

	Semestertitel, schwerpunktmäßig betroffene Themenfelder	Inhalte
1.	<p><b><u>eA+gA: The search for identity</u></b></p> <ul style="list-style-type: none"> <li>• Postcolonial/Neo-Colonial Experiences</li> <li>• British Heritage (gA)</li> <li>• Politics, culture, society – between tradition and change – Bezugskultur: USA (The American Experience)</li> </ul> <p><i><u>Individual and society</u></i></p> <ul style="list-style-type: none"> <li>• Identity</li> <li>• Ethnic, Cultural and Linguistic Diversity</li> <li>• Gender and Sexual Diversity</li> </ul> <p><i><u>Science and Technology</u></i></p> <ul style="list-style-type: none"> <li>• The Media, e.g. the Influence of the Media on Public Opinion and Personal Life</li> <li>• The Digital Revolution</li> </ul>	<p><b><u>gA</u></b></p> <p>Kurzprosa: Camille Acker, “Cicada” (in: Camille Acker, Training School For Negro Girls, 2018) Nafissa Thompson-Spires, “Fatima, the Biloquist: A Transformation Story” (in: Nafissa Thompson-Spires, Heads of the Colored People, 2018) verbindliche Unterrichtsaspekte: o ethnic identity o discrimination</p> <p>Kurzdrama (allgemein bildende Schulen): Jasmine Lee-Jones, seven methods of killing kylie jenner (2019) verbindliche Unterrichtsaspekte: o ethnic identity o the influence of social media on personal life and public opinion</p> <p><b><u>eA</u></b></p> <p>Kurzprosa: Nafissa Thompson-Spires: “Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology” (in: Nafissa Thompson-Spires, Heads of the Colored People, 2018) Camille Acker: “Mambo Sauce” (in: Camille Acker, Training School For Negro Girls, 2018) verbindliche Unterrichtsaspekte: o ethnic identity o discrimination</p> <p>Kurzdrama (allgemein bildende Schulen): Jasmine Lee-Jones, seven methods of killing kylie jenner (2019) verbindliche Unterrichtsaspekte: o ethnic identity o the influence of social media on personal life and public opinion</p> <p>Film: Joel Edgerton (Regie), Boy Erased (2018) verbindliche Unterrichtsaspekte: o coming of age o sexual diversity o tolerance and discrimination</p>

2.	<p><b><u>eA: Shakespeare's AMN'sD</u></b></p> <p><i>Shakespeare (eA)</i></p> <ul style="list-style-type: none"> <li>•The World that Made Him</li> <li>•Modern Adaptations</li> </ul> <p><i>Beliefs, Values and Norms in Society: Tradition and Change</i></p> <ul style="list-style-type: none"> <li>•Britishness</li> </ul> <p><i>Individual and society</i></p> <ul style="list-style-type: none"> <li>•Identity</li> <li>•Ethnic, Cultural and Linguistic Diversity</li> <li>•Gender and Sexual Diversity</li> </ul> <p><b><u>gA: Growing up</u></b></p> <p><i>Individual and society</i></p> <ul style="list-style-type: none"> <li>•Identity</li> <li>•Ethnic, Cultural and Linguistic Diversity</li> <li>•Gender and Sexual Diversity</li> <li>•Politics, culture, society – between tradition and change –</li> </ul> <p>Bezugskultur:            Vereinigtes Königreich</p>	<p><b>eA</b></p> <p>Auszüge aus: William Shakespeare, A Midsummer Night's Dream (ca. 1595/1596)</p> <p>Film: Michael Hoffman (Regie), A Midsummer Night's Dream (1999)</p> <p>verbindliche Unterrichtsaspekte:</p> <ul style="list-style-type: none"> <li>o dream and reality</li> <li>o love and marriage</li> <li>o gender roles</li> </ul> <p><b>gA</b></p> <p>Film: Matthew Warchus (Regie), Pride (2014)</p> <p>verbindliche Unterrichtsaspekte:</p> <ul style="list-style-type: none"> <li>o coming of age</li> <li>o sexual diversity</li> <li>o tolerance and discrimination</li> </ul>
3.	<p><b><u>gA+eA: British Heritage</u></b></p> <p><i>Beliefs, Values and Norms in Society: Tradition and Change</i></p> <ul style="list-style-type: none"> <li>•Politics, culture, society – between tradition and change –</li> </ul> <p>Bezugskultur:            Vereinigtes Königreich (Britishness)</p>	<p><b>eA</b></p> <p>Roman: Ian McEwan: Atonement (2001)</p> <p>verbindliche Unterrichtsaspekte:</p> <ul style="list-style-type: none"> <li>o Britishness</li> <li>o innocence and guilt</li> <li>o perception(s) of reality</li> </ul>

	<ul style="list-style-type: none"> <li>•Postcolonial/Neo-Colonial Experiences</li> </ul> <p><u>Individual and society</u></p> <ul style="list-style-type: none"> <li>•Identity</li> <li>•Ethnic, Cultural and Linguistic Diversity</li> <li>•Gender and Sexual Diversity</li> </ul>	<p><b>gA</b></p> <p>Autobiographie: Sarfraz Manzoor, Greetings from Bury Park (2008)</p> <p>verbindliche Unterrichtsaspekte:</p> <ul style="list-style-type: none"> <li>o growing up</li> <li>o (ethnic) identity</li> <li>o Britishness and multicultural Britain</li> </ul>
4.	<p><u>The global village: Life in a globalised world</u></p> <p><u>Globalisation</u></p> <ul style="list-style-type: none"> <li>•Effects on the World of Work</li> <li>•Impact on Personal Lives</li> <li>•Global Responsibility concerning e.g. Politics, the Environment, Economy</li> </ul> <p><u>Beliefs, Values and Norms in Society: Tradition and Change</u></p> <ul style="list-style-type: none"> <li>•Migration Effects on the World of Work</li> <li>• The American Experience</li> </ul> <p><u>Science and Technology</u></p> <ul style="list-style-type: none"> <li>•Chances and Risks</li> <li>•Visions of the Future</li> </ul>	<p><b>eA</b></p> <p>eigene Schwerpunkte</p> <p><b>gA</b></p> <p>eigene Schwerpunkte</p>

Zusätzlich zu den oben aufgelisteten Pflichtthemen einigen sich die KollegInnen, die in den jeweiligen Kursen (eA und gA) eingesetzt sind, auf weitere zu behandelnde Materialien – in jedem Fall **Gedichte** und einen weiteren **Film** (oder TV-Produktion) im gA. Hierbei können die behandelten Werke bei eA und gA durchaus abweichen.

Grundlegend steht bei der Behandlung aller Inhalte die Diskursfähigkeit (Rezeption, Interaktion, Produktion) der SchülerInnen im Vordergrund.