seminar will combine plenary seminar work and offer additional discussions of student translations in small groups (17:30-19). The book will be published with a commercial German publisher; participants will be listed as translators.

154664	Trauma, Resilience, Survival: Translating Iowa Poet Donika Kelly (2 Ü)				
	Mo 17:30 - 19:00	R. 0.406	Grünzweig		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

This Übung provides assistance to individual small translator groups and evaluates student translations after the presentations.

154665	Walt Whitman's <i>Leaves of Grass</i> (2 HS)				
	Di 08:30 -10:00	R. 0.420	Pöhlmann		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

This class will focus on what is arguably the most important volume of poetry in US-American literature: Walt Whitman's *Leaves of Grass*. We will cover the book's publication history from 1855 to 1892 with its numerous revisions and additions, and we will consider the respective historical and sociopolitical contexts that caused and demanded such changes. We will also consider Whitman's revolutionary poetics on the scale of individual poems, and we will conclude the seminar with an outlook on Whitman's influence on American poetry and culture at large. All texts will be provided as a PDF reader on Moodle, but students are recommended to buy this edition of Whitman's main works: Whitman, Walt. *Poetry and Prose*. Edited by Justin Kaplan. The Library of America, 1996.

154666	Art in Action: Intertextuality and Intermediality in American Literature and Film (2 HS)				
	Di 14:15 – 15:45	R 0.406	Laemmerhirt		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

This seminar investigates the dynamic interplay between texts and art in American literature and film, focusing on how artistic forms speak to, echo, and transform one another across time and genre. Drawing on theories of intertextuality and intermediality, we will explore how American authors and filmmakers engage with other works - literary, visual, musical, and cinematic - to construct layered meanings and interrogate cultural memory. We will further examine how intertextual strategies and media crossings challenge the boundaries of narrative, authorship, and aesthetic form. How do intertextual and intermedial works respond to histories of race, gender, war, and migration? How do they reframe questions of authorship, originality, and influence in the context of American cultural production?

Mandatory reading

Thi Bui. *The Best We Could Do* (2017)

Additional reading material will be provided on Moodle.

154667	Ost, West, Hollywood: Armin Mueller-Stahl als transatlantischer Ausnahmekünstler. Seminar in Kooperation mit dem Dortmunder Museum für Kunst und Kulturgeschichte (4 Ü)				
	Di 16:00– 19:00	R 0.406	Grünzweig		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

Diese Veranstaltung dient zur Vorbereitung der Ausstellung zu Armin Mueller-Stahl im Museum für Kunst und Kulturgeschichte im Jahr 2026. Sie ist auf Teilnehmer/innen früherer Seminare zu dieser Thematik beschränkt.

154668	Narratives of the Great Migration (2 HS)				
	Mi 10:15 -11:45	R. 0.406	Klemm		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

In the early 20th century, millions of African-Americans left the rural South for urban centers in the North, Midwest, and West in search of a better and especially safer life. This mass movement - "The Great Migration" - has transformed America economically, politically, socially and culturally. As Isabel Wilkerson pointed out in her highly celebrated narrative epic *The Warmth of Others Suns* (2010), a new nation was built by the people who came from the South.

After gaining some insights in the historical developments, we will explore how the narrative of the great migration has been constructed and challenged for example in oral histories, in the art of Jacob Lawrence, and in texts by writers such as Pearl Cleage, Toni Morrison (*Jazz*) or Ayana Mathis (*The Twelve Tribes of Hattie*). Exploring this movement and its legacy will provide a deeper understanding of American history and culture and offers the opportunity to reflect on migration processes in the German context.

154669	The Hipster's Dead, Long Live the Hipster! Hipness in Literature, Music, Fashion, and Film (2 HS)				
	Do 08:30 – 10:00	R. 0.406	Gotteswinter		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

Everybody hates hipsters—or so it would seem. While this cultural figure dominated American popular culture in the early 2000s, writers like Mark Greif have repeatedly declared the death of the hipster. However, although lumberjack shirts and twirled moustaches may have become rarer, the hipster sensibility continues to influence especially Western society to a vast degree, shaping everything from mainstream fashion to food culture. But why does hardly anyone self-identify as a hipster, and where does the general hipster bashing come from? In this seminar, we will unravel possible reasons for these affective responses to hipsters (as exemplified by an animated exchange between Norman Mailer and James Baldwin already in the 1950s and '60s) and examine how the hipster is more than a 'trivial' cultural phenomenon or a fashion trend. Rather, the emergence and development of the hipster corresponds to larger social dynamics and clashes of race and gender in the US, as hip emerged in the contact zone of Black and white cultures during the Transatlantic Slave Trade and later dominated the jazz music scene of the first half of the 20th century. Considering the continuing echoes of this intercultural history, we will examine destructive and productive dimensions of hipness in the 21st century, ranging from cultural appropriation and gentrification to subcultural protest and Black empowerment. Drawing on performances of hip in literature, music, fashion, film, and beyond, we will examine different interpretations and effects of hipness and examine how this phenomenon continues to matter and indeed critique and represent the complexities of US society.

Reading (please get a copy of this book, any edition is fine):

Jack Kerouac, *On the Road*

Additional material will be provided on Moodle.

