

American Studies

BA-Studiengang

I. Kerncurriculum

B.AS.01: Analysis and Interpretation

453058

Science Fiction Writing of the Postmodern Era

Proseminar SWS: 2; Anz. Teiln.: 25

Rosenhagen, Diana

Fr 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Vorbesprechung am: 12.04.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 20.04.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 25.05.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Interest in Science Fiction as a genre, as an academic field, and as a "battleground" (Mendlesohn) of fans and critics has experienced a continuous growth in recent decades. Academics, journalists, and fans on social platforms alike have been discussing definitions and labels, the social and intellectual functions of SF and the general worthiness of genre fiction to be considered literature. The connection between Science Fiction and the conglomeration of cultural phenomena we call postmodernism has been considered by numerous critics. After all, as Andrew Butler holds, "much postmodernism reads like sf." This Proseminar will provide a survey of literary Science Fiction during its most productive era, from the 1950s through the 1980s. Beginning with Richard Matheson's highly acclaimed novel *I Am Legend* (1954), we will study a variety of SF texts, focusing mostly on short fiction by authors such as Philip K. Dick, Ursula LeGuin, Octavia Butler, and Orson Scott Card. In addition to questions of form (narrative techniques, imagery, postmodern metafictionality, etc.) and content (including issues such as race, class, gender, and the environment), we will be discussing these texts in their individual literary and cultural contexts, pointing out influences and tracing their cultural work.

The class will take place in a workshop format with block sessions on three Saturdays (20.4., 25.5., 22.6.2013). A mandatory preliminary meeting will be held on Friday, 12 April 2013, 4-6 pm in the SEP-Medienraum. In addition to oral and poster presentations, several keynote lectures (1 per session) will provide insights into and room for discussions about texts that are considered classics of the genre.

Credit for the course depends on successful completion of a 10-12 page term paper (due Aug. 30th), regular and active class participation, and either an oral presentation or an equivalent contribution to the workshop (e.g., poster presentation).

Students are expected to purchase their own copies of Matheson's *I Am Legend* (Gollancz 2010, ISBN 978-0575094161). Additionally, a reader containing a variety of short fiction, excerpts from longer works, and secondary texts should be purchased before the beginning of the semester at the "Klartext" copy shop, Am Güterverkehrszentrum 2, 37073 Göttingen.

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Please note: Students in B.EP.21 need to combine this course with the lecture "A Cultural History of American Literature".

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4.

453059**Margaret Atwood**

Proseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mi 10:00 - 12:00 Raum: Verfügungs VG 1.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Margaret Atwood is without a doubt one of the most prolific and versatile contemporary Canadian writers, with thirteen novels published to date, as well as several books of short fiction and numerous poetry collections. She has also written works of literary criticism, most famously her 1972 study of Canadian literature *Survival*, children's books, and even comics. This proseminar will survey her work in several genres, focusing on the novels *The Handmaid's Tale* (1985) and *Cat's Eye* (1988) and a selection of her poetry and short fiction. Major topics for the course involve Atwood's manipulations of genres from science fiction to the artist novel, the place of gender and feminism in her work, the "Canadian-ness" of these texts, the adaptation of *The Handmaid's Tale* as a 1990 movie directed by Volker Schlöndorff, and others.

Credit for the course is dependent upon successful completion of a 10-12 page term paper (due Aug. 30th), regular and active class participation, and an oral presentation. For the presentations, students will act as experts for a particular text, offering close readings of a poem or short story and guiding the class discussion of that text.

Students are expected to purchase their own copies of the two novels. Additionally, a reader that will collect a variety of poetry, short fiction, and comics should be purchased before the beginning of the semester at the Digitale Druck Zentrum on campus.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Please note: Students in B.EP.21 need to combine this course with the lecture "A Cultural History of American Literature".

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4, SK.EP.E2-2.

457782**Recent Ethnic Fiction**

Proseminar SWS: 2; Anz. Teiln.: 30

Spengler, Birgit

Mi 12:00 - 14:00 Raum: KWZ 0.606 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Perhaps more than any other nation, the U.S. is a multiethnic society. People of different ethnic backgrounds - immigrants from all over the world, enforced immigrants, indigenous people, and their descendants - have contributed to the diversity of American society and culture. Not surprisingly, notions of identity and alterity as based on ethnic inheritances, and processes of cultural negotiation, acculturation, transculturation, group formation, and cultural conflict are also reflected in American literature. However, ethnicity is but one aspect of identity that may define people's life, and the way contemporary identities are constructed also depends on factors such as gender, race, class, sexual identity, and age, to name but a few. In this class, we will discuss the role that ethnicity and processes of cultural negotiation play in constructions of identity and notions of belonging in a selection of texts by contemporary male and female authors from a variety of ethnic backgrounds.

Moreover, we will discuss the emphasis placed on notions of ethnicity in relation to other contemporary concerns and categories of identity, such as issues of gender, race, class. We will consider texts from various genres, and acquire a theoretical basis that will provide a critical frame for discussions of ethnic literature, as well as for conceptualizations of "ethnicity" and multiculturalism.

Reading materials will be made available in a reader and/or online. Please check the notice board for preparatory reading.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

459342

Sleuthing America: American Detective Fiction from Poe to Auster

Proseminar SWS: 2; Anz. Teiln.: 30

Spengler, Birgit

Do 16:00 - 18:00 Raum: KWZ 0.609 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

As Martin A. Kayman suggests, in the middle decades of the nineteenth century, a "new and modern protagonist" enters the scene of American fiction: the literary detective. From the first fully-fledged detective of American literature, Edgar Allan Poe's Auguste Dupin, up to present-day sleuths in both literature and on TV, the genre has enjoyed an unprecedented and unequalled popularity. However, while it has captivated the masses, detective fiction has also attracted the critical attention of scholars and writers such as Umberto Eco, Bertolt Brecht, and Ernst Bloch, to name but a few. In this seminar, we will focus on the emergence and development of American detective fiction from the nineteenth century onwards as well as on theories of the genre. A particular focus will be on the *functions* of detection, crime, and detective fiction with regard to social issues, epistemological questions, socio-historical developments. We will spend the first part of this class on the earlier history of the genre (Edgar Allan Poe, Harriet Prescott Spofford, and Anna Katharine Green, among others), and consider more recent examples in the second part of the semester (including Raymond Chandler and Paul Auster).

In preparation for this class, I recommend Peter Nusser, *Der Kriminalroman*, Metzler, 1992. A mastercopy of Anna Katharine Green's novel *The Leavenworth Case* (1878) will be available by mid March and will be discussed in class at the beginning of May. Please also obtain a copy of Paul Auster's *City of Glass* (part of the *New York Trilogy* - please get the faber & faber edition from 2011, ISBN 978-0571276554), which we will discuss towards the end of the semester. All other materials will be made available in a reader or online.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

B.AS.21-23: Literary History I-III

457909

Directed Reading Course: A Cultural History of American Literature VI (3.-4. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Otten, Birte

Di 10:00 - 12:00 Raum: Verfügungs VG 3.106 , wöchentlich

Mi - Abgabe Hausarbeit am: 17.07.2013

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in this semester's lecture series. The overall reading assignments for the DRC are listed as Minimum Requirements on the syl-

labus of the lecture series; the specific assignments for individual sessions will be scheduled by your instructors in class. In order to attend a DRC, it is not necessary to attend the lecture course on the same material. Parallel attendance of the lecture course (or study of secondary literature or additional primary texts) will deepen your understanding of the overall period in question, but the purpose and scope of the DRC is different from the purpose and scope of the lecture course. (Hence, the DRC is not a tutorial for the lecture course!)

