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Teaching Dossier

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I. Brief Biographical Background

I studied English Literature with two minor subjects, Media and Communication Studies and Linguistics, at the University of Mannheim in Germany and obtained the degree of Magister Artium (the equivalent of a Master of Arts) in 2003. I first started teaching in 2001 when I was an undergraduate student assistant at the chair for English Literature and Culture. Over the course of two semesters, I offered four tutorials that accompanied the large lecture "Introduction to the Study of English and American Literature" which is mandatory for all first-year students in the English Department. After I had finished my Ph.D. in 2006, I was offered the post of an instructor at the same chair. In this position I taught eleven courses for both undergraduate and graduate students from the English Department.

In 2008 I was appointed as Juniorprofessor (an equivalent of an Assistant Professor) for English, Cultural and Media Studies at the University of Passau, Germany. Here, I taught five courses on the undergraduate and graduate level, supervised 13 theses, and was an examiner in oral as well as written final examinations. In 2009 I was then appointed to the position of Juniorprofessor for English Literary and Cultural Studies at the University of Mannheim. From 2009 to 2014 I facilitated 31 seminars, lectures, and exercise courses. I have also been the supervisor of 53 theses on the Bachelor and Master level, have been an examiner of over 100 oral and written final examinations, and was the supervisor of one Ph.D. student and mentor of the five Ph.D. candidates of the Research Training Group "Formations of the Global" where I am a member of the board of directors. As a Juniorprofessor, I have been independent in both my teaching and research.

Since January 2015, I am a visiting scholar at the Institute for Research on Women and Gender (IRWG) at the University of Michigan, an interdisciplinary institute which fosters collaboration and furthers the research of scholars, faculty, and graduate students who use the lens of women and gender to pursue their studies.

In July 2012, I successfully completed the "Baden-Württemberg Certificate" in higher education pedagogy at the University of Mannheim. It is awarded by the Center for Educational Development of the Universities of the State of Baden-Württemberg, Germany (see the certificate in the appendix).

All of my courses focused on literature and culture, and concentrated on material from Britain, Ireland, and the New English literatures, e.g. Australia, India, Nigeria, or the Caribbean. As one of my goals is to foster independent, critical thinking beyond disciplinary lines, my courses not only included literary theory and methodology, but equally engaged with cultural theories taken from various neighbouring disciplines, such as sociology, history, and philosophy, and various schools of thought such as post-colonial, feminist, or post-modernist theories.

II. Teaching Philosophy

In my classes, I strive to enable every student to develop their own strengths and interests. To me, students are independent thinkers who fruitfully bring their individual and diverse backgrounds to the subject matter of literature and culture. Therefore, my teaching is guided by the following four principles:

- 1) Learning is a creative and multi-layered process. In this process, the students' individual and diverse competences, abilities, and emotions are relevant.

I believe that it is important to engage students on all levels of learning. Each participant in a class or lecture brings their own competences, knowledges, and feelings into the classroom. To make the learning process an effective one, these levels have to be included. Consequently, I aim at integrating students' backgrounds into the subject matter, e.g. by making it possible to bring and discuss their own material or by tasks such as creative writing assignments or project-based learning.

- 2) I strive to create a learning environment that is respectful, collaborative, and appreciative of the participants and their interests and strengths.

To generate a creative and productive environment for learning, mutual respect and an open atmosphere of exchange is crucial. In my teaching I therefore aspire to appreciate and include each participant. I equally focus on opportunities for peer-to-peer feedback and student cooperation, e.g. in modes of working in groups that centre on collaborative and self-directed projects. To me, this is important because it creates friendships and productive collaborations beyond the seminar, e.g. study groups for exams or students giving each other feedback on their writing projects.

- 3) I strive to encourage students to critically think about seemingly self-evident facts or truths.

I animate students to critically engage with their own and other cultures. I think it is crucial in teaching literature and culture to analyse how cultural signs shape how we think about ourselves and others and, therefore, how such signs shape our images of self and other. Such thinking expressly encompasses the opportunity to think outside the box and learn to see the ambivalences and contingencies of our ways of life.

- 4) My teaching wants to enable students to take their abilities, knowledges, and feelings outside the classroom and into their communities.

Because students are creative and independent thinkers their ideas are important beyond the university campus. Learning is most effective and sustained if it is connected to the participants' personal experiences. However, learning can also enable students to change the world and the communities they live in. In my classes, I therefore aspire to outline the social relevance of topics we discuss, e.g. the intersection of race and gender, the effects of normative identity politics, or the role of stereotypes in how we make sense of our environments.

III. University Teaching Experience

All in all, I have facilitated 51 seminars, lectures, or exercise courses since I started teaching in 2001. My courses were smaller Master and Ph.D. seminars with up to 20 participants, larger seminars with up to 40 undergraduate participants, and large lectures with up to 400 participants. I also have experience with smaller groups of five to ten students, specifically in my colloquium where we work on individual thesis projects and focus on peer-to-peer feedback. Each seminar or lecture comprised twelve to fourteen weeks of teaching and an examination at the end of the semester, for example a written exam, an oral exam, or a term paper of about 20 pages. Except for a few courses in the German language (which are pointed out in the list below), the large majority of my classes were in English.

The English Departments in Mannheim and Passau offer a variety of degrees on the Bachelor, Master, and Ph.D. level. To embed my teaching experience in its specific context, I want to shortly describe the profiles of the courses of study that were offered at these two universities where I have been teaching.

Most of the degrees are characterized by their interdisciplinary profile and combine philology with a second field of study, e.g. economics, history, sociology, or pedagogy. This interdisciplinary profile has always been important to my teaching because it offers the unique opportunity to include knowledge and experience from the participants' other fields of study in discussions, works in groups, or Bachelor and Master Theses. Instead of corroborating the impression that their fields of study are sealed boxes of incompatible knowledge, I have always strived to include the individual backgrounds and competences of students into my seminars. This creates a stimulating learning environment and takes each individual and their own learning biography seriously. In the following, my courses are listed with their title, the students they addressed, and, if relevant, with a short comment on language, collaborating lecturer, and course specificities.

a. University of Mannheim

2009 – 2014, as Juniorprofessor

1. Interdisciplinary Bachelor Seminar "Audiovisual Media, Literature, and the Construction of Normality" (with Prof. Dr. Jens Eder, Media and Communication Studies)
2. Lecture "Home and Homeland: Interdisciplinary and Comparative Perspectives" (The lecture included four guest presentations by British colleagues from the Universities of Leeds, Exeter, Bournemouth, and South Wales.)
3. Master Seminar "Race and Ethnicities in Contemporary Anglophone Literature"
4. Lecture Series for Bachelor students "Interdisciplinary English and American Studies" (with five colleagues from the English Department)
5. Master Seminar "Critical Whiteness Studies: A Theoretical Review"
6. Interdisciplinary Ph.D. Seminar "Concepts of Time and Space in Times of Globalization" (with Prof. Dr. Claudia Gronemann, Department for Romance Languages, in German)
7. Master Seminar "Post/Colonial Intimacies in the Contemporary British and Irish Novel and Film"
8. Interdisciplinary Ph.D. Seminar "The Human Factor: Globalization and Concepts of Humanity" (with Prof. Dr. Annette Kehnel, Department of History, in German)

9. Interdisciplinary Lecture Series "Theoretical Basics of Interdisciplinary Cultural Studies" (with three colleagues from the School of Humanities, in German)
10. Bachelor Seminar "Race, Gender, and Empire in Shakespeare's Plays"
11. Master Seminar "Irishness, Authenticity, and the Rural Question in Contemporary Irish Fiction"
12. Colloquium "How to Write an Academic Thesis: From Idea to Manuscript" (in German, I have facilitated this colloquium three times in the last four semesters.)
13. Bachelor Seminar "The Tourist: Literary Depictions of Tourism from 1900 to Today"
14. Master Seminar "White Trash: European and American Perspectives"
15. Bachelor Seminar "Teaching English Literature and Language in Secondary School" (with Stella Butter and Marije Michel, English Department, in German. This course took place twice.)
16. Master Seminar "Film and the Celtic Tiger"
17. Master Seminar "Not White–Not Quite: New Irish Writing on Intercultural Encounters"
18. Bachelor Seminar "Sherlock Holmes: Genres, Interpretations, Adaptations"
19. Master Seminar "The Irish in Australia"
20. Lecture "Shakespearean Culture, Literature, and Language" (with Prof. Dr. Carola Trips, Diachronic Linguistics, English Department)
21. Bachelor Seminar "Multiculturalism: The Contemporary English Novel and Drama"
22. Master Seminar "What is my Nation? Irishness, Englishness, and the Question of National Identity"
23. Bachelor Seminar "Shakespeare's Others: Alterity, Racism, and Tolerance in the Tragedies"
24. Master Seminar "A Survey of Postcolonial Theory"
25. Bachelor Seminar "Forms of Intertextuality: The Case of *Great Expectations*"
26. Master Seminar "Whiteness Studies and the Question of the Skin"

2006-2008, as Instructor

27. Bachelor Seminar "Contemporary British Drama 1997–2007"
28. Bachelor Senior Seminar "Multicultural Ireland"
29. Bachelor Seminar "Introduction to Narrative Literature" (in German)
30. Bachelor Seminar "Introduction to Irish Literature"
31. Bachelor Seminar "Shakespeare on Film: *Richard III* and *Titus Andronicus*"
32. Master Seminar "A Different Look at the Classics: Intertextuality and Rewriting in the Postcolonial Context"
33. Bachelor Seminar "Introduction to Genre Theory and Narrative Literature" (in German)
34. Bachelor Seminar "A.S. Byatt"
35. Bachelor Seminar "Introduction to Autobiography: Non-Fiction and Fiction"
36. Bachelor Seminar "Introduction to Biography: Theory, Non-Fiction, and Fiction"

2001-2002, as undergraduate research assistant

37. Four tutorials accompanying the lecture "Introduction to the Study of English and American Literature" (in German)

b. University of Passau

2008-2009, as Juniorprofessor

38. Master Seminar "Whiteness Studies and the Question of the Skin"
39. Bachelor Seminar "A.S. Byatt"
40. Bachelor Seminar "Introduction to Autobiography: Non-Fiction and Fiction"
41. Bachelor Seminar "Contemporary British Drama 1997–2007"
42. Master Seminar "Shakespeare on Film: From Stage to Screen"

c. Thesis Supervision

Since 2008, I have been the supervisor of 66 Bachelor and Master Theses, and I was the second referee of an additional 33 theses. I am also the supervisor of one Ph.D. candidate and was the mentor of the five Ph.D. candidates of the Research Training Group "Formations of the Global."

Working with students on their theses is one of the most rewarding activities in my job for me. As a supervisor, it is my priority to enable candidates to follow their interests, apply their individual strengths, and further develop and present their abilities as independent research personalities. This includes their choice of material and methodology as well as the potential to work on an interdisciplinary thesis, e.g. if a Bachelor candidate who studies English and Economics writes her thesis on gender and marketing in Nivea advertisements, or if a Master candidate who studies literature and media works on British news coverage of the soccer world cup and its representations of Germany.

The following list contains the 66 theses as well as the Ph.D. that I have supervised since 2008. Each date in brackets refers to the date of submission of the respective thesis.

1) Theses at the University of Mannheim

Bachelor Theses

1. "Live on the Coke Side of Life (but which one?): A Study on the Influence of Gender on Consumer Behaviour and the Choice of Brand Personalities" (December 2014)
2. "Representations of Muslim Women in British Film" (June 2014)
3. "The Role of the Mother-Daughter Relationship in the Process of Adolescent Identity Formation in Jamaica Kincaid's Bildungsroman *Annie John*" (April 2014)
4. "Off the beaten track? Travel Guides and the Ambivalent Requirements of Representing England" (August 2013)
5. "The Nation's Abandoned Children: The Representation of Irish Travellers in Contemporary Irish Literature" (August 2013)
6. "Changing Dystopias: *Brave New World* and *Oryx and Crake*" (July 2012)
7. "'I am all lit up (over you)': New Zealand's Pride of its Maori Culture and Multiculturalism in the Context of the Opening Ceremony of the Rugby World Cup 2011" (June 2012)
8. "The Silenced Individual: Language, Communication, and the Mass Media in the Dystopian Novels *1984* and *The Handmaid's Tale*" (May 2012)

9. "The Relation of Uncanniness and Madness in Charlotte Perkin[s] Stetson's [sic] "The Yellow Wall-Paper" and Dennis Wheatley's *The Haunting of Toby Jugg*" (November 2011)
10. "100 Jahre NIVEA – Ein Vergleich der Darstellung von Weiblichkeit und Schönheit in ausgewählten NIVEA Printanzeigen" (September 2011)
11. "The Self as the Other: Identity as Unity and Dissonance in Emily Brontë's *Wuthering Heights*" (August 2011)
12. "'You reckon them memories just get up and walk?' – Trauma, Memory and the Relationship between Past and Present in Patrick McCabe's *Winterwood*" (August 2011)
13. "Causes and Effects of Internalised Racism in Toni Morrison's *The Bluest Eye*" (January 2011)
14. "The Depiction of Processes of Othering in *Heart of Darkness* and *Apocalypse Now*: A Comparative Analysis" (July 2010)
15. "'I am not what I am': Iago's Psychology of Evil in William Shakespeare's *Othello*" (July 2010)
16. "The Internalization of Blackness with regard to Shakespeare's *Othello* and Aaron" (June 2010)
17. "Struggling to Overcome Fragmentation: Virginia Woolf's *Between the Acts*" (February 2010)
18. "Disenchanted Disney: Racial Stereotypes and Representation of Race in Classic Disney Movies" (August 2009)
19. "*Apocalypse Now* as a Criticism of American Values and Involvement in the Vietnam War" (August 2009)

Master Theses

20. "Reel White Men: Transformations of White Masculinity in Post 9/11 Superhero Comic Books and Blockbuster Movies" (January 2015)
21. "Precarious Privacy: The Constitution of Private Spaces in Jon McGregor's *Even the Dogs* and Ian McEwan's *Saturday*" (September 2014)
22. "Creating Aboriginal Voices: Literature as a Contact Zone in the Australian Novels *My Place* by Sally Morgan and *True Country* by Kim Scott" (September 2014)
23. "Selling Liquid Irishness: How Guinness employs the Irish National Identity as a Marketing Instrument" (September 2012)
24. "Processes of Constructing English Identities in James Hawes' Satire *Speak for England*" (September 2012)
25. "Gothic, Gender and Feminism in Angela Carter's *The Magic Toyshop* and Margaret Mahy's *The Changeover*" (July 2012)
26. "The Empire's Men: Mapping Gender and Race in Imperial Adventure Stories" (June 2012)
27. "'The True and Secret Part of History is Left to Me' – Truth and History in Peter Carey's *True History of the Kelly Gang*" (June 2012)
28. "The Tragic 20th Century: T.H. White's *The Once and Future King* as an Aristotelian Tragedy and the Arthurian Empty Signifier" (November 2011)
29. "Die Ambivalenz von Geschlechterrollen in Mary Shelleys *Frankenstein* und Bram Stokers *Dracula*" (October 2011)
30. "Die Problematisierung menschlicher Erkenntnisfähigkeit in Graham Swifts *Waterland* und Peter Ackroyds *Chatterton*" (October 2011)
31. "Orientalism and Whiteness Studies in Comparison in *The Buddha of Suburbia*" (January 2011)