154670	The Novels of Mark Z. Danielewski (2 HS)				
	Do 10:15 -11:45	R. 0.406	Pöhlmann		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

Mark Z. Danielewski is one of the most important contemporary authors in anglophone literature. Known especially for his use of multimodality and metamediality—making meaning with text, image, typography, color, etc., as well as the materiality of the book—his novels push the boundaries of narrativity, and they offer some of the most entertaining and challenging reading experiences around. We will read his debut novel *House of Leaves* (2000) about a house that's bigger on the inside than on the outside; *Only Revolutions* (2006), the best novel of the 21st century so far, about a road trip of two teenagers; *The Familiar* volume 1 (2015), the beginning of what was projected to be a 27-volume series, about a girl who finds a kitten; and his most recent novel *Tom's Crossing* that will only be published on October 27, 2025, about a boy stealing horses. Yes, this is a lot of reading, not least because *Tom's Crossing* is 1200 pages long, so please be aware of that when you sign up for the class—but rest assured it is absolutely worth it. Please get the novels as analog books once you are registered for the class.

This seminar ties in with the two-day conference "Contemporary Reading Cultures," which will take place on January 29 & 30 at IBZ. Attending the conference at least in part is mandatory for all seminar participants, so make sure you can actually make it to at least one panel before you sign up.

154671	The Power of Stories (2 HS)				
	Fr 10:15 -11:45	R. 0.406	Klemm		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

The United States shaped West Germany after World War II through its role as an occupying power, protective force, and democratic role model. In East Germany, the U.S. was officially constructed as the "class enemy", while simultaneously serving as a projection surface for individual desires and fantasies. Fascination and rejection were always part of the images of America, and these representations of "the Other" often reveal the complex cultural, political, and psychological frameworks of those who produced them.

This course examines such dynamics, beginning with historical perspectives as manifested in literature, film, and other cultural expressions. However, the main focus lies on contemporary perceptions: How is the United States viewed today, as it approaches its 250th anniversary in 2026? Drawing on interviews with Dortmunders of different ages and backgrounds, as well as conversations with Americans about their views of Germany and Dortmund, the course aims to investigate transatlantic images and narratives in the present. The outcomes of this project will be presented as part of *America@250*, an initiative organized by the City of Dortmund. A reader will be provided on Moodle.

154672	Education as Collaboration: Black Mountain College and its Legacies (2 HS)				
	Block Di 21.10.25, 18-21 Di 11.11.25, 18-21 Fr 28.11.25, 18-21 Sa 29.11.25, 10-15 Sa 13.12.25, 10-15 Sa 17.01.26, 10-15	0.420	Sattler		
	LABG 2022:	GyGe/BK: 602 701 702 1002 1004	HRSGe: 602 1002 1003	G: 602 703 704	SP: 703

Black Mountain College was a private liberal arts college in North Carolina that existed between 1933 and 1957. From the start, the college was a kind of educational utopia that emphasized interdisciplinarity and collaborative approaches to teaching and learning, fostering a shared sense of responsibility as well as an interest in experimentation and pushing the boundaries of arts and culture. Needless to say, it attracted high-level faculty, and, during its brief time of existence, served as an incubator for the United States' art scene: it brought forward new approaches to music, to poetry, to art, and to architecture.

In this class, we will not only take a close look at some of the artistic work that came out of this educational environment, but we will also study the philosophy behind the college's approaches – all the while bearing in mind the question what we can learn from these ideas for dealing with today's contentions around education, democracy and responsibility.

The class material will be made available at the start of the semester.

154673	Oberseminar Amerikanistik (2 OS; zugangsbeschränkt)				
	Mi 13:00 – 14:00	R. 0.406	Pöhlmann		
	LABG 2022:	GyGe/BK:	HRSGe:	G:	SP:

Research seminar restricted to doctoral students and post-docs in American Studies, as well as visiting researchers.

154674	Hip-Hop & <i>The Iliad</i> (2 HS)				
	Do 12:15 – 13:45	R. 0.420	Sikorski		
	LABG 2022:	GyGe/BK: 602 701 702 1002	HRSGe: 602 1002	G: 602 703 704	SP: 703

It has long been my contention that rap music is the closest thing to Homer in modern society. In this course, we will investigate the importance & expression of "ugly feelings" shared via melodic speech in these two vastly different contexts. Feelings like murderous rage, hetero- & homosexual jealousy, crass desire for sex, grief about killed beloveds, desire for swagger or wealth & fame, & the usefulness (or lack thereof) of art in the midst of it all. Rather than mere chronology, the course will be organized around ideas, feelings, & sonic expression—with a different motif each week.

We will read from various authors theorizing hip-hop, including: Amiri Baraka, bell hooks, Alexander Ghedi Weheliye, Hanif Abdurraqib, Imani Perry, & Fred Moten. Some hip-hop artists we will listen to are: N.W.A., Nas, A Tribe Called Quest, Tupac, Lauryn Hill, Lil Wayne, Madvillain, early Kanye, J Cole, Nicki Minaj, Future, & even contemporary rappers on the queer edge of feminism such as BbyMutha, & Vayda. Students will need to be OK listening to & discussing music that has explicit content & slang. Students will also need access to Spotify or some other music-streaming service. Lastly, students are required to purchase PAPER COPIES of 1) Caroline Alexander's translation of *The Iliad*, and 2) Simone White's *Or, on Being The Other Woman*.

Trevor Sikorski is a Guest Lecturer from the University of Iowa.