In order to better accommodate the needs of the various educational stages, we have divided the reading courses according to the depth of background. If at all possible please attend the reading course geared toward your current point of studies. However, as each reading course will cover the same material, this material will be equally novel to each group of students. Thus, if there is a scheduling conflict with other courses, you can attend any of the reading courses, no matter how far advanced you are in your studies.

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-4.

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

453024

Directed Reading Course: A Cultural History of American Literature VI (5.-6. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Otten, Birte

Mi 08:30 - 10:00 Raum: Verfügungs VG 1.106 , wöchentlich

Mi - Abgabe Hausarbeit am: 17.07.2013

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in this semester's lecture series. The overall reading assignments for the DRC are listed as Minimum Requirements on the syllabus of the lecture series; the specific assignments for individual sessions will be scheduled by your instructors in class. In order to attend a DRC, it is not necessary to attend the lecture course on the same material. Parallel attendance of the lecture course (or study of secondary literature or additional primary texts) will deepen your understanding of the overall period in question, but the purpose and scope of the DRC is different from the purpose and scope of the lecture course. (Hence, the DRC is not a tutorial for the lecture course!)

In order to better accommodate the needs of the various educational stages, we have divided the reading courses according to the depth of background. If at all possible please attend the reading course geared toward your current point of studies. However, as each reading course will cover the same material, this material will be equally novel to each group of students. Thus, if there is a scheduling conflict with other courses, you can attend any of the reading courses, no matter how far advanced you are in your studies.

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-4.

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

453025

Directed Reading Course: A Cultural History of American Literature VI (1.-2. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Sulimma, Maria

Mi 14:00 - 16:00 Raum: Wald.26 0.701 , Einzeltermin am:
26.06.2013

Mi 16:00 - 18:00 Raum: Verfügungs VG 4.106 , wöchentlich

Mi - Abgabe Hausarbeit am: 17.07.2013

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in this semester's lecture series. The overall reading assignments for the DRC are listed as Minimum Requirements on the syllabus of the lecture series; the specific assignments for individual sessions will be scheduled by your instructors in class. In order to attend a DRC, it is not necessary to attend the lecture course on the same material. Parallel attendance of the lecture course (or study of secondary literature or additional primary texts) will deepen your understanding of the overall period in question, but the purpose and scope of the DRC is different from the purpose and scope of the lecture course. (Hence, the DRC is not a tutorial for the lecture course!)

In order to better accommodate the needs of the various educational stages, we have divided the reading courses according to the depth of background. If at all possible please attend the reading course geared toward your current point of studies. However, as each reading course will cover the same material, this material will be equally novel to each group of students. Thus, if there is a scheduling conflict with other courses, you can attend any of the reading courses, no matter how far advanced you are in your studies.

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-4.

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

458933

Postmodernism, New Ethnic Literatures, Recent Developments: U.S. Literature from the Second World War to the Age of Hegemony (A Cultural History of American Literature VI.)

Vorlesung SWS: 2; Anz. Teiln.: 170

Spengler, Birgit

Di 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich

Di 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 16.07.2013

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungsklausur am: 24.09.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungsklausur am: 02.10.2013

Kommentar

Having emerged from World War II as a world power, the United States faced numerous problems of cultural self-definition in the second half of the twentieth century. While the Cold War imposed a role of international leadership on the nation, American culture was frequently ambivalent about its new position in the world. Domestic developments and crises - such as the advent of a post-industrial economical order, suburbanization, a new protest culture, the decline of the liberal consensus, political assassinations, culture wars, 9/11-contributed to a widespread sense of unease concerning the meaning and cohe-

rence of American culture. Today, after the end of the Cold War and with the onset of America's military hegemony and its possible economic decline, many of these problems of self-identification have been radicalized in unexpected ways. Cultural production within this era was almost always innovative, often playful, frequently belligerent, sometimes outrageous and hilarious. It gave us the Beat Movement, the counter-culture of the sixties, pop art, the New Hollywood, postmodernism, new ethnic literatures, cyberpunk, neo-realism, HBO, McSweeney"s, and the Internet.

In this lecture course, we will discuss selected phases and moments of American cultural and literary history after World War II. Readings will include poetry, drama, fiction, and non-fictional texts by authors from a variety of ethnic backgrounds such as Sylvia Plath, Robert Lowell, Adrienne Rich, Allen Ginsberg, Frank O'Hara, Naomi Shihab Nye, August Wilson, Suzan Lori Parks, Tony Kushner, Thomas Pynchon, Paul Auster, Toni Morrison, Jhumpa Lahiri, Edwidge Danticat, Philip Roth, Grace Paley, Cynthia Ozick, Louise Erdrich, Sherman Alexie, Tim O'Brien, Lauren Groff, Siri Hustvedt, Diana Abu-Jaber, and others. The final selection of texts will be available at the beginning of the semester (see syllabus).

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. E). Additional texts will be made available in a reader at the copyshop "Klartext."

B.AS.31: American Cultural History

455220

Introduction to American Cultural History I

Übung SWS: 2; Anz. Teiln.: 35

Sommerfeld, Stephanie

Do 12:00 - 14:00 Raum: KWZ 0.602 , wöchentlich

Do 12:00 - 14:00 Klausur am: 11.07.2013

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungsklausur am: 24.09.2013

Kommentar

This course provides an introduction to American cultural history from the period of British settlement in the 17th century to the Civil War and the Reconstruction Era in the late 19th century. We will read some of the most important and influential texts (sermons, speeches, legal documents, etc.) that both reflect and shape the cultural trajectory of the American colonies and the early United States. In addition to exploring these texts, students will do independent research on a selection of key terms that are essential for understanding the continuities and ruptures in the historical development of American culture.

Please be aware that this is a work-intensive, yet very profitable course. It teaches you "what every Americanist must know," and thus presents a necessary prerequisite for taking advanced classes in American Studies.

Reading: Primary texts and other material will be made available in a reader at "Klartext." For contextualization and background study, all participants please purchase Paul Boyer, ed. *The Enduring Vision*, 7th edition (Boston: Houghton, 2010; ISBN-10: 1439081794).

Students in B.EP please note: Credit in this class is required in order to successfully complete module B.EP.31. You may also attend part II (late 19th century - present) for the "Top-Up Modul B.EP.T31".

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to be present and prepared in the first session.