32. "Creating Identity – Writing Identity: *She* and *Heart of Darkness*" (September 2010)

Theses of Candidates of the First State Examination for Teachers at Secondary Schools

33. "Macht/Beziehungen und Intimität in E.M. Forsters *A Passage to India*" (July 2014)
34. "'What sort of group, but?' Whiteness and Identity in Roddy Doyle's *The Commitments* and 'The Deportees'" (January 2014)
35. "The Fear of Losing Control: An Intersectional Approach to Hegemonic Masculinity in Irvine Welsh's *Marabou Stork Nightmares*" (December 2013)
36. "Gesellschaftskritik und Gender-Konzeptionen in Oscar Wildes *Importance of Being Earnest* und George Bernard Shaws *Pygmalion*" (July 2013)
37. "The Ambivalences of White Identity Construction: Representations of White Trash in Contemporary British Literature" (July 2013)
38. "The Demonization of the Working Class? Portraying the 'Underclass' in Irvine Welsh's *Marabou Stork Nightmares* and John King's *The Football Factory*" (July 2013)
39. "Concepts of 'Home' and 'Belonging' and their Connection to the Concept of Identity in Zadie Smith's *White Teeth* and Monica Ali's *Brick Lane*" (July 2013)
40. "'Alles was ich Ihnen sagen kann, ist, dass ... eine Frau nicht ein Mann ist.' Die Frauen im Werk von Virginia Woolf am Beispiel von *Mrs Dalloway* und *To the Lighthouse*" (November 2012)
41. "The Orient in London – Cultural Confusion and the Return of the Repressed in Arthur Conan Doyle's *The Sign of Four*, 'The Speckled Band' and 'The Crooked Man'" (November 2012)
42. "Policeman or Criminal? The Ambivalent Status of Sherlock Holmes and Late Victorian Society" (September 2012)
43. "The Rise and Fall of the Australian Legend: National Identity in Australian Literature from the 1890s to the 1950s" (February 2012)
44. "Reinvading the Heart of the Empire: Sherlock's London" (October 2011)
45. "'You jealous of my skin, but glad you is white': Race, Gender und Postcolonialism am Beispiel von Debbie Tucker Greens *Trade* und Tanika Guptas *Sugar Mummies*" (October 2011)
46. "The Limits of Art: Art and Moral Values in Victorian and Contemporary Drama" (September 2011)
47. "Das Unsichtbare sichtbar machen: Peter Careys *Jack Maggs* als postkoloniales Rewriting von Charles Dickens *Great Expectations*" (August 2011)
48. "Orient und Okzident in E.M. Forsters *A Passage to India*: Formen und Funktionen kolonialer Stereotype" (October 2010)
49. "Die Funktion von Haut und Hautfarbe zur Konstruktion von Identität in Ralph Ellisons *The Invisible Man*" (October 2010)
50. "Mensch oder Maschine: Identitätskonflikte in 'Do Androids Dream of Electric Sheep' und *Blade Runner*" (October 2010)
51. "The depiction and deconstruction of gendered and racial stereotypes in Shakespeare's *Othello* and *The Tempest*" (September 2010)
52. "Mission as Conquest: Reassessing the role of colonial Christianisation in African Literature" (September 2010)
53. "Homi Bhabha's Concept of Cultural Difference in *A Passage to India*" (März 2010)

Ph.D. Supervision

"British White Trash: Contemporary Literary Minority Narratives" (Begin of the project: November 2011)

2) Theses at the University of Passau

Bachelor Theses

54. "'It's not another planet': Analysing Regional and Social Differences in Nineteenth Century England in the BBC Adaptation of Elizabeth Gaskell's *North and South* (2004)" (September 2009)
55. "Eat Me! The Function of Food and Drink for the (Dis)Empowerment of Women in Lewis Carroll's *Alice's Adventures in Wonderland*" (September 2009)
56. "Birth and Creation in Mary Shelley's *Frankenstein* and its Filmic Adaptation by Kenneth Brannagh" (August 2009)
57. "Die Femme fatale im Stummfilm und im Film Noir" (May 2009)
58. "The Representation of Race in American News Media" (April 2009)
59. "Kulturelle Stereotype und ihre Bedeutung für die Identitätsentwicklung des australischen Nationalhelden Ned Kelly in Peter Carey's *True History of the Kelly Gang*" (December 2008)
60. "Expatriates im interkulturellen Kontakt: Integrations- und Reintegrationsprozesse bei Auslandseinsätzen" (November 2008)

Master Theses

61. "Das Deutschlandbild in der englischen Fußballberichterstattung" (February 2010)
62. "Betwixt and Between: The Problems of Identity and Acculturation Strategy Choices of British-born Bangladeshis in London's East End in contrast to First Generation Bangladeshi Immigrants" (September 2009)
63. "The Reel Glasgow: A City on the Silver Screen" (July 2009)
64. "'What's it like to be white?' Die (De-)Konstruktion von Whiteness in Lloyd Jones' *Mr Pip*" (July 2009)
65. "Geschäftskultur in Deutschland und Großbritannien im Vergleich: Interkulturelles Konflikt- und Synergiepotential" (April 2009)

Theses of Candidates of the First State Examination for Teachers at Secondary Schools

66. "Harry Potter: Zaubermagische Welt oder vorurteilsbehaftete Zweiklassengesellschaft? Rassistische Tendenzen in den Harry Potter-Romanen" (November 2009)

IV. Teaching Strategies

To make my teaching learner-centred, appreciative of students' abilities and backgrounds, as well as effective and sustained I have adopted teaching strategies that connect learners' world knowledge and their emotions and individual interests with the subject matter at hand. In these strategies, I follow a maxim formulated by John Dewey who argued in 1915 that "education is not an affair of 'telling' and being told, but an active and constructive process" (quoted in Kuhltau, Maniotes, and Caspari 2007, 14). I therefore combine creative and self-directed modes of learning with the understanding and application of theories, concepts, methods, and the knowledge of genres and literary periods.

In my seminars, I regularly use a mixture of work in groups, work with a partner, self-directed assignments for each individual student (both in class and at home), short presentations, and plenary discussions. Even in large lectures it is possible to include short breaks in-between two sections of input by the lecturer, e.g. by using an image that each participant can think about or by adding a short phase of 'think, pair, share' in which participants pair up with the person sitting next to them and talk about a short quote, image, or concept.

This mixture of methods has been highly successful and has been assessed as effective and productive by students in my course evaluations. A representative example is one participant's comment in the evaluation of my course "Sherlock Holmes" (Spring 2011) who stated: "Meistens bin ich gegenüber Gruppenarbeit sehr skeptisch, da nach Erfahrungen in anderen Seminaren dies meistens keinen Lernerfolg bringt. Frau Heinz gelingt es aber Gruppenarbeiten so vorzubereiten und durchzuführen, dass zum Schluss wirklich alle davon profitieren können und jeder auch die Ergebnisse der jeweils anderen Gruppen mitbekommt (z.B. Ergebnissammlung in Schaubild an Tafel). [... Es war] eine gelungene Mischung!!!" (transl. "Usually I am very sceptical when it comes to work in groups because in other courses this rarely leads to successful learning. Ms. Heinz however succeeds in preparing and realizing work in groups in a way that enables everyone to profit from it and get to know about the results of all other groups (e.g. in a collection of results in a chart on the board). [... It was] a successful mixture!!!") (for more details on evaluation see formal and informal student feedback below).

In the following, I want to specifically focus on three methods that I have used in my teaching to support the learning process of my students.

a. Creative Methods

In the classes that I facilitate, the majority of primary material consists of literary texts and other media such as feature films, graphic novels, or paintings. This kind of material is attractive to many students because it is creative: a novel, film, or play enables the reader to imaginatively enter alternative worlds and get to know protagonists as if they were real people. In this 'experientiality' (Fludernik), the reception of literature demands a variable and imaginative handling of language, rhythm, characters, plot, time, and space. In contrast to this creative process and experience in immersive acts of reading the academic study of literature is often perceived as dry and theoretical. One possibility to make the learning process more accessible is to use creative methods for the explanation and application of theories and concepts while retaining the pleasure of reading in the student.

I have used creative methods, first and foremost creative writing assignments, in several of my courses. I want to describe two instances in more detail in which creative work had a central role. In the seminar "Film and the Celtic Tiger" (Fall 2011/2012), participants worked on a script for a short film. Here, we first collected individual ideas for a film about Ireland during the Celtic Tiger years in a plenary discussion. The students then formed groups to write up their idea in a script. These scripts were presented two weeks later in a role play in which each group imagined to 'pitch' their idea to a group of movie producers. In their scripts, the participants reflected notions of national cinema and questioned easy categorizations of national identities, and they worked with filmic structures and audiovisual narratives independently and creatively.

In the seminar "Introduction to Autobiography: Non-Fiction and Fiction" (Fall 2006/2007 at the University of Mannheim and Winter 2008/2009 at the University of Passau) I included two sessions of creative writing. The first one took place at the beginning of term; the second took place after the discussion of theoretical backgrounds and non-fictional autobiographies (Thomas de Quincey, W.B. Yeats, and Martin Amis) and before starting on the fictional texts (Daniel Defoe's *The Life and Adventures of Robinson Crusoe*, and Charlotte Brontë's *Jane Eyre*). In writing about themselves, the students had the opportunity to not only read a theoretical text about the role of narrative in autobiography but to directly experience the role of story-telling in how they made sense of their own lives.

The two creative writing assignments of the autobiography class addressed different aspects of life writing. In the first session, students wrote a short blurb that they would like to appear on the dust jacket of their own autobiography. They did this in class. In their short texts, students thought about autobiography as a genre, and they structured their life as a narrative that the blurb presented in short form. In the second session of creative writing in the middle of term, participants wrote two pages on the topic of 'My first memory.' They did this at home and brought their texts to the session. We then worked with these creative writings in a plenary discussion. Several volunteers read out their text which were then analyzed and connected to our seminar results on theories of autobiography and non-fiction.

The students' texts were highly critical engagements with notions of fact and fiction, identity and authenticity, as well as storification and narrative structures. I was impressed by the variety and quality of the students' creative texts and how they combined a metatextual and critical level with very personal narratives of their past and memories. All participants were undergraduate students in their early twenties, and they wrote their texts in English which, for most of them, was not their native tongue (see examples of this creative assignment below).

By using creative assignments in my seminars, we could effectively bring together emotional learning, the learning of theories and concepts, and language practice. Students competently and creatively applied and learned methods from literary and cultural studies.

b. Project-based Learning

Apart from creative assignments, project-based learning has become a second important strategy in my teaching. Problem based and project based learning (PBL) is "a learning method based on the principle of using problems as a starting point for the acquisition and integration of new knowledge" (H.S. Barrows 1982). The participants and their learning process and individual needs are at the centre of PBL. Learning

takes place in projects in which participants develop an issue they want to tackle, a question or questions they want to answer, and they pick relevant methods and material independently. This process is facilitated by me as the instructor of the seminar, but the focus is on the self-directed organization and execution of each group of students.

I will use one course to describe in more detail how PBL has been vital for facilitating learning in my teaching. In spring 2012 I offered the seminar "The Tourist: Literary Depictions of Tourism from 1900 to Today" in which we discussed representations of tourism in British literature and culture. The material included two novels (E.M. Forster's *A Room with a View* and Julian Barnes's *England, England*) and a contemporary play (Tanika Gupta's *Sugar Mommies*) as well as travel guides, theoretical texts, and material from sociology and anthropology (see course schedule in the appendix). The participants were Bachelor students, and the group consisted of 38 people. Apart from in-class discussion and work on the texts and theories, participants also worked on a project in which they undertook, documented, and presented a journey into an environment that they deemed exotic. This project phase comprised two weeks. The goal was to reflect on notions of exoticism, alterity, and the role of the self in such a journey, but this reflection was embedded in the actual journeys and experiences of the participants. Each group was free to choose the place they wanted to explore, the way they wanted to present their findings, and the way they wanted to document their results. They could also expand the project into a term paper or Bachelor Thesis if they wanted.

The groups were highly motivated, and they chose a diversity of spaces or events for their visit, e.g. a Chinese tea house in Mannheim, a game of ice hockey in the Mannheim stadium, or the old storehouses in Mannheim's industrial harbour. Some groups chose to document their travel experiences with photographs or short films, shorter texts or little travel guides, while others created short questionnaires and conducted surveys by talking to the people they met in the space they visited (see an example of one of these student presentations in the appendix). The session in which the results of these projects were presented was not only highly interesting and yielded extremely relevant insights for further discussions of our literary material, but was equally funny and entertaining.

The project-based work of the seminar was mentioned as memorable and highly useful in the course evaluation by several participants. One student commented in the online evaluation: "Die Field Projects haben sehr viel Spaß gemacht, weil man hier das theoretische gleich praktisch anwenden konnte – das Konzept des Tourismus konnte somit gut erkannt werden." (transl. "The field projects were great fun because we could apply what we had learned in theory in practice – the concept of tourism could be assessed very well."). Another participant said that it had been "a super seminar" and added: "Das Field Project empfand ich ebenfalls als sehr positiv, da man durch die gelernte Theorie seine eigene Umgebung einmal genauer unter die Lupe nehmen und das gelernte anwenden konnte." (transl. "I felt that the field project was a very positive addition because one could have a closer look at one's own environment through the lens of the theories we had learned and that we could apply.").

c. Feedback Strategies

Regular feedback is a third aspect that has been central to my teaching. In addition to the formal and standardized online evaluation that is organized by the University of Mannheim at the end of each term, I include less formal and more continuous modes of feedback at important points of each class.

In the first session of each course, I collect the learning targets of the respective group. As part of my session slides, I ask the group what they want to know, be able to do, and how they want to feel at the end of term, thus addressing the levels of knowledge, abilities, and emotions in the learning process. In the final session of each class, we discuss these learning targets and assess whether the group has achieved their goals (see an example of such learning targets in the appendix).

In the middle of each class, usually at the beginning of the seventh session, I also create a mid-term poster with the group. Here, I ask about the most important result so far. These results can refer to specific texts, concepts, or any other aspect of the course, and I specifically ask students to think about what *for them* has been important. In the last session of the respective class, we add further results to the poster and formulate a summary or bottom line. I photograph and upload these posters so participants can use them for term papers or exam preparation (see an example of such a poster in the appendix).

A final mode of feedback that I like to use in my courses is the 'three-minute paper.' In the middle of term and in the last session of a class, I ask students to answer three short questions: what is an important result for them so far, how do they assess the mix of teaching methods used in the course, and what would they like to change. I have taken up this method of collecting additional qualitative feedback because it enables me to continuously monitor students' progress and satisfaction. In the middle of term, I can still change or adjust modes of working, add material that people are interested in, or explicitly address issues that participants find challenging in the learning environment. In the last session, the three-minute paper then enables me to assess whether the changes and adjustments have been successful (see scanned examples from three-minute papers in the appendix).

The standardized online evaluation then takes place in the weeks after the class has ended. Until the Fall term of 2012/2013, all courses in all departments were evaluated online. Since then, the comprehensive evaluation of all courses has been discontinued by the School of Humanities in Mannheim, and each department's courses are evaluated in a rotating system every three terms. In these evaluations, it has been possible for me to track the long-term development of my course assessments in comparison to all other courses that are part of the system's database (see two examples of these evaluations in the appendix). In this university-wide comparison, my classes have been highly successful as I outline below.

V. Professional Development

It has always been important to me to constantly develop and further improve my teaching. I have attended workshops and obtained a certificate. But it has been equally important for my development to constantly exchange ideas and experiences with my colleagues and to do research on teaching literature in the classroom. In both Mannheim and Passau, I have been blessed with inspiring colleagues and friends whose teaching and open and appreciative feedback has helped me to take up new perspectives onto my own practice. In the following, I want to outline how I have developed my teaching skills in terms of concrete improvements as well as my grants and scholarship on teaching.

a. Teaching Improvement

In July 2012, I successfully completed the "Baden-Württemberg Certificate" in higher education pedagogy at the University of Mannheim. The certificate program consists of three modules with a total of 200 teaching units (45 minutes per teaching unit) which I completed between summer 2007 and summer 2012. The program includes workshops, in-class supervision, coaching by peers and experts, and the development and implementation of an individual teaching project in the third and final module. My third-module project dealt with project-based learning in the course "The Tourist" and has been described above.

Apart from this third module, the courses that I attended in the context of the certificate are the following:

1. "Fit for Teaching" Part I and II
(the first module of the certificate which includes a four-day workshop on the psychology of learning, learner-centred methods, inclusion and motivation of participants, as well as designing and planning university courses; this module also included an in-class supervision and videotaping of my teaching, three group counselling sessions and a written reflection and documentation; July 2007 – January 2008)
2. Workshop "Elocution and Body Language for University Lecturers" (three days; January 2008)
3. Workshop "Problem-based and Project-based Learning" (two days; April 2008)
4. Workshop "Dealing with Conflicts in the Classroom" (two days; July 2008)
5. Workshop "The Application of Feedback Methods in Teaching" (one day; September 2008)
6. Workshop "'So much to do, so little time': Selecting Seminar Content" (one day; January 2010)

I have also aspired to improve my teaching through feedback from and exchange with colleagues. As mentioned above, I have always profited from the feedback of my peers and their ideas and experience, and I would like to continue this in the future. This has led to four collaborative seminars and three lecture series in the last few years. I have facilitated courses with colleagues from the Department of Romance Languages, the Departments of History, Linguistics, German Studies, as well as Media and Communication Studies. Team-teaching with a colleague makes it possible to not only exchange ideas but also to actively partake in other's didactic styles, methods, ways of activating and motivating students, and thus to learn from them and their concrete teaching practices over a longer stretch of time. The fact that these colleagues had disciplinary backgrounds which differed from my own has

further enabled me to broaden my scope of material, the discourses with which to talk about subject matter, and methods of analysis.

b. Teaching Scholarship

Apart from improving and reflecting upon my teaching, I have also contributed to conferences and workshops on education and pedagogy with my own research. I presented papers on teaching literature in the university classroom at the workshop "Lehr-Stücke" (transl. "Lessons in Literature") at Gießen University in November 2008 and at the annual conference for university teachers of English at Tübingen University in October 2008.

This scholarly engagement has resulted in two publications: the German-language publication "Kreatives Schreiben im Literaturunterricht" (transl. "Creative Writing in the Literature Classroom," published in 2010) and the English publication "Teaching Autobiography: The Reintegration of Theory and Practice through Creative Writing" (published in 2009). I have described the seminar that this paper is based on in more detail above.

In 2010, I also took part in the competition "Lehr-Idee" (transl. "Ideas in Learning") which was organized by the Federal Center for Educational Development and the Department of Academic Studies and Teaching of the University of Mannheim. In the competition I presented a poster with results from my project-based seminar "What is my Nation? Irishness, Englishness and the Question of National Identity" that I facilitated in spring 2010. In this seminar, the participants worked on projects about St. Patrick's Day and how and by whom it is celebrated in Germany.

c. Teaching Grants

I obtained a grant of €9,936 for the project "Writing Lab 2014," awarded by the Federal Ministry for Science, Research, and the Arts Baden-Württemberg in the "Teaching Programme for Juniorprofessors." The project assisted and facilitated student writing projects and ran from February to December 2014 at the University of Mannheim. In the project, my assistant Mark Schmitt and I offered three services:

1. A bi-weekly 'writing café' in which students could meet, exchange experiences, and work on their papers and theses. This café took place in the space of the university's newly established 'Learning Centre' and was facilitated by my assistant and me.
2. A weekly colloquium on the process of writing a thesis from idea to manuscript that I facilitated. Here, participants could present projects in different stages, give each other feedback, and discuss and practice methods for writing, thesis formulation, or close reading.
3. Bi-weekly office hours in which students could get feedback on writing samples, outlines, or talk about problems, facilitated by my assistant. Students could send in work beforehand and were encouraged to formulate their specific needs and issues in their current writing projects.

All these services were free of charge for students and open for participants from all departments. In the project, my assistant and I also visited established writing centres at other German universities to profit from their experiences and to exchange ideas. In June 2014 we went to the Ruhr University of Bochum, in November 2014 we visited the writing centre of Goethe University Frankfurt.

VI. Teaching Effectiveness

a. Formal Student Evaluations

Since 2006, 37 of my courses have been evaluated in anonymous online surveys. These evaluations have continuously been outstanding. Five of my seminars were ranked in the top one or two percent of all hitherto evaluated courses at the University of Mannheim. In December 2012, this was a total of 6,827 courses. My top-ranked courses were "New Irish Writing on Intercultural Encounters" (Spring 2011), "Sherlock Holmes" (Spring 2011), "Multiculturalism: The Contemporary English Novel and Drama" (Spring 2010), "A Survey of Postcolonial Theory" (Fall 2009/2010), and "Multicultural Ireland" (Spring 2008).

In all my evaluations so far, individual students used the open comments to stress that the respective seminar had been the best course they had taken so far during their studies, and many have stressed that the courses were well structured, interesting, didactically well planned and conducted, and that they had profited from them. The choice of material and texts was praised as relevant and positively challenging. Here is a small selection of examples from the open comments from my online evaluations:

Summer 2013: Seminar "Post/Colonial Intimacies in British and Irish Literature and Film"

"Ich fand insgesamt das Thema des Seminars sehr interessant. Ich habe sehr viel Neues gelernt und fand die Darbietung des Stoffes durch die Dozentin ausserordentlich gut. Dieses Seminar war das beste, was ich dieses Semester besucht habe. Ich würde jederzeit wieder ein Seminar bei dieser Dozentin besuchen."

(transl. "I found the topic of the seminar very interesting. I have learned many new things and found the presentation of material by the teacher exceptionally good. This seminar was the best that I have been to this term. I would take part in a seminar by this lecturer anytime again.")

Fall 2012/2013: Seminar "Irishness, Authenticity and the Rural Question in Contemporary Irish Fiction"

"Dieser Kurs war der beste Literaturkurs meines gesamten Studiums. [...] Frau Heinz war immer sehr gut vorbereitet und man hat gemerkt, dass ihr viel an diesem Kurs liegt, was die Studenten natürlich motiviert. Die gesamte Stimmung im Kurs war immer gut und es wurde die perfekte Balance gefunden zwischen ernsthafter Diskussion und Humor :)"

(transl. "This course was the best literature class of my entire studies. [...] Ms. Heinz was always well prepared and you could see that she is passionate about the subject, and that motivates the students of course. The atmosphere in the course was always good and it had the perfect balance of serious discussion and fun.")

Spring 2012: Seminar "White Trash: American and European Perspectives"

"Eine super Veranstaltung zu einem sehr spannenden Thema. Danke!"

(transl. "A great course on a very exciting topic. Thank you!")

Spring 2012: Lecture "Interdisciplinary Lecture Series: Introduction to Cultural Studies"
(in this course, I was one of five lecturers and presented three sessions.)

"war mit Abstand die beste Vorlesung; sehr kompetente, freundliche Dozentin, die mit viel Anschauungsmaterial den Stoff verständlich vermittelte; gerne wieder!"

(transl. "These were by far the best lectures in the whole series; very competent and friendly lecturer who vividly conveyed the topics with lots of examples; anytime again!")

All evaluations including competitive course rankings and open-ended comments since 2009 are available online at <http://sarah-heinz.de> (please note that most evaluations are in German because until last year the university did not offer an English version of the questionnaire). I have included two online evaluations in the appendix: the evaluation of my course "The Tourist" (Spring 2012) and the course "Critical Whiteness Studies: A Theoretical Review" (Fall 2013/2014).

b. Informal Student Evaluations

Informal student evaluation mainly takes the form of comments from the three-minute papers in each class. In these short papers, students regularly express how they appreciate the interactive and mixed methods in the classes and lectures, how they have profited from the open and productive atmosphere, and how they have developed personally. Scans of a few exemplary papers can be found in the appendix.

However, I have also received unsolicited feedback from students, sometimes years after they have finished their degree. Students have stressed how what they have learned shapes their own professional life, e.g. as teachers in secondary school, or how our discussions have changed how they see the world and themselves. From several examples that I have received over the years, I have picked five to illustrate this kind of feedback.

One student writes after his final exams: "Ich möchte mich nochmal recht herzlich bei Ihnen für die letzten Semester bedanken. Die Qualität ihrer Seminare und die Art und Weise wie Sie sich als Lehrperson präsentieren soll mir ein leitendes Beispiel für meinen eigenen zukünftigen Lebensweg bleiben." (transl. "I want to sincerely thank you again for the last semesters. The quality of your courses and your teaching personality will remain a guiding example for my future." Email from Dec. 31, 2013)

An exchange student writes: "I was an exchange student last semester and I took part in your seminar *Race, Gender and Empire in Shakespeare's plays*. At the time, I was already happy with the amount that I had learnt and the useful information that had been discussed in class, however this semester I have taken in a class with Mr Glomb [a colleague at the English Department] and all the information from your previous lecture was still stuck in my head and helped me out incredibly in Mr Glomb's lecture and his final exam. This said, I would just like to congratulate you on your teaching skills, I felt that everything that was taught and talked about in class is useful and will be remembered for a long time." (Email from June 20, 2013)

Another student writes: "auf diesem Wege möchte ich auch Ihnen für ein interessantes Seminar danken, das meine persönliche Wahrnehmung im Bezug auf Menschen anderer sozialer Herkunft und der

Bewertung meiner eigenen Vorurteile und Ansichten nachhaltig verändert hat." (transl. "with this mail I wanted to thank you for an interesting seminar that has changed my personal perception of people from other social context and my assessment of my own stereotypes and views deeply." Email from June 20, 2012)

And another comment stated: "mir hat ihr Seminar sehr gefallen, durch Sie bin ich wieder eine begeisterte Leserin geworden." (transl. "I really liked your seminar very much, you have made me an enthusiastic reader again." (Email from March 3, 2009)

Finally, before I left Passau University, I received a letter by one of my students who wrote: "[...] I found this seminar a great inspiration and I think you are a wonderful teacher, not only during lessons, but also in all other aspects motivating, helpful and always there for us." (Personal letter from February 2009, see scan of full letter in the appendix)

c. Examples of Students' Work

Examples from Students' Creative Writing from the Mannheim Seminar "Introduction to Autobiography: Non-Fiction and Fiction" (Fall 2006/2007)

All of the students' texts were rather fragments and retrospective constructions instead of coherent, closed narratives. Nevertheless, the autobiographers did not see their memories as mere fictions. Many texts start with a description of memory as blurry and fragmented, such as the following: "When I think of my own childhood memories, several parts of different experiences come to my mind: mostly in a mess and blurred." Another example is the following beginning: "I cannot clearly see my first memory. When I try to recall it, I can only see blurry faces and no detailed setting of the place." And another texts starts like this: "Thinking back to my first memory leads me to individual pictures rather than coherent and complete situations." One of the creative writers even rejected outright to pinpoint his first memory. He starts his text like this:

"I refuse to choose one single memory from my childhood and make it my first memory as I cannot say explicitly which memory actually is my first one. Though having plenty of little images and fragments on my mind I am unable to put them all in a chronological order."

And another text begins like this: "There are colours. Fragments of noise. Some-times words, faces. Everything around me seems so big and people are like giants... Every step of the staircase needs to be climbed; its brownish surface is even and cool." The present tense evokes a return to the past, but the fragmentary nature of the text stresses that this return is also a fiction without a clear starting point.

Equally typical for the creative texts by the students was an awareness of the role of social retelling and storification as well as a claim to truth and authenticity. And yet, the writers often admitted that the reader will not be able to ascertain this truth as becomes obvious in texts like the following three:

"You probably never heard of me, or anyone I know, before. Nevertheless you are stuck with reading my autobiography, at least a very small part of it. I am not giving away too much

information by admitting that my life has not been very special so far. That is not for you, but as far as I am concerned, I cannot complain."

Therefore, the writers critically reassessed memory itself in their texts. Nearly all of the students included a metatextual introduction or postscript in which they pointed out the blurriness and inexactness of memories in general or their individual early memories. Here, I want to give four representative examples:

"Life is a strange place to live in: it is giving us several of these extraordinary moments and experiences and as sudden as these moments are given to us, they are taken away. Therefore, are these experiences and moments as important for our lives as we always believe? And if so, why do they slowly disappear as we are getting older?"

"My first memory – this expression sounds spectacular, but I have to admit that I am not really sure what exactly my first memory is. Kindergarten? Or even birth? To calm you down: I have no idea how my birth was. [...] What is my first memory? The more I think of it, the more I get confused."

"In our course we were told to write a story about our first memory. First of all, this task seemed to be very easy but fast I had to realize that there was a big problem. What was my first memory? And did this one first memory exist at all?"

"I am not really sure if I remember the whole story or it was just told me by my parents. My grandmother tried to recall me several times what happened that day, maybe it is just her version which seems very authentic to me and I have adopted it or it is a real story, my first memory... Who knows?"

One example from students' project presentations from the Mannheim seminar "The Tourist" (Spring 2012) in which the student group documented and reflected their journey to an 'exotic' space in their home town can be found in the appendix below.

VII. Other Experiences Related to Teaching

Since 2004, I have been a member on several committees dealing with teaching and curricula. These committees were:

- 1) Committee for Bachelor and Master Degrees at the School of Humanities, University of Mannheim, 2010-2014
- 2) Examination Board for teaching degrees at the School of Humanities, University of Mannheim, 2010-2014
- 3) Central examination board for the Bachelor Degree "International Cultural and Business Studies" at the School of Humanities, Passau University, 2008-2009

In these committees I was involved in the development and evaluation of the curricula and module catalogues of the Schools' Bachelor and Master Degrees, and I specifically represented the interests and needs of students and teachers from the English Department. In my several functions, it was especially important to me to offer our students interesting and diverse choices in their study modules and to enable them to gain the knowledge we want to provide while being open to their individual interests.