457237

Introduction to American Cultural History I

Übung SWS: 2; Anz. Teiln.: 35

Sulimma, Maria

Mi 14:00 - 16:00 Raum: Theologicu T0.134 , Einzeltermin am:
22.05.2013

Mi 10:15 - 11:45 Raum: Verfügungs VG 0.111 , wöchentlich

Mi 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am:
17.07.2013

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 24.09.2013

Kommentar

This course provides an introduction to American cultural history from the period of British settlement in the 17th century to the Civil War and the Reconstruction Era in the late 19th century. We will read some of the most important and influential texts (sermons, speeches, legal documents, etc.) that both reflect and shape the cultural trajectory of the American colonies and the early United States. In addition to exploring these texts, students will do independent research on a selection of key terms that are essential for understanding the continuities and ruptures in the historical development of American culture.

Please be aware that this is a work-intensive, yet very profitable course. It teaches you "what every Americanist must know," and thus presents a necessary prerequisite for taking advanced classes in American Studies.

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Students in B.EP please note: Credit in this class is required in order to successfully complete module B.EP.31. You may also attend part II (late 19th century - present) for the "Top-Up Modul B.EP.T31".

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to be present and prepared in the first session.

B.AS.32: Film and Media Analysis

458934

Circus Circus! 'Human Curiosities' in Photography and Film

Proseminar SWS: 2; Anz. Teiln.: 35

Hamscha, Susanne

Di 12:00 - 14:00 Raum: Verfügungs VG 4.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

In this course, we will have a look at the American circus and sideshow tradition, with a focus on the late 19th and early 20th centuries. More specifically, we will analyze the representation of "human curiosities" in circus films and sideshow photography. At the turn of the century, the exhibition of "exotic" and "extraordinary" bodies in circuses and sideshows was a flourishing business and constituted a central aspect of the popular amusement and entertainment industry. We will look at circuses and sideshows as "heterotopias," as social spaces that are somewhat different from one's everyday surroundings and that, consequently, offer a place to negotiate "otherness," difference, and hybridity. By scrutinizing the representation of "human curiosities" in American film and photography, we will investigate the cultural work marginalized bodies perform in challenging the social order and in redefining the line between "normality" and "deviance," in particular. Our primary material will include the films *Freaks* (1932) by Tod Browning, *At the Circus* (1939) by the Marx Brothers, Walt Disney's *Dumbo* (1941), *The Elephant Man* (1980) by David Lynch, *The Funhouse* (1981) by Tobe Hooper and the photography of well-known "freak portraitists" Charles Eisenmann, Mathew Brady, and Diane Arbus. We will also-

have a look at promotional material for circuses and sideshows, such as pamphlets, posters, advertisements, and lithographs.

Assessment: Class participation, including readings and class discussions; group presentation; term-paper.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

B.AS.04: Introducing Critical Theory

452398

Introducing Critical Theory I: Approaches in Literary and Cultural Studies

Vorlesung SWS: 2; Anz. Teiln.: 80

Tischleder, Bärbel

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , wöchentlich

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , Klausur am: 15.07.2013

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungsklausur am: 24.09.2013

Kommentar

The first part of the lecture series introduces relevant theoretical approaches, critical thinkers and traditions in the field of literary and cultural studies: Structuralism & Semiotics, Deconstruction, Poststructuralism, Postmodernism, Marx and (Post-)Marxism, Psychoanalysis, New Historicism, Postcolonial Theory and Diaspora Studies, Gender and Queer Studies, Theories of Race and Ethnicity, and Theories of Affect and Everyday Life.

Individual theorists discussed in the lecture are Louis Althusser, Benedict Anderson, Mikhail Bakhtin, Roland Barthes, Simone de Beauvoir, Homi Bhabha, Pierre Bourdieu, Judith Butler, Michel de Certeau, Hélène Cixous, Jacques Derrida, W.E.B. Du Bois, Sigmund Freud, Michel Foucault, Henri Louis Gates, Sandra Gilbert, Susan Gubar, Judith Halberstam, Linda Hutcheon, Frederic Jameson, Julia Kristeva, Jacques Lacan, Teresa de Lauretis, Jean-François Lyotard, Claude Lévi-Strauss, Toni Morrison, Edward Said, Ferdinand de Saussure, Eve Kosofsky Sedgwick, Victor Shklovsky, Gayatri Spivak, Cornel West, and Hayden White. Single lectures will focus on either a particular theoretical approach or school, or on major thinkers that have had considerable influence on the development of critical thought in literary and cultural studies.

The second part of the lecture series, "Approaches and Methods in Media Studies," to be offered in the winter term 2013/14, will focus on media theory and Cultural Studies, including theories of single media such as film, television, the computer and other digital technologies, material culture studies and actor-network theory.

The two-semester lecture series aims at introducing students to major approaches, traditions and key figures as well as critical methods in the field of literary, cultural and media theory.

B.AS.05: Vertiefungsmodul

457779

Photographic Discourses in/and Nineteenth Century America

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Do 12:00 - 14:00 mündliche Prüfung am: 11.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

When in 1839, Louis Jacques Mandé Daguerre announced the invention of a new imaging process before the French Academy of Sciences, he initiated a cultural practice that would have an immense impact on the ways people conceptualize the "world" and their rela-

ons to it. Europe and North America were seized by a veritable "daguerreotypomania," and soon the new medium did not just hold an indisputable place as an aide to memory, but stimulated aesthetic discussions, (pseudo-)scientific enterprises and (quasi-)colonial endeavors. Photographic processes changed modes of representation, impacted social relations, and inspired the cultural imagination in significant ways. In this class, we will explore the development of roughly the first eighty years of photography in the United States. We will examine various discursive fields in which photography and photographic practices played key roles as well as a variety of photographers, movements, and genres, such as portrait, landscape, and scientific photography. Moreover, we will familiarize ourselves with theories concerning the implications and characteristics of photography, both contemporary and historical, and explore the impact of the new medium as reflected in nineteenth-century literary texts and biographical sources. Our emphasis will be on the cultural dimensions of photographic practices and on analyzing selected photographs in terms of their implications and composition.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458837

Jazz and Blues Literature

Hauptseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mo 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich

Mo 10:00 - 12:00 mündliche Prüfung am: 08.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Music has long exerted a strong fascination on literature, as well as on theories of the arts. A prominent example is the influential statement by nineteenth-century critic Walter Pater that "[a]ll arts constantly aspire to the condition of music." The role of jazz in literature of the 20th century is perhaps a special case; while music in general has been treated as if it were relatively free of ideology, jazz and blues music are firmly rooted in the popular imagination in the context of a particular social and ethnic group. Jazz and blues are seen as uniquely African-American art forms, though essentialist theories of jazz's origins remain contested from a musicological standpoint. Still, the association of jazz and blues with African-American culture is a well-established one and plays a significant role in the way this music is used in literature as a stand-in for a collective identity rooted in culture and race.

This seminar will examine different forms of jazz and blues literature - poetry, short fiction, and novels - asking two main questions: what are the formal attributes of such intermedial literature, which may not only describe and depict but also actively imitate musical techniques? What functions do these formal experiments serve for the broader cultural discourses in which these texts take part? We will apply theories of intermediality and adaptation as well as studies of the role of jazz and blues in African-American literature and culture. Students will take an active role in determining the final syllabus, choosing primary texts from a range suggested at the beginning of the semester and forming expert groups to present and analyze poetry, short fiction, and longer prose works.