I have also been a member on committees in which the representation of student affairs and the mentoring of Ph.D. candidates are central. These functions are:

- 1) Member of the board of directors of the Ph.D. research training group "Formations of the Global" at the School of Humanities, University of Mannheim, since 2011
- 2) Elected student member representing the Ph.D. candidates in the faculty council of the School of Humanities, University of Mannheim, 2004-2006

Ever since I joined the faculty council in 2004, I have worked towards giving student concerns a voice, and it has been an immense pleasure to be the mentor of the five Ph.D. candidates in our research training group. I have been instrumental in revising the regulations for Ph.D. candidates at the School of Humanities in Mannheim when they were evaluated and amended in 2005.

In the English Department, I have also developed and coordinated the lecture series "Interdisciplinary English and American Studies" which was first held in Spring 2014 and included, apart from myself, five colleagues from American Studies and Linguistics. This lecture is a central part of the new Bachelor module on cultural studies. In my lecture "Home and Homeland: Interdisciplinary and Comparative Perspectives" (Fall 2014/2015) I have included four guest presentations by British colleagues from the Universities of Leeds, Exeter, Bournemouth, and South Wales.

In the context of my interest in the pedagogical side of teaching literature, I have also been part of a group who designed and developed a curriculum for teaching English in the foreign language classroom in secondary school. Here, we worked out and facilitated a module for students working towards their state examination as teachers at German secondary school, and we combined issues of language teaching with issues of teaching literature.

Bibliography

Barrows, H. S., and R.M. Tamblyn (1980). *Problem-based Learning: An Approach to Medical Education*. New York: Springer.

Kuhltau, Carol C., Leslie K. Maniotes, and Ann K. Caspari (2007). *Guided Inquiry: Learning in the 21st Century*. Westport: Libraries Unlimited.

List of Appendices

- 1) "Baden-Württemberg Certificate" with Diploma Supplement
- 2) Example of a Course Schedule from seminar "The Tourist" (Spring 2012)
- 3) Example of Student Work from the course "The Tourist" (Spring 2012)
- 4) Example of Learning Targets from seminar "Race and Ethnicities in Contemporary Anglophone Literature" (Spring 2014)
- 5) Example of Poster documenting Results from seminar "Race, Gender and Empire in Shakespeare's Plays" (Fall 2012/2013)
- 6) Example of informal student feedback from three-minute papers
- 7) Online student evaluations of the courses "The Tourist" (Spring 2012) and "Critical Whiteness Studies: A Theoretical Review" (Fall 2013/2014)
- 8) Scan of unsolicited letter by a student



B a d e n – W ü r t t e m b e r g

Z e r t i f i k a t

f ü r

H o c h s c h u l d i d a k t i k

Frau

Prof. Dr. Sarah Heinz

wird der Erwerb

hochschuldidaktischer Kompetenzen

im Umfang von 200 Unterrichtseinheiten bescheinigt

Stuttgart, den 1. Oktober 2012

Theresia Bauer MdL
Ministerin für Wissenschaft, Forschung
und Kunst Baden-Württemberg

Professorin Dr. Stefanie Gropper
Vorstandsvorsitzende des Hochschul-
didaktikzentrums der Universitäten des
Landes Baden-Württemberg

Diploma Supplement

The „Baden-Württemberg Certificate“ is awarded by the Center for educational development (HDZ) of the universities of the state of Baden-Württemberg, Germany. It attests the successful completion of a program in higher education pedagogy.

The HDZ was founded in October, 2001, and is funded by the Ministry of Science, Research and the Arts (MWK) and the nine universities of the state of Baden-Württemberg. Each university has established a local office.

The objective of the HDZ is to improve the quality of academic teaching at all universities in Baden-Württemberg through training and then certifying faculty members. The HDZ also conducts projects designed to improve teaching conditions.

The certification program consists of a progression of three modules:

Module I	Module II	Module III
60 teaching units ¹	60 teaching units	80 teaching units
The basics of teaching in higher education	Specialization in four of seven topics relating to higher education	Selection of individual topics
Curriculum / contents: <ul style="list-style-type: none"> - 2 x 2 days of workshops - in-class observation and supervision - assistance in planning classes - practical coaching - pedagogical reflection and documentation 	Participation in four 2-day-workshops (selected among seven subject matters)	Individual pedagogical projects, complemented by <ul style="list-style-type: none"> - coaching - supervision - reflection - documentation

For a more detailed description of the objectives of the three modules and individual choices possible within the overall program please see the attached certificates.

¹ One teaching unit = 45 minutes

PROF. DR. SARAH HEINZ
ANGLISTISCHE LITERATUR- UND KULTURWISSENSCHAFT

FSS 2012: Hauptseminar *The Tourist*

Thursdays, 15:30-17:00

EW 169

Course Schedule

	TOPICS	RELEVANT TEXTS
23.02.	Introduction: Tourist Experiences – Tourist Expectations	
01.03.	Conceptualising Tourists and Tourism	Culler; Urry 1-15; Desmond xiii-xxv
08.03.	Gazing at Italy	<i>Room with a View</i>
15.03.	Authenticity 1: Travellers vs. Tourists	<i>Room with a View</i> ; Dann; Galani-Moutafi
22.03.	The Exotic Other at Home	<i>Room with a View</i>
29.03.	Authenticity 2: Postmodernity	<i>England England</i> ; Urry 74-93
	Easter Break	
19.04.	Heritage, Nostalgia and Tourism	<i>England England</i> ; Macdonald; Frow
26.04.	Student Project: Travel your City (Preparation)	
03.05.	Student Project: Travel your City (Presentations)	
10.05.	The Liminality of the Beach	<i>Sugar Mommies</i> ; Ryan
24.05.	Buying Sex: Tourism and Gender	<i>Sugar Mommies</i>
31.05.	Final Discussion: The Tourist – An Emblem of Our Times?	

Credit Requirements

All participants are expected to have read all the texts for each session in detail. Regular attendance is mandatory and active participation is expected. A research paper of about 15 pages, an oral exam of 20 minutes or a written exam of 90 minutes is required to obtain credit. Check your examination regulations (Prüfungsordnung) for advice on the credit you need.

In the course, we will use different forms of work in groups, presentations and interactive discussion. The seminar will also include a small ‘touristic field trip’ into an exotic milieu of your own environment. All participants will be asked to take part in this field work, but everyone will be free to choose their own milieu or destination. Each group will have to present the results of their trips in class. The willingness of all participants to take part in all these activities is expected.

Office Hours

Weekly office hours take place on Wednesdays, 11:00-12:00 in EW 268. Note that in the spring term 2012 you will have to register for the office hours. A list can be found on the door of EW 268 each week.

If you want to write a term paper, you must see me to fix topics, discuss outlines and theses, and to work on the next steps of your work before you start writing. You cannot turn in a paper without having discussed thesis and outline in the office hours (emails do not count).

Seminar Folder and Material

All material, the slides of sessions as well as the secondary texts are available online on ILIAS. Here, news and dates will also be published.

Please send any material you wish to make downloadable to sarah.heinz@uni-mannheim.de.

Miscellaneous

You must attach the following statement, **dated and signed**, on a separate sheet to your research papers:

„Ich versichere, dass ich die beiliegende Arbeit ohne Hilfe Dritter und ohne Benutzung anderer als der angegebenen Quellen und Hilfsmittel einschließlich des Internets angefertigt und die den benutzten Quellen wörtlich oder inhaltlich entnommenen Stellen als solche kenntlich gemacht habe.“

Seminar Material

Primary Texts

Barnes, Julian. *England England*. London: Picador, 1998.

Forster, E.M. *Room with a View*. London: Penguin, 2011 [1908].

Gupta, Tanika. *Sugar Mommies*. London: Oberon Books, 2006.

Theory

Culler, Jonathan. "The Semiotics of Tourism." *American Journal of Semiotics* 1 (1981): 127-140.

Dann, Graham. "Writing out the Tourist in Space and Time." *Annals of Tourism Research* 26.1 (1998): 159-187.

Desmond, Jane C. *Staging Tourism: Bodies on Display from Waikiki to Sea World*. Chicago: UP, 1999.

Frow, John. "Tourism and the Semiotics of Nostalgia." *The MIT Press* 57 (1991): 123-151.

Galani-Moutafi, Vasiliki. "The Self and the Other: Traveler, Ethnographer, Tourist." *Annals of Tourism Research* 27.1 (1999): 203-224.

Macdonald, Sharon. "A People's Story: Heritage, identity and authenticity." *Touring Cultures: Transformations of Travel and Theory*. Eds. Chris Rojek and John Urry. London: Routledge, 1997. 155-175.

Ryan, Chris. "Memories of the Beach." *The Tourist Experience*. Ed. Chris Ryan. London: continuum, 2002. 156-171.

Urry, John. *The Tourist Gaze*. London: Sage, 2002.

Beyond this list of texts which are directly relevant for our seminar discussion you find further reading material in the seminar's folder on ILIAS.

Our D' Afrique experience



Universität Mannheim
Anglistisches Seminar
FSS 2012 "The Tourist"



Why African food?



- ❧ Food and drink as factors for categorization of cultures
- ❧ Easiest and most frequent way to get in contact with the “exotic”



Research Question



- ❧ In how far do we get the impression that there is staged authenticity in the African restaurant?
- ❧ What image is created?



1. Expectations and destination image



- ✧ Sit on the ground, eat with hands
- ✧ Stereotypical decorations: animal stature, naturalistic material and colours
- ✧ Eating together from one big plat
- ✧ Food: exotic meat, spicy, lot of corn, flatbread, different spices



2. Realization



❧ Decoration:

- ❧ Animal skins at the wall, umbrella
- ❧ Traditional table
- ❧ Calm and dark atmosphere
- ❧ African folk music



2. Realization



❧ Food - Starters:

- ❧ **Katena** – Flatbread with flavoured African butter
 - ❧ **Merek - Fitfit** – African beef stock with flat bread
 - ❧ **Kinche** – Couscous with flavoured butter
-
- ➔ All together very spicy
 - ➔ Surprise: unexpected texture of flat bread (like egg garnish-Eierstich)



2. Realization



Food - Main menu:

- ❧ **Safari-Spezial:** grilled lamb with vegetables and flat bread – served in typical African pot
- ❧ **Bebeaynetu (Afrika-Probier-Teller):** Lamb, Chicken and Beef and three different vegetarian dishes



2. Realization



❧ Food - Main menu:

❧ **Grilled crocodile** in coconut milk with Yam (sweet potatoe), tomatoes, Africa spices and flat bread



→ everything served on one plate

2. Realization



❧ Dju-Dju beer served in a wooden bowl

3. Reality check



- ✧ Sit on the ground, eat with hands
- ✧ Stereotypical decorations: animal stature, naturalistic material and colours
- ✧ Eating together from one big plate
- ✧ Food: exotic meat, spicy, lot of corn, flatbread, different spices



3. Reality check



- Spices adapted to German taste
- Waitress wanted to create and mediate the feeling of authentic experience



4. Theories



Urry:

- ∞ binary oppositions (difference between exotic and familiar)
- ∞ Paying money certifies our touristic experience

Culler:

- ∞ Marked authenticity creates enjoyment and anticipation

4. Theories



- Food (especially crocodile) tasted better because we knew it was different
- Greater attention to details

Answering the Research Question

- ❧ In how far do we get the impression that there is staged authenticity in the African restaurant?
- ❧ We found staged authenticity in all aspects (food, decoration, staff)
- ❧ What image is created?
- ❧ Traditional African restaurant - family business

2 At the end of term what do you want to

... know

- ❖ How race and skin colour is constructed as a social structure, not a thing or genetic fact
- ❖ Different stereotypes and learn to criticise them
- ❖ Sth about postcolonial literature
- ❖ More about the specific regions from which the novels come
- ❖ How the British Empire impacted on the life of the natives
- ❖ What kinds of political, social, cultural and economic structures the British imposed
- ❖ Native ideas and stereotypes of the British
- ❖ Lingering effects of the British Empire in Britain itself

... be able to

- ❖ Write a term paper on the basis of what you have learned
- ❖ Transfer your knowledge onto books you will read with your pupils
- ❖ Use this topic for the written Staatsexamen: pass the Staatsexamen
- ❖ Identify remnants of colonial stereotype in your own daily lives

... feel

- ❖ A certain awareness of topics like race
- ❖ Not overwhelmed by the breadth of material
- ❖ That you are better able to empathise with everyone who has been affected by colonial endeavours
- ❖ Ready to take your exam

POWER

discussion of
hierarchies

- politics
- world views
(Great Chain
of Being)

Role of binary
oppositions

→ relation of
Self & Other

Shakespeare & Empire

Emperor ⇒
white, male
→ right to rule
problem of
retrojection
(I-hex-nou)

Ways in which
race and gender
are a topic in the
Renaissance

→ Race & gender ≠
unproblematic

→ Variation of race-concept

- complexity & richness of primary texts
- ambiguity of the plays
- linguistic complexity & humour
- characters are individuals rather than types

⇒ literature making a social statement

⇒ Self-other relations: questioned
& reinforced

Strong linkage of race & gender
→ intersectionality

Empire as extension of race & gender
→ with political consequences

Appendix 5: Example of Poster of Results

1. most important result-

- x one always assess 'the other' by comparing it to known experiences

- ↳ I cannot go somewhere and "just experience" it

2. likes

- x primary texts [J. Barnes 'text!']

- ↳ variety of categories, topics, periods

- x student project

- x connection to my 'real' life - being able to applicate it to own / future experiences

3. changes

- x "summary of last session" → takes too much time

Appendix 6: Example of informal student feedback from three-minute papers

Three minute paper. (The Tourist)

• Most important result:

- everyone brings their cultural background (~~oneself~~) to a new place

(authentic experiences are therefore not really achievable, because something has to be marked beforehand)

• Liked about the seminar:

- group work
- discussions (participation) → being questioned all the time and to think about results / my opinions

- Field Trip

- Learned about myself as a tourist

→ Change nothing, great seminar!



- Best seminar I had so far @ Mannheim university. For the first time I had have had the feeling that the course instructor knows about pedagogics pedagogics and knows how to apply this knowledge. ☺

→ becoming aware that I'm actually a tourist even though I try not to visit all the "typical tourist" places

→ it was a very interesting ^{seminar} and somehow totally different from the other seminars → actually the best seminar I had this semester

→ liked the "minute takers"

Mid-Term Results & Feedback:

~~Forms~~

~~Methods~~

I do like it that we have group work in this seminar & actually it's the 1st time that I like having group work.

I'm also quite excited about the field trip, thus I also got lots of expectations concerning the trip and the presentations, hope I won't be disappointed.

Topics & Materials: I like it that you put up ppt slides which are also really helpful. Another helpful fact is are the minute takers.

~~then~~ I like the secondary literature, think it's quite hard to find literature concerning tourism cuz the first texts were quite similar (just my thought).

- transculturality important issue of today
 - very good mixture, illuminating and helpful for the interpretation
 - no criticism, very good seminar, broad mix of texts, deep enough interpretations, and very nice, friendly, relaxing atmosphere
- thank you!