Students should purchase copies of Toni Morrison's 1992 novel *Jazz* and Albert Murray's 1974 novel *Train Whistle Guitar*. A collection of theoretical texts, short fiction, and poetry will be available as a reader before the beginning of the semester at the Digitale Druck Zentrum on campus.

Der Kurs wird zu den folgenden Zeiten stattfinden:

Vorbesprechung: 12.4.2013, 16-18 Uhr Workshops: 20.4., 25.5., 22.6., jeweils 9.30-13.00 und 14.00-17.30

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

II. Profil fachwissenschaftliche Vertiefung

B.AS.33: Topics in American Studies

453058

Science Fiction Writing of the Postmodern Era

Proseminar SWS: 2; Anz. Teiln.: 25

Rosenhagen, Diana

Fr 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Vorbesprechung am: 12.04.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 20.04.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 25.05.2013

Sa 09:30 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 22.06.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Interest in Science Fiction as a genre, as an academic field, and as a "battleground" (Mendlesohn) of fans and critics has experienced a continuous growth in recent decades. Academics, journalists, and fans on social platforms alike have been discussing definitions and labels, the social and intellectual functions of SF and the general worthiness of genre fiction to be considered literature. The connection between Science Fiction and the conglomeration of cultural phenomena we call postmodernism has been considered by numerous critics. After all, as Andrew Butler holds, "much postmodernism reads like sf." This Proseminar will provide a survey of literary Science Fiction during its most productive era, from the 1950s through the 1980s. Beginning with Richard Matheson's highly acclaimed novel *I Am Legend* (1954), we will study a variety of SF texts, focusing mostly on short fiction by authors such as Philip K. Dick, Ursula LeGuin, Octavia Butler, and Orson Scott Card. In addition to questions of form (narrative techniques, imagery, postmodern metafictionality, etc.) and content (including issues such as race, class, gender, and the environment), we will be discussing these texts in their individual literary and cultural contexts, pointing out influences and tracing their cultural work.

The class will take place in a workshop format with block sessions on three Saturdays (20.4., 25.5., 22.6.2013). A mandatory preliminary meeting will be held on Friday, 12 April 2013, 4-6 pm in the SEP-Medienraum. In addition to oral and poster presentations, several keynote lectures (1 per session) will provide insights into and room for discussions about texts that are considered classics of the genre.

Credit for the course depends on successful completion of a 10-12 page term paper (due Aug. 30th), regular and active class participation, and either an oral presentation or an equivalent contribution to the workshop (e.g., poster presentation).

Students are expected to purchase their own copies of Matheson's *I Am Legend* (Gollancz 2010, ISBN 978-0575094161). Additionally, a reader containing a variety of short fiction, excerpts from longer works, and secondary texts should be purchased before the beginning of the semester at the "Klartext" copy shop, Am Güterverkehrszentrum 2, 37073 Göttingen.

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Please note: Students in B.EP.21 need to combine this course with the lecture "A Cultural History of American Literature".

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4.

453059**Margaret Atwood**

Proseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mi 10:00 - 12:00 Raum: Verfügungs VG 1.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Margaret Atwood is without a doubt one of the most prolific and versatile contemporary Canadian writers, with thirteen novels published to date, as well as several books of short fiction and numerous poetry collections. She has also written works of literary criticism, most famously her 1972 study of Canadian literature *Survival*, children's books, and even comics. This proseminar will survey her work in several genres, focusing on the novels *The Handmaid's Tale* (1985) and *Cat's Eye* (1988) and a selection of her poetry and short fiction. Major topics for the course involve Atwood's manipulations of genres from science fiction to the artist novel, the place of gender and feminism in her work, the "Canadian-ness" of these texts, the adaptation of *The Handmaid's Tale* as a 1990 movie directed by Volker Schlöndorff, and others.

Credit for the course is dependent upon successful completion of a 10-12 page term paper (due Aug. 30th), regular and active class participation, and an oral presentation. For the presentations, students will act as experts for a particular text, offering close readings of a poem or short story and guiding the class discussion of that text.

Students are expected to purchase their own copies of the two novels. Additionally, a reader that will collect a variety of poetry, short fiction, and comics should be purchased before the beginning of the semester at the Digitale Druck Zentrum on campus.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

Please note: Students in B.EP.21 need to combine this course with the lecture "A Cultural History of American Literature".

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4, SK.EP.E2-2.

457782**Recent Ethnic Fiction**

Proseminar SWS: 2; Anz. Teiln.: 30

Spengler, Birgit

Mi 12:00 - 14:00 Raum: KWZ 0.606 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Perhaps more than any other nation, the U.S. is a multiethnic society. People of different ethnic backgrounds - immigrants from all over the world, enforced immigrants, indigenous people, and their descendants - have contributed to the diversity of American society and culture. Not surprisingly, notions of identity and alterity as based on ethnic inheritances, and processes of cultural negotiation, acculturation, transculturation, group formation, and cultural conflict are also reflected in American literature. However, ethnicity is but one aspect of identity that may define people's life, and the way contemporary identities are constructed also depends on factors such as gender, race, class, sexual identity, and age, to name but a few. In this class, we will discuss the role that ethnicity and processes of

cultural negotiation play in constructions of identity and notions of belonging in a selection of texts by contemporary male and female authors from a variety of ethnic backgrounds. Moreover, we will discuss the emphasis placed on notions of ethnicity in relation to other contemporary concerns and categories of identity, such as issues of gender, race, class. We will consider texts from various genres, and acquire a theoretical basis that will provide a critical frame for discussions of ethnic literature, as well as for conceptualizations of "ethnicity" and multiculturalism.

Reading materials will be made available in a reader and/or online. Please check the notice board for preparatory reading.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458934

Circus Circus! 'Human Curiosities' in Photography and Film

Proseminar SWS: 2; Anz. Teiln.: 35

Hamscha, Susanne

Di 12:00 - 14:00 Raum: Verfügungs VG 4.102 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

In this course, we will have a look at the American circus and sideshow tradition, with a focus on the late 19th and early 20th centuries. More specifically, we will analyze the representation of "human curiosities" in circus films and sideshow photography. At the turn of the century, the exhibition of "exotic" and "extraordinary" bodies in circuses and sideshows was a flourishing business and constituted a central aspect of the popular amusement and entertainment industry. We will look at circuses and sideshows as "heterotopias," as social spaces that are somewhat different from one's everyday surroundings and that, consequently, offer a place to negotiate "otherness," difference, and hybridity. By scrutinizing the representation of "human curiosities" in American film and photography, we will investigate the cultural work marginalized bodies perform in challenging the social order and in redefining the line between "normality" and "deviance," in particular. Our primary material will include the films *Freaks* (1932) by Tod Browning, *At the Circus* (1939) by the Marx Brothers, Walt Disney's *Dumbo* (1941), *The Elephant Man* (1980) by David Lynch, *The Funhouse* (1981) by Tobe Hooper and the photography of well-known "freak portraitists" Charles Eisenmann, Mathew Brady, and Diane Arbus. We will also have a look at promotional material for circuses and sideshows, such as pamphlets, posters, advertisements, and lithographs.