- ① I have learned that I sometimes have preconceptions that need to be challenged - before the seminar I never questioned my picture of the Irish.
- ② I liked the mixture of methods and I think that it created a very lively & active participation, I felt that we students really helped shape the lecture. I believe this will also help to remember all the topics talked about.
- ③ Very interactive, this sometimes took up a lot of time but we still covered most of what we set out to cover.
I liked that we talked about different genres - really gave an overview of New Irish Writing.

Three Minute Paper

- *What is the most important thing that you've learned in this seminar?*
 - to interpret texts that were originally thought to be "mainstream literature" (literature that was not regarded as serious and was supposed to be unworthy of academic study till the 1980s) ; to gain a perspective on a more abstract level (e.g. social and psychological functions of crime fiction) and a "look behind the scenes" in Sherlock Holmes; about the ideological force of the detective story.
- *How would you assess the mixture of methods in the seminar (plenary discussions, work in groups, work with a partner, homework, presentations)?*
 - was a very good mixture!! seminars in which each session only consists of presentations by students are not very helpful
 - group work plus collecting the results of all groups on the board was good
 - how to write theses exercise was also very helpful
- *What could be changed/improved for a similar seminar? What was good?*
 - all texts were available and easy to find on illias
 - different methods
 - I definitely loved the slides and the summaries on them
 - questions for the next session helped a lot to prepare and stay focused on what is important
 - The seminar was really fun!

1) Holmes as a representative for the society (its values, fears, hopes) in late Victorian England

2) As very positive and productive, talking about how to formulate a thesis was also very helpful because this is something you don't really learn in university but are expected to be able to do at the end of your studies

3) Best seminar I've ever had in 5 years of university.

- 1) I have learned that there is a lot more to read within the novels and texts (and more to interpret as well)
- 2) The mixture of methods was absolutely great!
- 3) In my opinion, there is nothing to change. It was one of the best seminars that I have attended within the 8 semesters of my studies. And although the seminar was so early in the morning, standing up that early was always worth it.

1. most important things:

- how rich and complex irish society, history and culture (e.g. literature) is
- I learned a few things about myself through the discussion on "The Sea" (about concepts of identity, memory, dealing with death)

bew. Verständnis dafür

2. mixture of methods:

- wide variety, interesting and very good mixture, challenging (in a good way), good slides + summaries!

3. changed/improved:

- not really anything! Great seminar!

1. The whole concept of place and space was completely new to me. I enjoyed very much to learn about that, which will be useful knowledge for at least two further seminars.

2. Well-balanced. I liked it.

3. The breadth of primary and secondary material was very good. Overall, I liked the seminar and the different topics very much.

- ① The most important thing I learned is that rather abstract concepts like race or empire can be very useful to approach texts and plays from another time.
- ② There was a great mixture of methods; it was never boring, but still had a good structure, which was also due to some 'rituals' like the introduction to every session.
- ③ You definitely need ~~another~~ a different room for this!
But I really liked your way of teaching, very humorous, very sympathetic!

Aside from the theoretical and academic hard fact knowledge, I've learned to assess intimacy in a wholly different way. To learn that intimacy can be prostituted, sold, sought, "brosplored", filtered through notions of gender, class, race, used as a means of manipulation etc. was a huge step towards growing up, actually. :)

What is for you the most important result now?

- To have gotten all these different views^{on} and approaches to White Trash; a concept I thought I already had an insight on when I took this course, but now I feel that I really learned a lot more about White Trash.

What did you like?

The choice of primary texts as well as the guest lectures and plenary discussions

What would you change?

Not much really, it was a really great course overall!

InstEvaL - Evaluation der Lehrveranstaltung

**Seminar: The Tourist
Prof. Dr. Sarah Heinz
Universität Mannheim
Sommersemester 2012**

Appendix 7:

Online student evaluations of the courses

"The Tourist" (Spring 2012) and

"Critical Whiteness Studies: A Theoretical Review" (Fall 2013/2014)

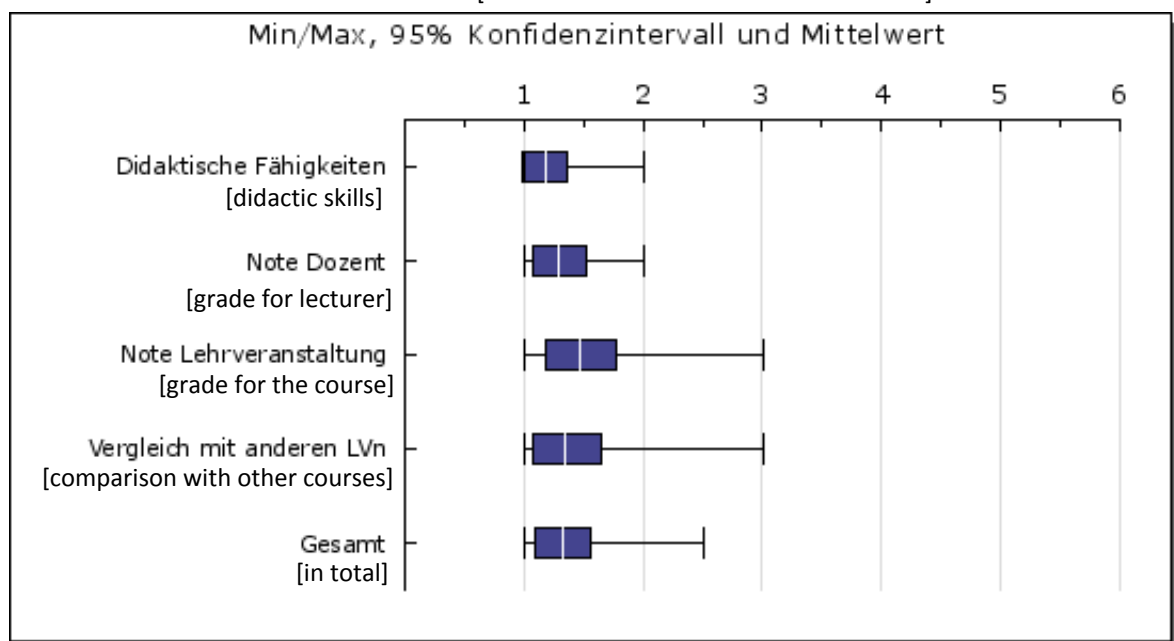
[Note: I have provided an English translation of the categories and questions included in the questionnaire. You find translations in square brackets. On each page, the categories in the table on top are identical with the categories in the graph below.]

1. Gesamtbewertung [1. evaluation in total]

Seminar The Tourist

		N	Min	Max	Mittel [mean]	[standard deviation] Std. Abweichung	95% Konfidenzintervall	
							Untergrenze [lower limit]	Obergrenze [upper limit]
1	Didaktische Fähigkeiten	17	1	2	1.18	0.38	0.99	1.36
2	Note Dozent	17	1	2	1.29	0.46	1.07	1.52
3	Note Lehrveranstaltung	17	1	3	1.47	0.61	1.18	1.77
4	Vergleich mit anderen LVn	17	1	3	1.35	0.59	1.07	1.64
5	Gesamt	17	1.00	2.50	1.32	0.47	1.10	1.55

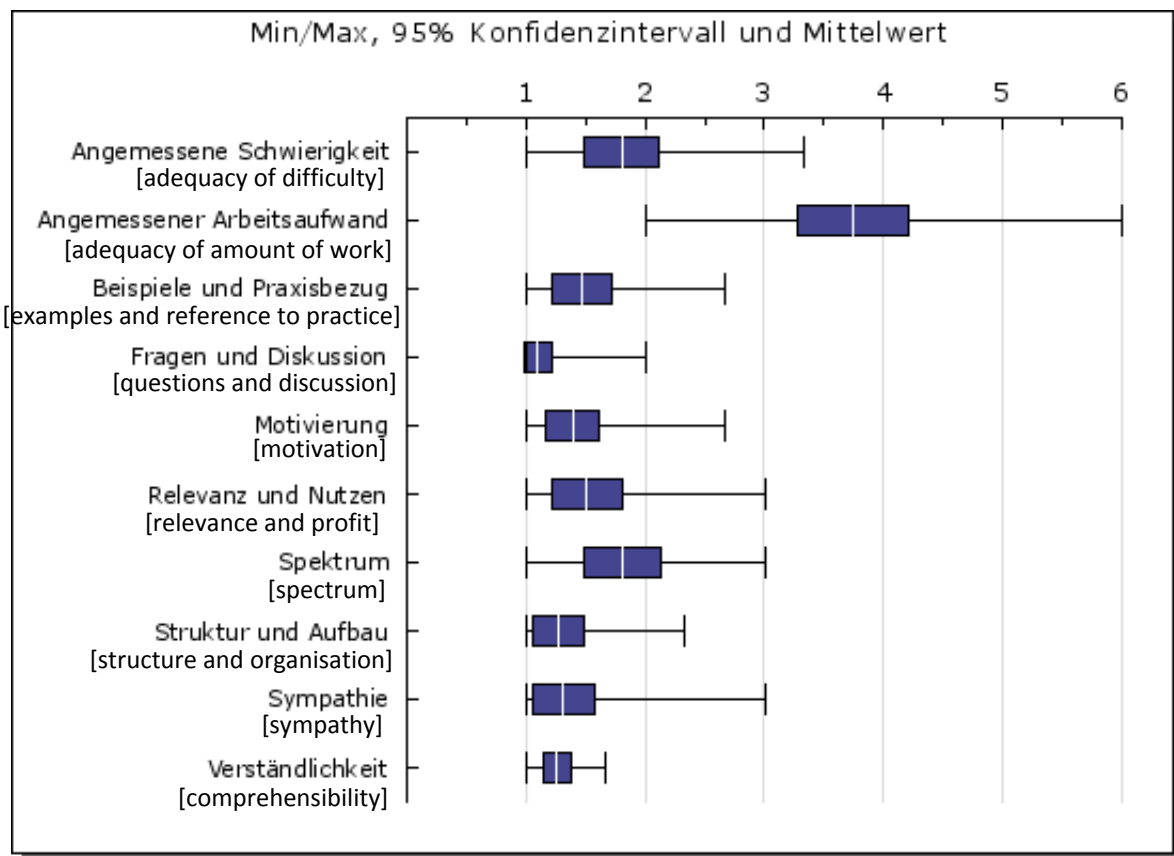
[confidence interval and arithmetic mean]



2. Skalen [2. Scales]

Seminar The Tourist

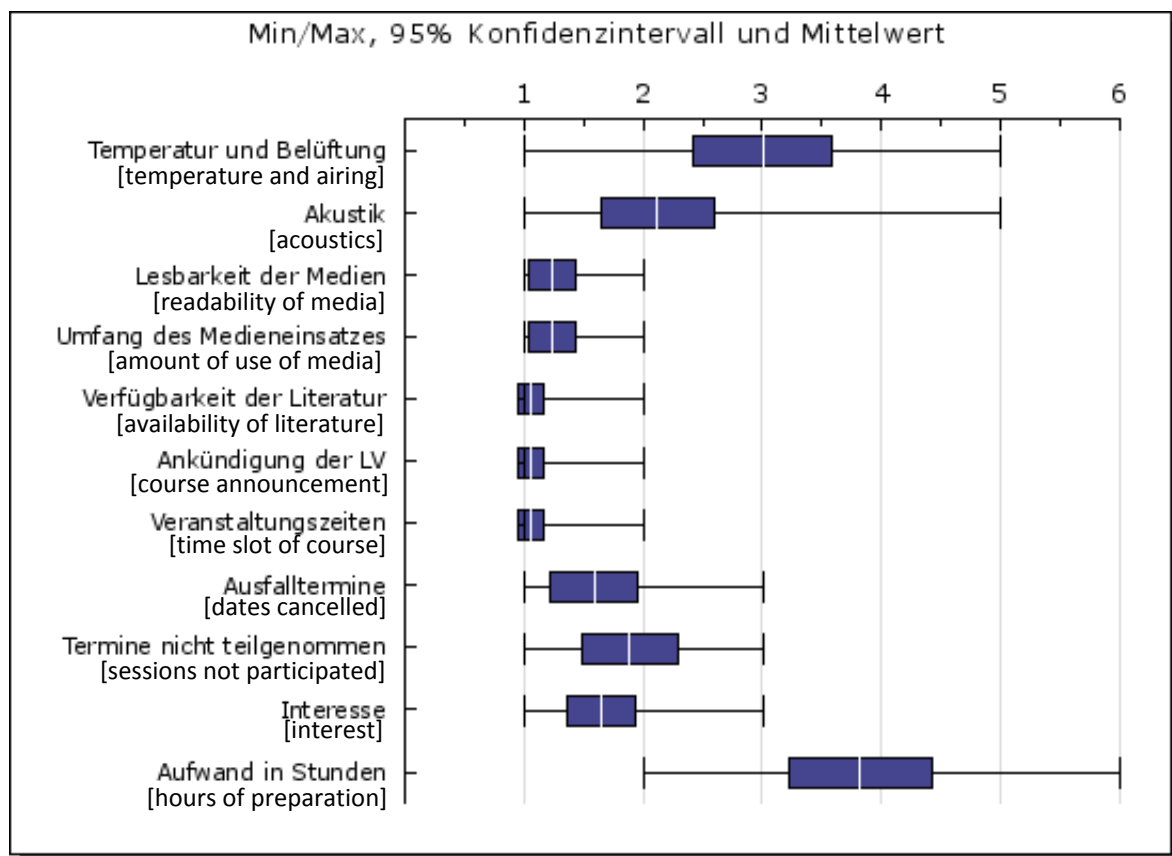
		N	Min	Max	Mittel	Std. Abweichung	95% Konfidenzintervall	
							Untergrenze	Obergrenze
1	Angemessene Schwierigkeit	17	1.00	3.33	1.80	0.65	1.49	2.12
2	Angemessener Arbeitsaufwand	17	2.00	6.00	3.75	0.96	3.28	4.21
3	Beispiele und Praxisbezug	17	1.00	2.67	1.47	0.51	1.22	1.72
4	Fragen und Diskussion	17	1.00	2.00	1.10	0.25	0.98	1.22
5	Motivierung	17	1.00	2.67	1.39	0.46	1.17	1.62
6	Relevanz und Nutzen	17	1.00	3.00	1.51	0.61	1.21	1.81
7	Spektrum	17	1.00	3.00	1.80	0.67	1.48	2.13
8	Struktur und Aufbau	17	1.00	2.33	1.27	0.43	1.06	1.48
9	Sympathie	17	1.00	3.00	1.31	0.54	1.05	1.58
10	Verständlichkeit	17	1.00	1.67	1.25	0.24	1.14	1.37



3. Rahmenbedingungen [3. Framing Conditions]

Seminar The Tourist

		N	Min	Max	Mittel	Std. Abweichung	95% Konfidenzintervall	
							Untergrenze	Obergrenze
1	Temperatur und Belüftung	17	1	5	3.00	1.19	2.42	3.58
2	Akustik	17	1	5	2.12	0.96	1.65	2.59
3	Lesbarkeit der Medien	17	1	2	1.24	0.42	1.03	1.44
4	Umfang des Medieneinsatzes	17	1	2	1.24	0.42	1.03	1.44
5	Verfügbarkeit der Literatur	17	1	2	1.06	0.24	0.94	1.17
6	Ankündigung der LV	17	1	2	1.06	0.24	0.94	1.17
7	Veranstaltungszeiten	17	1	2	1.06	0.24	0.94	1.17
8	Ausfalltermine	17	1	3	1.59	0.77	1.21	1.96
9	Termine nicht teilgenommen	17	1	3	1.88	0.83	1.48	2.29
10	Interesse	17	1	3	1.65	0.59	1.36	1.93
11	Aufwand in Stunden	17	2	6	3.82	1.25	3.22	4.43