Assessment: Class participation, including readings and class discussions; group presentation; term-paper.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

459342

Sleuthing America: American Detective Fiction from Poe to Auster

Proseminar SWS: 2; Anz. Teiln.: 30

Spengler, Birgit

Do 16:00 - 18:00 Raum: KWZ 0.609 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

As Martin A. Kayman suggests, in the middle decades of the nineteenth century, a "new and modern protagonist" enters the scene of American fiction: the literary detective. From the first fully-fledged detective of American literature, Edgar Allen Poe's Auguste Dupin, up to present-day sleuths in both literature and on TV, the genre has enjoyed an unprece-

dented and unequalled popularity. However, while it has captivated the masses, detective fiction has also attracted the critical attention of scholars and writers such as Umberto Eco, Bertolt Brecht, and Ernst Bloch, to name but a few. In this seminar, we will focus on the emergence and development of American detective fiction from the nineteenth century onwards as well as on theories of the genre. A particular focus will be on the *functions* of detection, crime, and detective fiction with regard to social issues, epistemological questions, socio-historical developments. We will spend the first part of this class on the earlier history of the genre (Edgar Allan Poe, Harriet Prescott Spofford, and Anna Katharine Green, among others), and consider more recent examples in the second part of the semester (including Raymond Chandler and Paul Auster).

In preparation for this class, I recommend Peter Nusser, *Der Kriminalroman*, Metzler, 1992. A mastercopy of Anna Katharine Green's novel *The Leavenworth Case* (1878) will be available by mid March and will be discussed in class at the beginning of May. Please also obtain a copy of Paul Auster's *City of Glass* (part of the *New York Trilogy* - please get the faber & faber edition from 2011, ISBN 978-0571276554), which we will discuss towards the end of the semester. All other materials will be made available in a reader or online.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

B.AS.08: Theory and Practice of American Studies

452710	Independent Study: Methodologisches Tutorial zu den Hauptseminaren	
	Tutorium SWS: 2; Anz. Teiln.: 2	N.N.,
	- - nach Vereinbarung	
Organisatorisches	Ort und Zeit nach Vereinbarung.	
Kommentar	This independent study unit accompanies the "Hauptseminare." If you wish to take a "Hauptseminar" for your "Wissenschaftsmodul" in English Philology (B.EP.51) or for your "wissenschaftliche Vertiefungsmodul" in American Studies (B.AS.8), please see your instructor well in advance (at least three weeks before classes commence)!	
457779	Photographic Discourses in/and Nineteenth Century America	
	Hauptseminar SWS: 2; Anz. Teiln.: 35	Spengler, Birgit
	Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich	
	Do 12:00 - 14:00 mündliche Prüfung am: 11.07.2013	
	Fr - Abgabe Hausarbeit am: 30.08.2013	
Kommentar	When in 1839, Louis Jacques Mandé Daguerre announced the invention of a new imaging process before the French Academy of Sciences, he initiated a cultural practice that would have an immense impact on the ways people conceptualize the "world" and their relations to it. Europe and North America were seized by a veritable "daguerreotypomania," and soon the new medium did not just hold an indisputable place as an aide to memory, but stimulated aesthetic discussions, (pseudo-)scientific enterprises and (quasi-)colonial endeavors. Photographic processes changed modes of representation, impacted social relations, and inspired the cultural imagination in significant ways. In this class, we will explore the development of roughly the first eighty years of photography in the United States. We will examine various discursive fields in which photography and photographic practices played key roles as well as a variety of photographers, movements, and genres, such	

as portrait, landscape, and scientific photography. Moreover, we will familiarize ourselves with theories concerning the implications and characteristics of photography, both contemporary and historical, and explore the impact of the new medium as reflected in nineteenth-century literary texts and biographical sources. Our emphasis will be on the cultural dimensions of photographic practices and on analyzing selected photographs in terms of their implications and composition.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458837

Jazz and Blues Literature

Hauptseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mo 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich

Mo 10:00 - 12:00 mündliche Prüfung am: 08.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Music has long exerted a strong fascination on literature, as well as on theories of the arts. A prominent example is the influential statement by nineteenth-century critic Walter Pater that "[a]ll arts constantly aspire to the condition of music." The role of jazz in literature of the 20th century is perhaps a special case; while music in general has been treated as if it were relatively free of ideology, jazz and blues music are firmly rooted in the popular imagination in the context of a particular social and ethnic group. Jazz and blues are seen as uniquely African-American art forms, though essentialist theories of jazz's origins remain contested from a musicological standpoint. Still, the association of jazz and blues with African-American culture is a well-established one and plays a significant role in the way this music is used in literature as a stand-in for a collective identity rooted in culture and race.

This seminar will examine different forms of jazz and blues literature - poetry, short fiction, and novels - asking two main questions: what are the formal attributes of such intermedial literature, which may not only describe and depict but also actively imitate musical techniques? What functions do these formal experiments serve for the broader cultural discourses in which these texts take part? We will apply theories of intermediality and adaptation as well as studies of the role of jazz and blues in African-American literature and culture. Students will take an active role in determining the final syllabus, choosing primary texts from a range suggested at the beginning of the semester and forming expert groups to present and analyze poetry, short fiction, and longer prose works.

Students should purchase copies of Toni Morrison's 1992 novel *Jazz* and Albert Murray's 1974 novel *Train Whistle Guitar*. A collection of theoretical texts, short fiction, and poetry will be available as a reader before the beginning of the semester at the Digitale Druck Zentrum on campus.

Der Kurs wird zu den folgenden Zeiten stattfinden:

Vorbesprechung: 12.4.2013, 16-18 Uhr
Workshops: 20.4., 25.5., 22.6., jeweils 9.30-13.00 und 14.00-17.30

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

B.AS.09: Abschlussmodul

452668

Current Issues in American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25
 Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
 Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
 Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , mündliche Prüfung am: 10.07.2013

Tischleder, Bärbel

Kommentar The colloquium invites advanced students who are preparing or already working on their B.A. or M.A. thesis. It will provide the opportunity to present and discuss your work in progress and receive valuable feedback. Further sessions will be on academic writing, research, and current developments in American cultural and literary studies as well as critical theory.

The course also gives students the opportunity to suggest specific topics and/or theoretical texts relevant to the field of American Studies and with regard to current research projects that may be taken up in individual class discussions. If you have a particular topic or text in mind that you want to propose for discussion, please send an email to Prof. Tischleder (preferably before the beginning of the semester).