4.1 Freie Fragen - Kommentare

Seminar The Tourist

Kommentare zu "Das Seminar beinhaltete Plenums- und Gruppen- wie auch Partnerarbeit sowie zwei Sitzungen zum Field Project. In jeder Sitzung wurden zudem die Minutes von Teilnehmern des Seminars präsentiert. Wie beurteilen Sie die Mischung dieser Arbeitsformen in Hinblick auf Ihren Lernerfolg?":

- Die Zusammenfassungen von den vorherigen Sitzungen waren sehr sinnvoll und haben mir sehr geholfen mich wieder an die vorangegangene Sitzungen zu erinnern. Die Field Projects haben sehr viel Spaß gemacht, weil man hier das theoretische gleich praktisch anwenden konnte - das Konzept des Tourismus konnte somit gut erkannt werden. Die Mischung aus all den verschiedenen Arbeitstechniken haben das Seminar zum interessantesten und besten meiner Uni-Zeit gemacht. Weiter so.
- super
- Durch die Gruppenarbeit fühlte ich mich für die spätere Diskussion im Kurs besser vorbereitet. Die Idee der Minutetakers finde ich sehr gut, da einem somit die bereits besprochenen Themen vor Augen geführt wurden und man leichter in die Diskussion/das Thema einsteigen konnte. Der Field Trip war eine tolle Möglichkeit, bereits besprochene Themen bzw. Theorien anzuwenden und auf die eigene Erfahrung beziehen. Was die Vorbereitung des Field Trips angeht, würde es meiner Meinung jedoch genügen, lediglich eine Sitzung für die Präsentation der Projekte einzuplanen. Die Vorbereitung sollte daher außerhalb der Stunde erfolgen.
- sehr effektiv, dennoch hätte ich anstelle des Field Projects (das dennoch sehr interessant war) lieber mehr mit den Texten der Sitzung gearbeitet (closereading) oder eine Filmadaptation angesehen und darüber diskutiert.
- Die Mischung war meinem Lernerfolg förderlich, besonders da es sich nicht um die üblichen Pflicht-Referate handelte und die Sitzungen sehr abwechslungsreich machte. Die Zusammenfassungen am Anfang jeder Sitzung waren (besonders nach den Osterferien/ der Feiertagspause) sehr hilfreich, um wieder einzusteigen.
- sehr abwechslungsreich und erfrischend. schade war, dass für das field project 2 Sitzungen "draufgingen" - eine zur Präsentation hätte meiner Meinung nach gereicht. Die minutes waren sehr gut - man konnte viel leichter lernen!!!
- - Minute Takers sehr gute Methode, um letzte Session nochmal zu rekapitulieren; nicht übermäßig großer Arbeitsaufwand notwendig und trotzdem sehr gute Lernmethode, da man als Minute Taker nochmal die gesamte VL wiederholt - Field Project hat sehr viel Spaß gemacht und war eine gute Möglichkeit seine Stadt einmal von einer andere Seite kennenzulernen; man merkt sehr schnell, wie man sich selbst als "Tourist" verhält und kann die Theorien der VL auf sich selbst beziehen
- perfekte Mischung, keine Langeweile, da sehr abwechslungsreiche Arbeitsformen. Besonders die Minutes Taker sind eine sehr gute Idee! Das Field Project empfand ich ebenfalls als sehr positiv, da man durch die gelernte Theorie seine eigene Umgebung einmal genauer unter die Lupe nehmen und das Gelernte anwenden konnte. Außerdem war es eine Abwechslung zu den "normalen" Präsentationen aus anderen Kursen. Super Seminar :)
- Besonders der field trip hat mir gefallen und war eine schöne Abwechslung zum theoretischen Teil der Veranstaltung. Durch die Mischung der Arbeitsformen kam keine Langeweile auf.
- Die Wiederholung des Stoffs der letzten Woche fand ich immer sehr hilfreich, um sich in das Thema nochmals reinzufühlen, aber auch wenn man einmal nicht da gewesen war, hatte man schon am Anfang der nächsten Stunde wieder einen Überblick. Plenumsdiskussionen waren interessant und hilfreich. Gruppen oder Partnerarbeit habe ich manchmal als anstrengend empfunden, was an der Anzahl der Teilnehmer lag. Das Field Project war interessant, obwohl ich finde, dass es benotet hätte werden können, und zu z.B. 10% mit in die Gesamtnote einfließen könnte.
- - minutes waren sehr hilfreich um sich vor der sitzung einen kurzen überblick über die letzte zu beschaffen - das field project hat sehr viel spaß gemacht und ich habe viel gelernt - die gruppenarbeiten - vor allem in der ersten hälfte des seminars - waren etwas zu häufig
- Ich empfand die verschiedenen Arbeitsformen als eine didaktisch sehr sinnvolle Erweiterung des normalen Seminarablaufs.
- Die Minute Takers gaben einen guten Überblick über erreichte Seminarinhalte und gaben uns die Möglichkeit, unsere Notizen zu ergänzen bzw. auch Begriffe in der Literatur nachzubearbeiten. Die Gruppenarbeiten waren sehr gut, da man mit mehreren Leuten sich freier austauschen konnte, als dies im Plenum aufgrund der individuellen Konstitution ab und zu machbar ist. So konnte man sich und die gelesene Literatur auch einbringen. Der Field Trip

war sehr gut, da endlich mal auch in der Anglistik etwas Praxis in das Seminar kam und wir die Theorien mit Erfahrungen verknüpfen konnten.

- Gute Mischung, didaktisch sehr durchdacht. Meiner Meinung nach sollten die 2 Sitzungen zum field project jedoch nicht direkt hintereinander stattfinden. Es sollte genug Zeit bleiben, dass die Gruppen diesen trip machen können und nicht auf ein Wochenende festgelegt sind. Meiner Meinung nach wurde etwas zu viel Theorie behandelt. 3 Texte für eine Sitzung zu lesen und dann gleichzeitig schon den ersten Roman anfangen zu lesen...das ist echt viel. Es wurden bereits 2 Sekundärtexte aus dem Syllabus herausgenommen, aber trotzdem war der Leseaufwand sehr groß, da auch die Texte sehr anspruchsvoll waren. Die minutes fand ich eine gute Idee...dann wusste man gleich wieder, was in der letzten Stunde behandelt wurde.
- Sehr gut: field trip war äußerst interessant! Minutes auf jeden Fall weiter machen! War für die Klausurvorbereitung extrem hilfreich!
- Sehr gut. Die Minutes am Anfang jeder Veranstaltung wie auch die Slides auf ILIAS waren sehr hilfreich, um den Stoff zusammenfassend nochmal zu betrachten. Die Gruppenarbeit forderte zum Kennenlernen und gemeinschaftliches Verstehen des Stoffes auf. Auch das Field Projekt war eine gute praktische Veranschaulichung des Stoffes.

4.2 Sonstige Bemerkungen

Seminar The Tourist

Sonstige Bemerkungen zu dieser Lehrveranstaltung:

- Die Zeit für die einzelnen Arbeitsformen war teils sehr knapp bemessen (manchmal wäre etwas mehr Zeit in der kleinen Gruppe zum Sammeln von Ideen schön gewesen); Etwas mehr Arbeit mit den Primärtexten wäre schön gewesen; die Menge der Sekundärtexte war gut. Insgesamt das am besten strukturierte Seminar, an dem ich bisher teilgenommen habe.
- Durchweg positive Kritik: eines der interessantesten Seminare, das ich in meiner Uni-Zeit belegt habe, da es einen Bogen zwischen Freizeit und Wissenschaft spannt. Sehr gelungene Auswahl der Primärliteratur, besonders
- super thema, super dozentin!!!
- - die Veranstaltung war sehr interessant und hat viel Spaß gemacht - besonders die Gegenüberstellung von Tourist & Traveller haben mich besonders interessiert - Sugar Mommies ist eine sehr interessante, lustige aber auch passende Lektüre um die Theorie darauf anzuwenden - A Room with a view und England England haben mir nicht ganz so sehr zugesagt wie Sugar Mommies; da sie nicht sehr zeitgenössisch waren. - ich hätte es bevorzugt evtl das Thema Gender Studies mit dem Thema Tourism zu verknüpfen (Frau Heinz hat in der Ring-VL das Thema Gender Studies im FSS11 behandelt), welche unterschiedlichen Reiseziele und Erwartung haben Männer/Frauen an Urlaub bzw. beim Reisen allgemein?, etc...
- Mir hat das Seminar gut gefallen und vorallem das Buch 'Sugar Mommies'. Jedoch hätte ich mir auch andere Medien gewünscht, zum Beispiel einen Film. Ich persönlich hätte es auch interessant gefunden noch mehr in andere Felder hineinzugehen, zum Beispiel wirtschaftliche Aspekte von Reiseführern, Sex Tourism, oder Imagefilmen von Ländern (Destination image..etc).
- - bisher das beste seminar, was ich hatte
- - Medienmix und Arbeitsformenmix lockerten das Seminar auf. Viele Seminare bestehen bloß noch aus Referaten zu Pflichttexten. - Leider haben wir Konzepte wie "self and the other" und "nostalgia" aus Zeitgründen nicht intensiv angesprochen, obwohl wir die Texte gelesen hatten. Beide stehen nun etwas lose da. - Die Bedeutung der sonstigen Sekundärliteratur (Zusatztexte wie auch die anderen Kapitel der behandelten Texte), die nicht Pflichtlektüre waren, hätte angesprochen werden sollen. - Die Sitzung zum zweiten Teil von Room with a View hätte deutlicher mit den behandelten Theorien in Bezug gesetzt werden sollen. - Ansonsten ein tolles Seminar mit zwei tollen Büchern und auch toll, dass Sie niemand in der ersten Sitzung rausgeworfen haben!
- Der Raum war einfach zu klein...
- Zur Klausur: die Klausur war angemessen, wenn auch etwas anspruchsvoll (was für ein Hauptseminar natürlich völlig legitim ist). Nur die Zeit fand ich etwas knapp, da man sich erst in die Aufgaben rein denken musste. 10min mehr wären perfekt gewesen :)

All percentages in the following three tables refer to courses which have scored worse than this course in the online evaluation.

5.1 Perzentile und Prozentränge nur Anglistik-Veranstaltungen

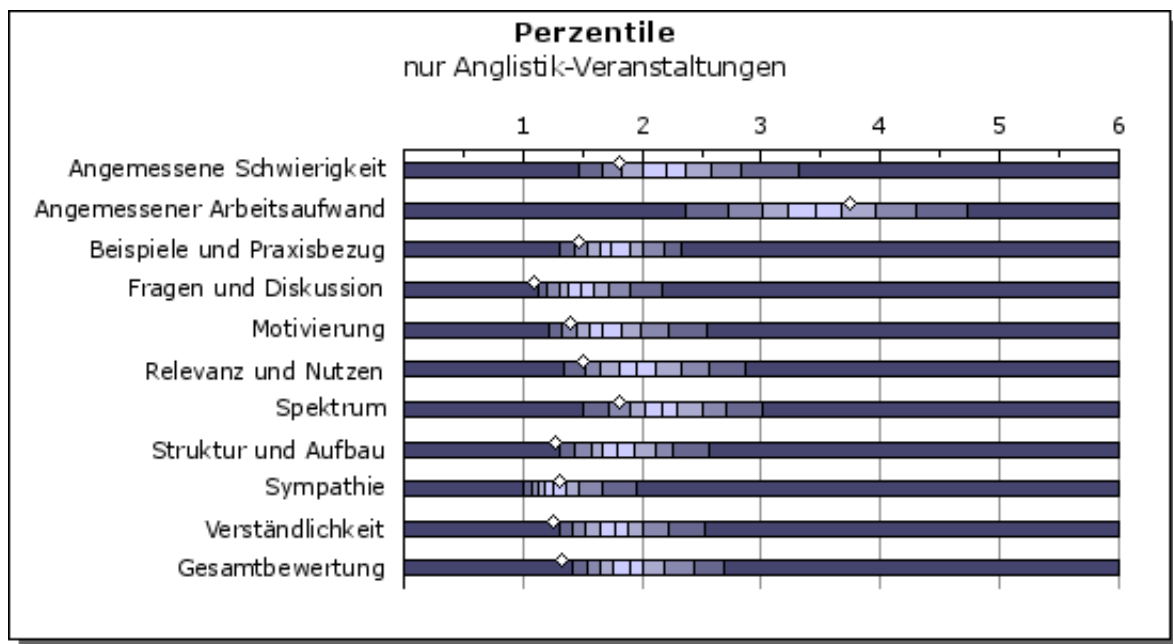
[5.1 Percentiles and Ranking, compared with all courses of the English Department evaluated so far, n=689]

(Grundlage: InstEvaL-Evaluationsdatenbank vom 30.06.2012, 03:34 Uhr, 689 Veranstaltungen seit SS2004)

[The scales in the following three tables are identical with those under 2. above.]

	N	10	20	30	40	50	60	70	80	90	Ihr Mittel	Prozentrang*
Angemessene Schwierigkeit	687	1.47	1.67	1.83	2.00	2.20	2.36	2.57	2.83	3.31	1.80	71.91
Angemessener Arbeitsaufwand	687	2.36	2.73	3.00	3.23	3.46	3.67	3.95	4.29	4.73	3.75	37.26
Beispiele und Praxisbezug	687	1.30	1.44	1.54	1.64	1.74	1.89	2.00	2.19	2.33	1.47	78.02
Fragen und Diskussion	687	1.12	1.20	1.30	1.38	1.48	1.59	1.71	1.89	2.17	1.10	93.16
Motivierung	687	1.21	1.33	1.45	1.56	1.67	1.82	1.98	2.22	2.54	1.39	76.27
Relevanz und Nutzen	688	1.35	1.52	1.65	1.80	1.96	2.12	2.32	2.56	2.86	1.51	80.23
Spektrum	684	1.50	1.72	1.90	2.03	2.17	2.30	2.51	2.71	3.00	1.80	76.02
Struktur und Aufbau	687	1.31	1.44	1.58	1.67	1.79	1.93	2.11	2.26	2.56	1.27	92.14
Sympathie	685	1.00	1.07	1.12	1.19	1.26	1.36	1.47	1.67	1.96	1.31	44.09
Verständlichkeit	687	1.30	1.42	1.52	1.65	1.77	1.88	2.00	2.22	2.52	1.25	93.89
Gesamtbewertung	689	1.42	1.54	1.65	1.75	1.89	2.01	2.19	2.43	2.68	1.32	93.76

*Prozent der Lehrveranstaltungen mit mindestens 5 Evaluationen, die auf der betreffenden Skala schlechter abgeschnitten haben als die vorliegende LV.