If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

MA-Studiengang

I. Kerncurriculum

1.1. Advanced Cultural and Media Studies M.AS.1

a) Kulturwissenschaftliche Übung

456135

Advanced American Cultural Studies: Civil Rights in the United States

Übung SWS: 2; Anz. Teiln.: 25

Wetzel-Sahm, Birgit

Fr 14:00 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 10.05.2013

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 11.05.2013

Fr 14:00 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 31.05.2013

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 01.06.2013

Fr 14:00 - 17:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 21.06.2013

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.247 , Einzeltermin am: 22.06.2013

Fr 09:00 - 11:00 Klausur am: 30.08.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Today, in the United States, civil rights has come to mean the right to be free from discrimination on grounds of race, ethnicity, religion, gender, disability or sexual preference. Until the latter half of the 20th century, however, protection of civil rights was very limited, because the *Bill of Rights* applied to federal law only and not to state law. In many parts of the US, numerous state laws were passed - among them the most infamous Jim Crow legislation - which excluded African Americans from full participation in society. In the area of racial and ethnic equality as in areas such as women's rights, gay rights and religious equality, the various civil rights movements in the US have greatly contributed to political action, legislation, and Supreme Court decisions leading to dramatic changes in American

society. We will discuss the historical contexts of civil rights, listen to the voices of activists and their opponents, read legal, political and personal discourses, look at activist photography and pay virtual visits to sites of civil rights tourism.

You can gain credits for M.EP.01; M.AS.01 and/or Schlüsselkompetenzen (Informations-, Medienkompetenz and others). Requirements for all modules: informed reading of assignments, in-class presentation; for M.AS.01 in addition: 10-page research paper.

Topics and schedule:. Visit the American Studies homepage and StudIp for the schedule, the reading list and the list of topics for this course in March. You must have signed up for a topic before the beginning of the semester and read the assignments for the first block. Therefore, please contact me well in advance at wetzelsahm@web.de

Textbook (purchase strongly recommended): Robert P. Green, Jr. & Harold E. Cheatham, eds. *The American Civil Rights Movement: A Documentary History* (Manchester & New York: Manchester UP, 2009).

b) Kulturtheoretisches oder medienwissenschaftliches Proseminar

458934

Circus Circus! 'Human Curiosities' in Photography and Film

Proseminar SWS: 2; Anz. Teiln.: 35

Hamscha, Susanne

Di 12:00 - 14:00 Raum: Verfügungs VG 4.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

In this course, we will have a look at the American circus and sideshow tradition, with a focus on the late 19th and early 20th centuries. More specifically, we will analyze the representation of "human curiosities" in circus films and sideshow photography. At the turn of the century, the exhibition of "exotic" and "extraordinary" bodies in circuses and sideshows was a flourishing business and constituted a central aspect of the popular amusement and entertainment industry. We will look at circuses and sideshows as "heterotopias," as social spaces that are somewhat different from one's everyday surroundings and that, consequently, offer a place to negotiate "otherness," difference, and hybridity. By scrutinizing the representation of "human curiosities" in American film and photography, we will investigate the cultural work marginalized bodies perform in challenging the social order and in redefining the line between "normality" and "deviance," in particular. Our primary material will include the films *Freaks* (1932) by Tod Browning, *At the Circus* (1939) by the Marx Brothers, Walt Disney's *Dumbo* (1941), *The Elephant Man* (1980) by David Lynch, *The Funhouse* (1981) by Tobe Hooper and the photography of well-known "freak portraitists" Charles Eisenmann, Mathew Brady, and Diane Arbus. We will also have a look at promotional material for circuses and sideshows, such as pamphlets, posters, advertisements, and lithographs.

Assessment: Class participation, including readings and class discussions; group presentation; term-paper.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

1.2. American Literature M.AS.2

a) Seminar Fortgeschrittene Literatur- und Kulturtheoretische Analyse und Interpretation

452710

Independent Study: Methodologisches Tutorial zu den Hauptseminaren

Tutorium SWS: 2; Anz. Teiln.: 2

N.N.,

- - nach Vereinbarung

Organisatorisches Ort und Zeit nach Vereinbarung.

Kommentar This independent study unit accompanies the "Hauptseminare." If you wish to take a "Hauptseminar" for your "Wissenschaftsmodul" in English Philology (B.EP.51) or for your "wissenschaftliche Vertiefungsmodul" in American Studies (B.AS.8), **please see your instructor well in advance (at least three weeks before classes commence)!**

457779

Photographic Discourses in/and Nineteenth Century America

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Do 12:00 - 14:00 mündliche Prüfung am: 11.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar When in 1839, Louis Jacques Mandé Daguerre announced the invention of a new imaging process before the French Academy of Sciences, he initiated a cultural practice that would have an immense impact on the ways people conceptualize the "world" and their relations to it. Europe and North America were seized by a veritable "daguerreotypomania," and soon the new medium did not just hold an indisputable place as an aide to memory, but stimulated aesthetic discussions, (pseudo-)scientific enterprises and (quasi-)colonial endeavors. Photographic processes changed modes of representation, impacted social relations, and inspired the cultural imagination in significant ways. In this class, we will explore the development of roughly the first eighty years of photography in the United States. We will examine various discursive fields in which photography and photographic practices played key roles as well as a variety of photographers, movements, and genres, such as portrait, landscape, and scientific photography. Moreover, we will familiarize ourselves with theories concerning the implications and characteristics of photography, both contemporary and historical, and explore the impact of the new medium as reflected in nineteenth-century literary texts and biographical sources. Our emphasis will be on the cultural dimensions of photographic practices and on analyzing selected photographs in terms of their implications and composition.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458837

Jazz and Blues Literature

Hauptseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mo 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich

Mo 10:00 - 12:00 mündliche Prüfung am: 08.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar Music has long exerted a strong fascination on literature, as well as on theories of the arts. A prominent example is the influential statement by nineteenth-century critic Walter Pater that "[a]ll arts constantly aspire to the condition of music." The role of jazz in literature of the 20th century is perhaps a special case; while music in general has been treated as if it were relatively free of ideology, jazz and blues music are firmly rooted in the popular imagination in the context of a particular social and ethnic group. Jazz and blues are seen as uniquely African-American art forms, though essentialist theories of jazz's origins remain contested from a musicological standpoint. Still, the association of jazz and blues with African-American culture is a well-established one and plays a significant role in the

way this music is used in literature as a stand-in for a collective identity rooted in culture and race.

This seminar will examine different forms of jazz and blues literature - poetry, short fiction, and novels - asking two main questions: what are the formal attributes of such intermedial literature, which may not only describe and depict but also actively imitate musical techniques? What functions do these formal experiments serve for the broader cultural discourses in which these texts take part? We will apply theories of intermediality and adaptation as well as studies of the role of jazz and blues in African-American literature and culture. Students will take an active role in determining the final syllabus, choosing primary texts from a range suggested at the beginning of the semester and forming expert groups to present and analyze poetry, short fiction, and longer prose works.

Students should purchase copies of Toni Morrison's 1992 novel *Jazz* and Albert Murray's 1974 novel *Train Whistle Guitar*. A collection of theoretical texts, short fiction, and poetry will be available as a reader before the beginning of the semester at the Digitale Druck Zentrum on campus.