Anmerkungen zur Interpretation der Prozentränge:

1. Beachten Sie, dass die Teilnahme am InstEval-Evaluationssystem freiwillig ist. Daher werden sich vorwiegend Dozierende evaluieren lassen, die sich in der Lehre stark engagieren und denen das studentische Feedback wichtig ist. Aus diesem Grund sind die Prozentränge nicht für die Population aller Dozentinnen und Dozenten repräsentativ. Zu vermuten ist, dass die hier mitgeteilten Prozentränge deutlich schlechter ausfallen als sie bei Zugrundelegung einer repräsentativen Dozentenpopulation ausfallen würden.
2. Beachten Sie, dass Veranstaltungen bereits ab einer Größe von 5 Teilnehmerinnen und Teilnehmern in die Prozenrangdatenbank eingehen. Aufgrund des größeren Stichprobenfehlers und sozialer Einflussfaktoren ist es viel wahrscheinlicher, eine sehr positive Bewertung in einer kleinen als in einer sehr großen Veranstaltung zu bekommen.
3. Beachten Sie ferner, dass ein guter (d.h. "großer") Prozentrang nicht unbedingt für jede der InstEval-Skalen anzustreben ist. Wenn beispielsweise eine Vorlesung auf der Skala "Fragen und Diskussion" mäßig oder schlecht bewertet wird, so ist dies natürlich nicht erstaunlich. Weiterhin kann man geteilter Meinung darüber sein, ob ein sehr positives Abschneiden auf den Skalen "angemessene Schwierigkeit" oder "angemessener Arbeitsaufwand" wünschenswert ist.

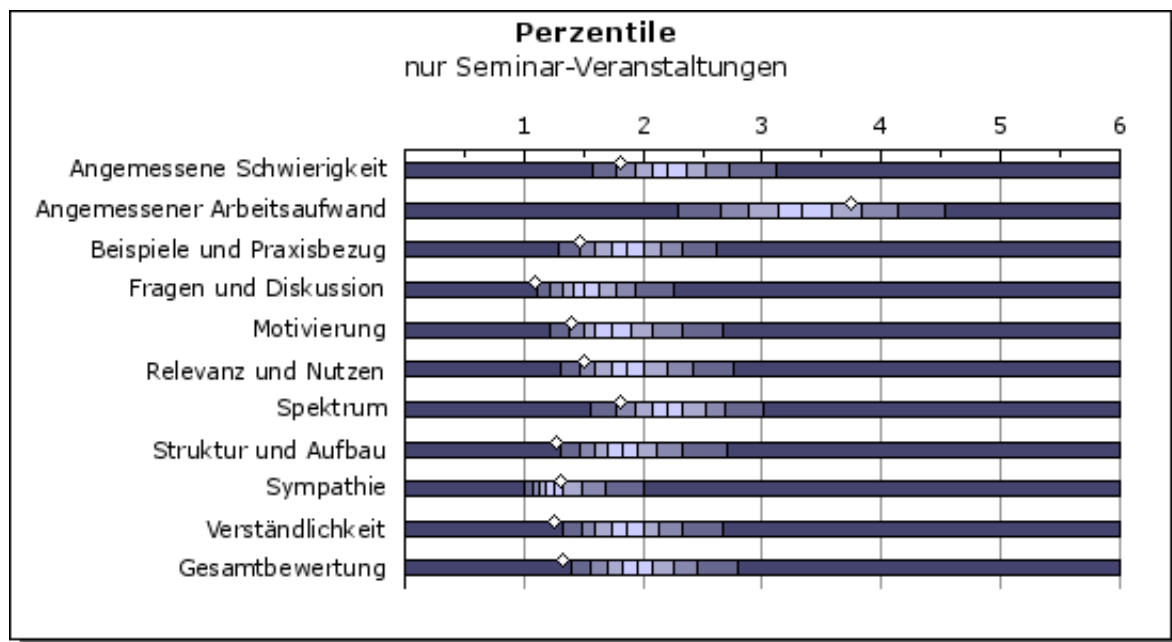
5.2 Perzentile und Prozentränge

[5.2 Percentiles and Ranking, compared with all seminar courses at the University of Mannheim evaluated so far, n=3562]

(Grundlage: InstEvaL-Evaluationsdatenbank vom 30.06.2012, 03:34 Uhr, 3562 Veranstaltungen seit SS2004)

	N	10	20	30	40	50	60	70	80	90	Ihr Mittel	Prozentrang*
Angemessene Schwierigkeit	3559	1.57	1.78	1.93	2.07	2.20	2.36	2.52	2.73	3.12	1.80	79.1
Angemessener Arbeitsaufwand	3560	2.29	2.65	2.89	3.13	3.33	3.58	3.84	4.13	4.53	3.75	33.74
Beispiele und Praxisbezug	3557	1.29	1.47	1.60	1.73	1.86	2.00	2.15	2.33	2.61	1.47	80.07
Fragen und Diskussion	3559	1.11	1.21	1.33	1.41	1.51	1.63	1.78	1.94	2.25	1.10	91.94
Motivierung	3560	1.22	1.37	1.50	1.60	1.74	1.90	2.07	2.33	2.67	1.39	78.85
Relevanz und Nutzen	3558	1.30	1.47	1.60	1.73	1.87	2.00	2.20	2.42	2.75	1.51	76.81
Spektrum	3557	1.56	1.78	1.93	2.08	2.21	2.33	2.52	2.68	3.00	1.80	79
Struktur und Aufbau	3560	1.31	1.47	1.60	1.70	1.82	1.95	2.12	2.33	2.71	1.27	92.47
Sympathie	3557	1.00	1.07	1.12	1.18	1.26	1.33	1.49	1.68	2.00	1.31	44.22
Verständlichkeit	3559	1.33	1.48	1.60	1.73	1.86	2.00	2.13	2.33	2.67	1.25	93.87
Gesamtbewertung	3562	1.40	1.56	1.70	1.83	1.95	2.08	2.25	2.46	2.79	1.32	93.8

*Prozent der Lehrveranstaltungen mit mindestens 5 Evaluationen, die auf der betreffenden Skala schlechter abgeschnitten haben als die vorliegende LV.



Anmerkungen zur Interpretation der Prozentränge:

1. Beachten Sie, dass die Teilnahme am InstEval-Evaluationssystem freiwillig ist. Daher werden sich vorwiegend Dozierende evaluieren lassen, die sich in der Lehre stark engagieren und denen das studentische Feedback wichtig ist. Aus diesem Grund sind die Prozentränge nicht für die Population aller Dozentinnen und Dozenten repräsentativ. Zu vermuten ist, dass die hier mitgeteilten Prozentränge deutlich schlechter ausfallen als sie bei Zugrundelegung einer repräsentativen Dozentenpopulation ausfallen würden.

2. Beachten Sie, dass Veranstaltungen bereits ab einer Größe von 5 Teilnehmerinnen und Teilnehmern in die Prozenrangdatenbank eingehen. Aufgrund des größeren Stichprobenfehlers und sozialer Einflussfaktoren ist es viel wahrscheinlicher, eine sehr positive Bewertung in einer kleinen als in einer sehr großen Veranstaltung zu bekommen.

3. Beachten Sie ferner, dass ein guter (d.h. "großer") Prozentrang nicht unbedingt für jede der InstEval-Skalen anzustreben ist. Wenn beispielsweise eine Vorlesung auf der Skala "Fragen und Diskussion" mäßig oder schlecht bewertet wird, so ist dies natürlich nicht erstaunlich. Weiterhin kann man geteilter Meinung darüber sein, ob ein sehr positives Abschneiden auf den Skalen "angemessene Schwierigkeit" oder "angemessener Arbeitsaufwand" wünschenswert ist.

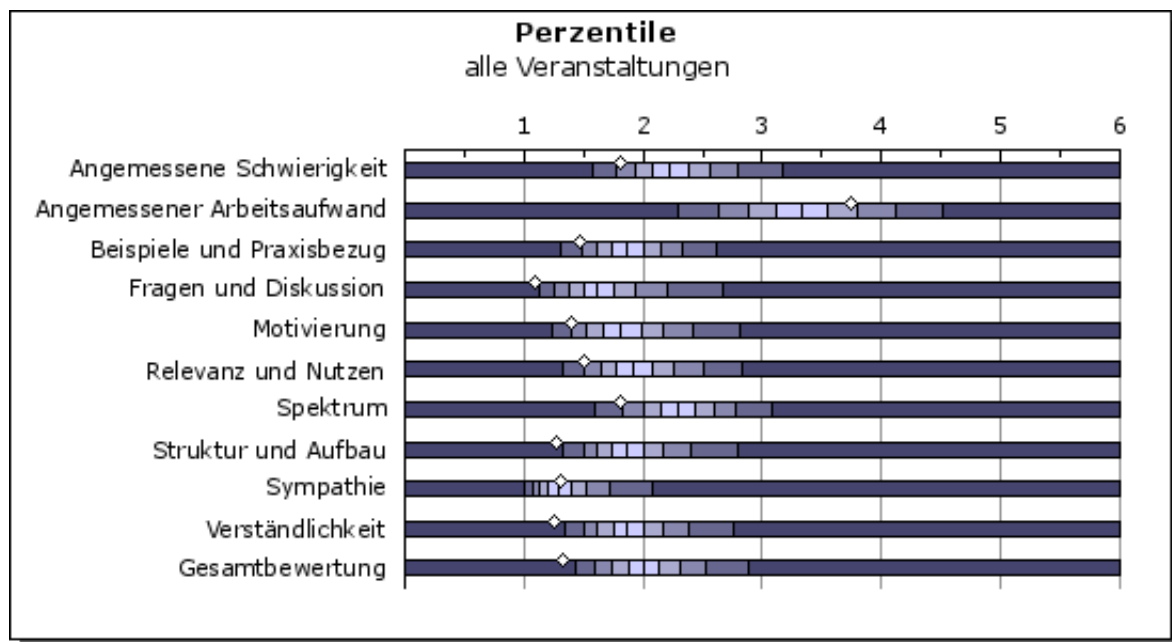
5.3 Perzentile und Prozenstränge alle Veranstaltungen

[5.3 Percentiles and Ranking, compared with all course types at the University of Mannheim evaluated so far, n=6397]

(Grundlage: InstEvaL-Evaluationsdatenbank vom 30.06.2012, 03:34 Uhr, 6397 Veranstaltungen seit SS2004)

	N	10	20	30	40	50	60	70	80	90	Ihr Mittel	Prozenstrang*
Angemessene Schwierigkeit	6388	1.57	1.78	1.93	2.08	2.22	2.38	2.56	2.79	3.17	1.80	79.16
Angemessener Arbeitsaufwand	6389	2.29	2.64	2.89	3.12	3.33	3.55	3.80	4.11	4.51	3.75	32.2
Beispiele und Praxisbezug	6383	1.31	1.48	1.62	1.74	1.87	2.00	2.14	2.33	2.62	1.47	80.95
Fragen und Diskussion	6388	1.13	1.26	1.37	1.50	1.62	1.76	1.94	2.21	2.67	1.10	93.27
Motivierung	6393	1.24	1.40	1.52	1.67	1.81	1.99	2.17	2.42	2.81	1.39	80.78
Relevanz und Nutzen	6388	1.33	1.50	1.64	1.78	1.92	2.07	2.25	2.50	2.83	1.51	79.63
Spektrum	6373	1.60	1.83	2.00	2.15	2.29	2.43	2.59	2.78	3.08	1.80	82.22
Struktur und Aufbau	6389	1.33	1.50	1.62	1.73	1.86	2.00	2.17	2.40	2.80	1.27	94.1
Sympathie	6387	1.00	1.08	1.13	1.20	1.29	1.39	1.52	1.72	2.08	1.31	48
Verständlichkeit	6388	1.34	1.50	1.62	1.75	1.87	2.00	2.17	2.39	2.75	1.25	94.9
Gesamtbewertung	6397	1.43	1.59	1.73	1.88	2.00	2.13	2.31	2.53	2.88	1.32	95.08

*Prozent der Lehrveranstaltungen mit mindestens 5 Evaluationen, die auf der betreffenden Skala schlechter abgeschnitten haben als die vorliegende LV.



Anmerkungen zur Interpretation der Prozenstränge:

1. Beachten Sie, dass die Teilnahme am InstEval-Evaluationssystem freiwillig ist. Daher werden sich vorwiegend Dozierende evaluieren lassen, die sich in der Lehre stark engagieren und denen das studentische Feedback wichtig ist. Aus diesem Grund sind die Prozenstränge nicht für die Population aller Dozentinnen und Dozenten repräsentativ. Zu vermuten ist, dass die hier mitgeteilten Prozenstränge deutlich schlechter ausfallen als sie bei Zugrundelegung einer repräsentativen Dozentenpopulation ausfallen würden.

2. Beachten Sie, dass Veranstaltungen bereits ab einer Größe von 5 Teilnehmerinnen und Teilnehmern in die Prozenstrangdatenbank eingehen. Aufgrund des größeren Stichprobenfehlers und sozialer Einflussfaktoren ist es viel wahrscheinlicher, eine sehr positive Bewertung in einer kleinen als in einer sehr großen Veranstaltung zu bekommen.

3. Beachten Sie ferner, dass ein guter (d.h. "großer") Prozenstrang nicht unbedingt für jede der InstEval-Skalen anzustreben ist. Wenn beispielsweise eine Vorlesung auf der Skala "Fragen und Diskussion" mäßig oder schlecht bewertet wird, so ist dies natürlich nicht erstaunlich. Weiterhin kann man geteilter Meinung darüber sein, ob ein sehr positives Abschneiden auf den Skalen "angemessene Schwierigkeit" oder "angemessener Arbeitsaufwand" wünschenswert ist.