Der Kurs wird zu den folgenden Zeiten stattfinden:

Vorbesprechung: 12.4.2013, 16-18 Uhr
Workshops: 20.4., 25.5., 22.6., jeweils 9.30-13.00 und 14.00-17.30

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

b) Seminar Fortgeschrittene Literatur- und Kulturgeschichtliche Analyse und Interpretation

452710	Independent Study: Methodologisches Tutorial zu den Hauptseminaren	<i>N.N.</i>
	Tutorium SWS: 2; Anz. Teiln.: 2 - - nach Vereinbarung	
Organisatorisches	Ort und Zeit nach Vereinbarung.	
Kommentar	This independent study unit accompanies the "Hauptseminare." If you wish to take a "Hauptseminar" for your "Wissenschaftsmodul" in English Philology (B.EP.51) or for your "wissenschaftliche Vertiefungsmodul" in American Studies (B.AS.8), please see your instructor well in advance (at least three weeks before classes commence)!	
457779	Photographic Discourses in/and Nineteenth Century America	<i>Spengler, Birgit</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 35 Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Do 12:00 - 14:00 mündliche Prüfung am: 11.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013	
Kommentar	When in 1839, Louis Jacques Mandé Daguerre announced the invention of a new imaging process before the French Academy of Sciences, he initiated a cultural practice that would have an immense impact on the ways people conceptualize the "world" and their relations to it. Europe and North America were seized by a veritable "daguerreotypomania," and soon the new medium did not just hold an indisputable place as an aide to memory, but stimulated aesthetic discussions, (pseudo-)scientific enterprises and (quasi-)colonial endeavors. Photographic processes changed modes of representation, impacted social relations, and inspired the cultural imagination in significant ways. In this class, we will ex-	

plore the development of roughly the first eighty years of photography in the United States. We will examine various discursive fields in which photography and photographic practices played key roles as well as a variety of photographers, movements, and genres, such as portrait, landscape, and scientific photography. Moreover, we will familiarize ourselves with theories concerning the implications and characteristics of photography, both contemporary and historical, and explore the impact of the new medium as reflected in nineteenth-century literary texts and biographical sources. Our emphasis will be on the cultural dimensions of photographic practices and on analyzing selected photographs in terms of their implications and composition.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458837

Jazz and Blues Literature

Hauptseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mo 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich

Mo 10:00 - 12:00 mündliche Prüfung am: 08.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Music has long exerted a strong fascination on literature, as well as on theories of the arts. A prominent example is the influential statement by nineteenth-century critic Walter Pater that "[a]ll arts constantly aspire to the condition of music." The role of jazz in literature of the 20th century is perhaps a special case; while music in general has been treated as if it were relatively free of ideology, jazz and blues music are firmly rooted in the popular imagination in the context of a particular social and ethnic group. Jazz and blues are seen as uniquely African-American art forms, though essentialist theories of jazz's origins remain contested from a musicological standpoint. Still, the association of jazz and blues with African-American culture is a well-established one and plays a significant role in the way this music is used in literature as a stand-in for a collective identity rooted in culture and race.

This seminar will examine different forms of jazz and blues literature - poetry, short fiction, and novels - asking two main questions: what are the formal attributes of such intermedial literature, which may not only describe and depict but also actively imitate musical techniques? What functions do these formal experiments serve for the broader cultural discourses in which these texts take part? We will apply theories of intermediality and adaptation as well as studies of the role of jazz and blues in African-American literature and culture. Students will take an active role in determining the final syllabus, choosing primary texts from a range suggested at the beginning of the semester and forming expert groups to present and analyze poetry, short fiction, and longer prose works.

Students should purchase copies of Toni Morrison's 1992 novel *Jazz* and Albert Murray's 1974 novel *Train Whistle Guitar*. A collection of theoretical texts, short fiction, and poetry will be available as a reader before the beginning of the semester at the Digitale Druck Zentrum on campus.

Der Kurs wird zu den folgenden Zeiten stattfinden:

Vorbesprechung: 12.4.2013, 16-18 Uhr Workshops: 20.4., 25.5., 22.6., jeweils 9.30-13.00 und 14.00-17.30

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

1.3. Master-Abschlussmodul American Studies M.AS.4

a) Amerikanistisches Seminar

457779

Photographic Discourses in/and Nineteenth Century America

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Do 12:00 - 14:00 mündliche Prüfung am: 11.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

When in 1839, Louis Jacques Mandé Daguerre announced the invention of a new imaging process before the French Academy of Sciences, he initiated a cultural practice that would have an immense impact on the ways people conceptualize the "world" and their relations to it. Europe and North America were seized by a veritable "daguerreotypemania," and soon the new medium did not just hold an indisputable place as an aide to memory, but stimulated aesthetic discussions, (pseudo-)scientific enterprises and (quasi-)colonial endeavors. Photographic processes changed modes of representation, impacted social relations, and inspired the cultural imagination in significant ways. In this class, we will explore the development of roughly the first eighty years of photography in the United States. We will examine various discursive fields in which photography and photographic practices played key roles as well as a variety of photographers, movements, and genres, such as portrait, landscape, and scientific photography. Moreover, we will familiarize ourselves with theories concerning the implications and characteristics of photography, both contemporary and historical, and explore the impact of the new medium as reflected in nineteenth-century literary texts and biographical sources. Our emphasis will be on the cultural dimensions of photographic practices and on analyzing selected photographs in terms of their implications and composition.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

458837

Jazz and Blues Literature

Hauptseminar SWS: 2; Anz. Teiln.: 35

Petermann, Emily

Mo 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich

Mo 10:00 - 12:00 mündliche Prüfung am: 08.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Music has long exerted a strong fascination on literature, as well as on theories of the arts. A prominent example is the influential statement by nineteenth-century critic Walter Pater that "[a]ll arts constantly aspire to the condition of music." The role of jazz in literature of the 20th century is perhaps a special case; while music in general has been treated as if it were relatively free of ideology, jazz and blues music are firmly rooted in the popular imagination in the context of a particular social and ethnic group. Jazz and blues are seen as uniquely African-American art forms, though essentialist theories of jazz's origins remain contested from a musicological standpoint. Still, the association of jazz and blues with African-American culture is a well-established one and plays a significant role in the way this music is used in literature as a stand-in for a collective identity rooted in culture and race.

This seminar will examine different forms of jazz and blues literature - poetry, short fiction, and novels - asking two main questions: what are the formal attributes of such intermedial literature, which may not only describe and depict but also actively imitate musical techniques? What functions do these formal experiments serve for the broader cultural discourses in which these texts take part? We will apply theories of intermediality and adaptati-

on as well as studies of the role of jazz and blues in African-American literature and culture. Students will take an active role in determining the final syllabus, choosing primary texts from a range suggested at the beginning of the semester and forming expert groups to present and analyze poetry, short fiction, and longer prose works.

Students should purchase copies of Toni Morrison's 1992 novel *Jazz* and Albert Murray's 1974 novel *Train Whistle Guitar*. A collection of theoretical texts, short fiction, and poetry will be available as a reader before the beginning of the semester at the Digitale Druck Zentrum on campus.