PORTAL Philosophische Fakultät

Critical Whiteness Studies: A Theoretical Review - Prof. Heinz (70258)

Erfasste Fragebögen = 7



[global values]

Globalwerte

Gesamtbewertung der Lehrveranstaltung und des Dozierenden [overall assessment of course and lecturer]

Angemessene Schwierigkeit der Lehrveranstaltung [adequacy of course difficulty]

Angemessener Arbeitsaufwand der Studierenden [adequacy of work load for students]

Beispiele und Praxisbezug [questions and reference to practice]

Fragen und Diskussion [questions and discussion]

Motivierung der Studierenden [motivation of students]

Relevanz und Nutzen der Lehrveranstaltung [relevanz and profit from course]

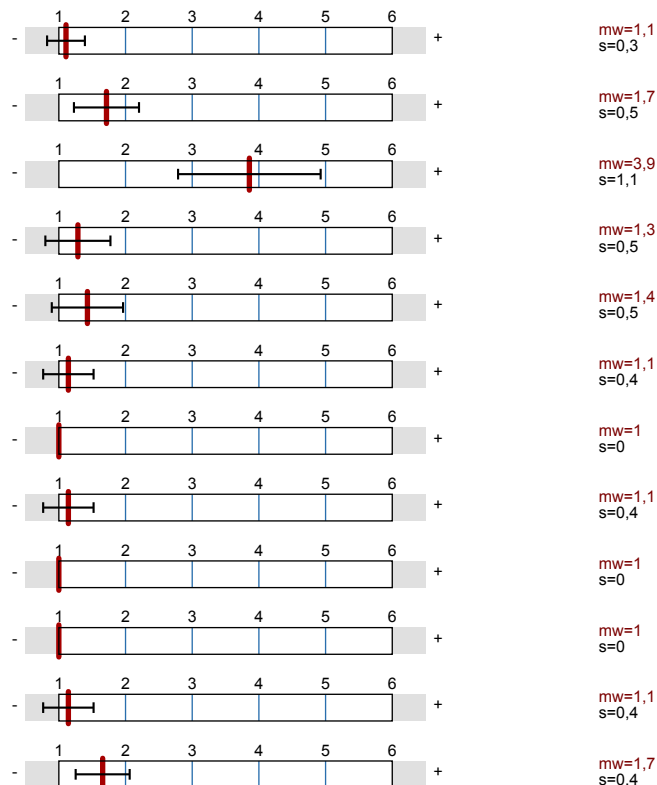
Spektrum der Lehrveranstaltung [course spectrum]

Struktur und Aufbau der Lehrveranstaltung [course structure and organisation]

Sympathie für den Dozierenden [sympathy with lecturer]

Verständlichkeit der Lehrveranstaltung [comprehensibility of course]

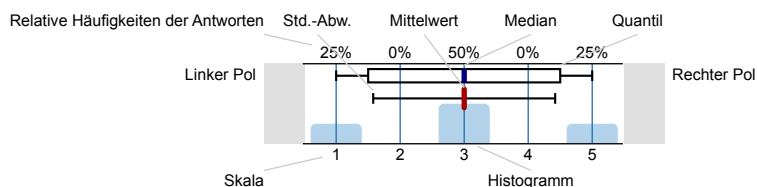
Rahmenbedingungen [framing conditions]



Auswertungsteil der geschlossenen Fragen

Legende

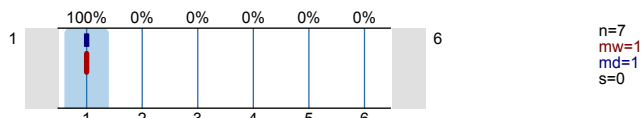
Fragestext



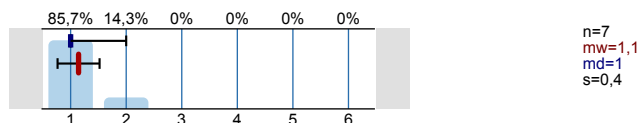
n=Anzahl
mw=Mittelwert
md=Median
s=Std.-Abw.
E.=Enthaltung

Overall

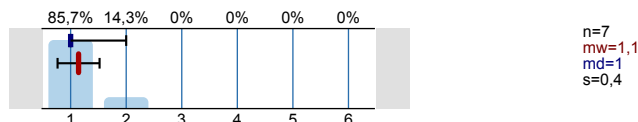
1. The lecturer's didactic skills were...



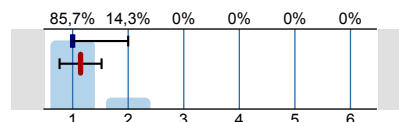
2. How would you rate the lecturer?



3. All in all, how would you rate the course?



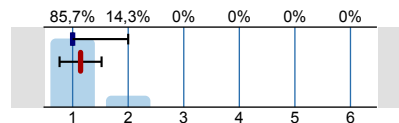
4. How does this course come off compared to other courses you are attending?



n=7
mw=1,1
md=1
s=0,4

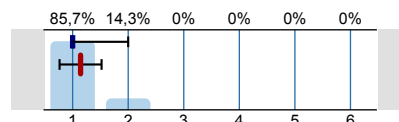
Course

5. The lecturer contrasted different theories.



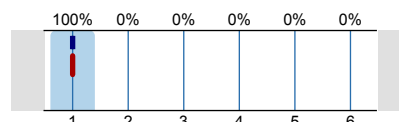
n=7
mw=1,1
md=1
s=0,4

6. The lecturer explained the subject matter vividly.



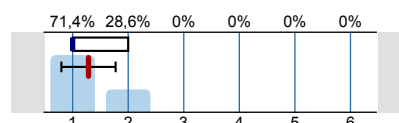
n=7
mw=1,1
md=1
s=0,4

7. The content of teaching was well-structured.



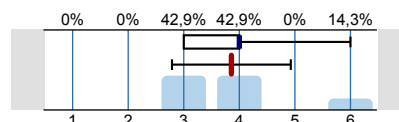
n=7
mw=1
md=1
s=0

8. The subject matter was illustrated with examples.



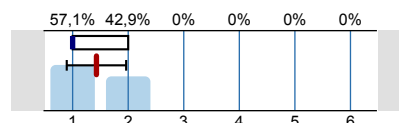
n=7
mw=1,3
md=1,5
s=0,5

9. A lot of additional effort was necessary to be able to follow the course.



n=7
mw=3,9
md=4
s=1,1

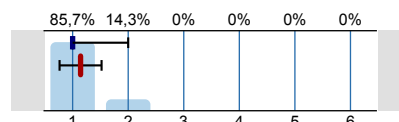
10. The lecturer facilitated open and free discussions of the students.



n=7
mw=1,4
md=1
s=0,5

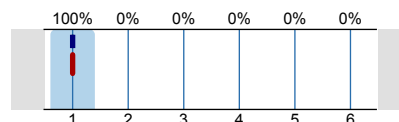
Lecturer

11. The lecturer was able to motivate the students.



n=7
mw=1,1
md=1
s=0,4

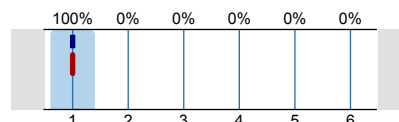
12. The lecturer appeared to be condescending.



n=6
mw=1
md=1
s=0

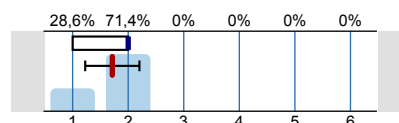
Student

13. I have learned a lot of important and meaningful things.



n=7
mw=1
md=1
s=0

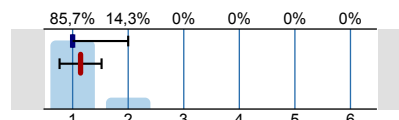
14. I was able to follow the subject matter easily.



n=7
mw=1,7
md=2
s=0,5

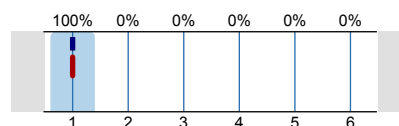
General conditions

15. The media used in the course were good.



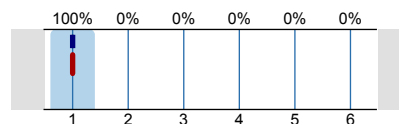
n=7
mw=1,1
md=1
s=0,4

16. The lecturer's media use was appropriate.



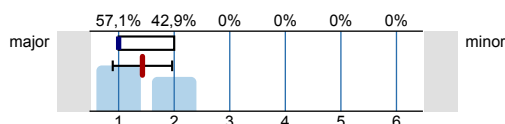
n=7
mw=1
md=1
s=0

17. The literature listed by the lecturer was available.



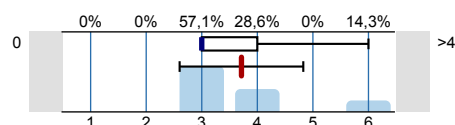
n=7
mw=1
md=1
s=0

18. Apart from your personal evaluation of this course, how strongly interested are you in the subject matter?



n=7
mw=1,4
md=1
s=0,5

19. Besides the time and work you spent for a presentation or homework, how many hours per week did it take you to prepare and rework the course?



n=7
mw=3,7
md=3
s=1,1

If in this course presentations were held: Presentations [no data in this category as no presentations were held.]

20. The students' presentations were well-structured and comprehensible.

Es wird keine Auswertung angezeigt, da die Anzahl der Antworten zu gering ist.

21. The speakers were well-prepared.

Es wird keine Auswertung angezeigt, da die Anzahl der Antworten zu gering ist.

22. The presentations were useful and valuable.

Es wird keine Auswertung angezeigt, da die Anzahl der Antworten zu gering ist.

23. The presentations were adequately supplemented by the lecturer.

Es wird keine Auswertung angezeigt, da die Anzahl der Antworten zu gering ist.

24. There was enough time to ask questions or to discuss the issues.

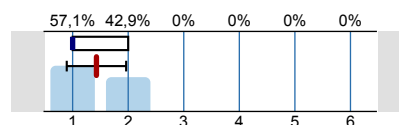
Es wird keine Auswertung angezeigt, da die Anzahl der Antworten zu gering ist.

25. Overall, the presentations were...

Es wird keine Auswertung angezeigt, da die Anzahl der Antworten zu gering ist.

Other

26. I was well able to convey my opinion on the course with the help of the evaluation sheet.



n=7
mw=1,4
md=1
s=0,5

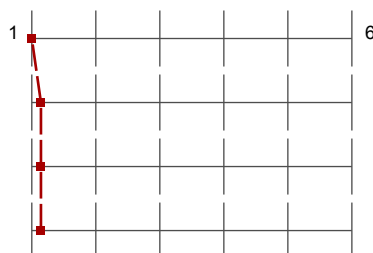
Profillinie

Teilbereich: Philosophische Fakultät
 Name der/des Lehrenden: PORTAL Philosophische Fakultät
 Titel der Lehrveranstaltung: Critical Whiteness Studies: A Theoretical Review - Prof. Heinz
 (Name der Umfrage)

Verwendete Werte in der Profillinie: Mittelwert

Overall

1. The lecturer's didactic skills were...



n=7 mw=1,0 md=1,0 s=0,0

2. How would you rate the lecturer?

n=7 mw=1,1 md=1,0 s=0,4

3. All in all, how would you rate the course?

n=7 mw=1,1 md=1,0 s=0,4

4. How does this course come off compared to other courses you are attending?

n=7 mw=1,1 md=1,0 s=0,4

Course

5. The lecturer contrasted different theories.

n=7 mw=1,1 md=1,0 s=0,4

6. The lecturer explained the subject matter vividly.

n=7 mw=1,1 md=1,0 s=0,4

7. The content of teaching was well-structured.

n=7 mw=1,0 md=1,0 s=0,0

8. The subject matter was illustrated with examples.

n=7 mw=1,3 md=1,0 s=0,5

9. A lot of additional effort was necessary to be able to follow the course.

n=7 mw=3,9 md=4,0 s=1,1

10. The lecturer facilitated open and free discussions of the students.

n=7 mw=1,4 md=1,0 s=0,5

Lecturer

11. The lecturer was able to motivate the students.

n=7 mw=1,1 md=1,0 s=0,4

12. The lecturer appeared to be condescending.

n=6 mw=1,0 md=1,0 s=0,0

[Please note that the scales in question 9 and 12 have been inverted. The students do not think that I appeared to be condescending.]

Student

13. I have learned a lot of important and meaningful things.

n=7 mw=1,0 md=1,0 s=0,0

14. I was able to follow the subject matter easily.

n=7 mw=1,7 md=2,0 s=0,5

General conditions

15. The media used in the course were good.

n=7 mw=1,1 md=1,0 s=0,4

16. The lecturer's media use was appropriate.

n=7 mw=1,0 md=1,0 s=0,0

17. The literature listed by the lecturer was available.

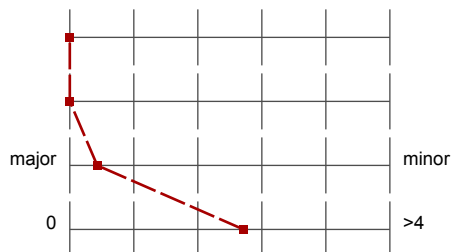
n=7 mw=1,0 md=1,0 s=0,0

18. Apart from your personal evaluation of this course, how strongly interested are you in the subject matter?

n=7 mw=1,4 md=1,0 s=0,5

19. Besides the time and work you spent for a presentation or homework, how many hours per week did it take you to prepare and rework the

n=7 mw=3,7 md=3,0 s=1,1



If in this course presentations were held: Presentations

20. The students' presentations were well-structured and comprehensible. (*)

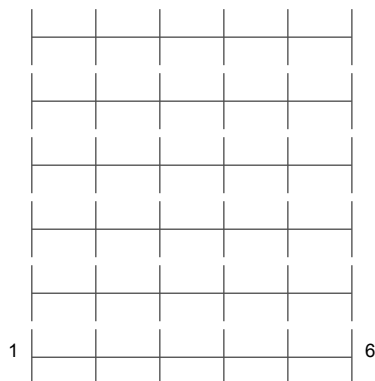
21. The speakers were well-prepared. (*)

22. The presentations were useful and valuable. (*)

23. The presentations were adequately supplemented by the lecturer. (*)

24. There was enough time to ask questions or to discuss the issues. (*)

25. Overall, the presentations were... (*)



Other

26. I was well able to convey my opinion on the course with the help of the evaluation sheet.

n=7 mw=1,4 md=1,0 s=0,5



(*) Hinweis: Wenn die Anzahl der Antworten auf eine Frage zu gering ist, wird für die Frage keine Auswertung angezeigt.

Auswertungsteil der offenen Fragen

Other

27. Other comments regarding this course:

- Der Kurs war sehr strukturiert; die Sekundärtexte passend gewählt; leider nur ein kleiner Fokus auf Primärtexte; es wäre schön gewesen, wenn ein, zwei Sitzungen ausschließlich zur Betrachtung von ausgewählten Werken dienen würde.
- One of the greatest classes I ever took. The short reviews at the beginning of each class were immensely helpful. I liked that we discussed such a large variety of material & that it was always possible to apply our theory to all the everyday material. Great atmosphere for discussions. the case study Fest des Huhns was great
- The course focussed exclusively on theory which is unusual: as approach but this was very fruitful & illuminating. I think that it would be interesting to have students presentations, too.
- The course was indeed very well structured and the lecturer was very knowledgeable about the topic as well as connected areas of research. I especially liked the open and friendly atmospehre which facilitated discussion but also understanding in general. The didactic skills of the lecturer are far above anything I have encountered so far (in different universities, over many years!). Thank you!!
- This course was very interesting and entirely changed the way I percieve films/TV shows/advertisments, etc. I really enjoyed it!
- UI really liked the course + the structure as well as teachers' approach to the topic! However, I would suggest to have a bit more group work where everyone is focussed to "be involved" in the class discussion. (For example: I liked the session where we had the discussion of C. Benthien's text.) Overall I really think the course was great!

Dear Mrs. Prof. Dr. Heinz,

finally I would like to thank you for this unbelievably interesting seminar. Personally I found (my favourite two words) that altogether the texts, the books and the films were great. They made me think a lot and I, as mentioned to the beginning of the journal, thought a lot, not only about the topic but also about circumstances considering my personal life.

During lessons I often found it difficult to express my opinion or better said the group as such was so inspiring and productive that I found it hard to keep up with some of these great ideas.

But as said, I feel that I was able to learn a lot and I am very sad to hear today that you are leaving our University. I don't want this to sound cheesy; but I found this seminar a great inspiration and I think you are a wonderful teacher, not only during lessons, but also in all other aspects motivating, helpful and always there for us.

I wish you all the best for your new job.

Yours sincerely,