Der Kurs wird zu den folgenden Zeiten stattfinden:

Vorbesprechung: 12.4.2013, 16-18 Uhr
Workshops: 20.4., 25.5., 22.6., jeweils 9.30-13.00 und 14.00-17.30

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

b) Amerikanistisches Kolloquium

452668

Current Issues in American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , mündliche Prüfung am: 10.07.2013

Kommentar

The colloquium invites advanced students who are preparing or already working on their B.A. or M.A. thesis. It will provide the opportunity to present and discuss your work in progress and receive valuable feedback. Further sessions will be on academic writing, research, and current developments in American cultural and literary studies as well as critical theory.

The course also gives students the opportunity to suggest specific topics and/or theoretical texts relevant to the field of American Studies and with regard to current research projects that may be taken up in individual class discussions. If you have a particular topic or text in mind that you want to propose for discussion, please send an email to Prof. Tischleder (preferably before the beginning of the semester).

If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

452708

Theory and Research Projects in American Studies

Oberseminar SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

Di 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 09.04.2013 Bis: 09.07.2013

Kommentar

Research Projects in American Studies (Textual Studies, Digitization, Popular Seriality)

This "Oberseminar" is designed to identify the fault-lines, schisms, and systemic differentiations in current cultural and literary theory. This semester's focus will be on topics and problems discussed in the graduate program "Textwissenschaften", the planned graduate

program "Digitization and Literature," and the DFG-Forschergruppe "Popular Seriality." Attendance by invitation only.

II. Interdisziplinäre Wahlmodule

2.1. Anglistische Literatur- und Kulturwissenschaft - Basismodul M.EP.01a

457645	British Travel Literature from the Early Modern Period to the Present VL	<i>Schaff, Barbara</i>
	Vorlesung SWS: 2; Anz. Teiln.: 80	
	Do 10:00 - 12:00 Raum: ZHG ZHG004 , wöchentlich	
	Do 10:00 - 12:00 wöchentlich	
	Do 10:00 - 12:00 Raum: ZHG ZHG001 , Klausur am: 18.07.2013	
	Fr - Andere Prf. form am: 30.08.2013	
	Di 10:00 - 12:00 Wiederholungsklausur am: 15.10.2013	
	Mi 12:00 - 14:00 Wiederholungsklausur am: 20.11.2013	

Kommentar Travellers cross boundaries, are curious and have an interest in the exchange and interaction with foreign cultures. As travel writers, they produce knowledge and shape discourses about home and abroad, about the Self and the Other- in short, travel writing is a way of seeing, imagining, aestheticising and understanding the world. The lecture series will give an overview of the rich tradition of 500 years of British travel writing, addressing different forms and purposes of travel (among them exploration, quest, education, research, leisure, adventure, escape) and various styles and genres of travel literature. A particular focus will be on travel and gender and the (quite magnificent) British tradition of female travel writers.

Readings: Carl Thompson, *Travel Writing* (2011); Peter Hulme and Tim Youngs, *The Cambridge Companion to Travel Writing* (2002); Jane Robinson, *Unsuitable for Ladies. An Anthology of Women Travellers* (1994).

Registration via StudIP: until 11.4.13 (date of the first lecture)

457852	Introduction to Cultural Studies	<i>Nambula, Katharina</i>
	E-Proseminar SWS: 2; Anz. Teiln.: 25	
	Di 08:30 - 10:00 Raum: Universität HDW 2.110 , wöchentlich	
	Di 08:00 - 10:00 Raum: Verfügungs VG 2.101 , Klausur am: 09.07.2013	
	Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungsklausur am: 11.09.2013	

Kommentar Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life.

The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through Stud.IP.

Requirements: Attendance in the first session is mandatory. Klausur (9.7.2013)

Registration: Stud.IP (until 31.3.2013)

457853

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 25

Nambula, Katharina

Di 10:00 - 12:00 Raum: Universität HDW 2.110 , wöchentlich

Di 10:00 - 12:00 Raum: Verfügungs VG 2.101 , Klausur am:

16.07.2013

Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-

klausur am: 11.09.2013

Kommentar

Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life. The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through StudIP.**Requirements:** Attendance in the first session is mandatory. Klausur (16.7.2013)**Registration:** (StudIP until 31.3.2013)

458089

Salman Rushdie

Hauptseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Fr - Abgabe Präsentation Ausarbeitung am: 30.08.2013

Mo 14:00 - 16:00 Raum: Universität HDW 2.124 , wöchentlich

Do 11:00 - 11:30 mündliche Prüfung am: 04.07.2013

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

Salman Rushdie is one of the most prominent writers of our time. Both his fictive works and his scholarly contributions have extensively offered us new ways of understanding the post-colonial world. In this seminar, we will discuss how Rushdie's unique narratological techniques of writing enrich the post-colonial dialogue. We will discuss major concepts of post-colonial theory - like hybridity, otherness or trans-nationalism - by paying particular attention to the constant construction, deconstruction and negotiation of identities within his writings.

Readings: Salman Rushdie's *Midnight's Children* as well as *The Satanic Verses*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: M.EP. 01a: essay exam in a VL.

458296

Stranger than Fiction: Metafictional Elements in Contemporary Fiction and Films

Hauptseminar SWS: 2; Anz. Teiln.: 15
Fr - Abgabe Essay am: 30.08.2013
Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.08.2013

Schaff, Barbara

Kommentar

As a type of fiction that self-reflexively exposes its constructedness and destroys aesthetic illusion, metafiction has a long tradition in literature and has been discussed widely in the context of postmodernist approaches to history. This course will analyse and compare metafictional strategies in more recent novels and films, and investigate characteristic medium-related devices and techniques of illusion-breaking in novels, films and TV Series.

Readings: Michael Cunningham, *The Hours* (1998); Ian McEwan, *Atonement* (2001); Jasper Fforde, *Lost in a Good Book* (2002);

Films: *The Player* (Robert Altman, 1992); *Stranger than Fiction* (Marc Forster 2006); *The Artist* (Michel Hazanavicius 2011); *Atonement* (Joe Wright 2007); TV Series: *Arrested Development*

Klausur: M.EP. 01a written exam in either VL.

Registration: in StudIP until 8.4.2013

458604

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 20
Fr 10:00 - 12:00 Raum: Jacob-Grim SEP 0.247 , Einzeltermin am:
30.08.2013
Mo 10:00 - 12:00 Raum: Jacob-Grim SEP 0.247 , Einzeltermin am:
30.09.2013
Mo 10:00 - 12:00 Raum: Verfügungs VG 1.106 , wöchentlich
Mo 10:00 - 12:00 Raum: Verfügungs VG 1.103 , Klausur am:
15.07.2013
Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 11.09.2013

Nambula, Katharina

Kommentar

Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life. The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to help deepen students' understanding of the texts by discussing the various theories. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered. **Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.**

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (17.7.2013)

Registration: (StudIP until 31.3.2013)

458606

Postcolonial Identity

Hauptseminar SWS: 2; Anz. Teiln.: 20
Fr - Abgabe Präsentation Ausarbeitung am: 30.08.2013

Nambula, Katharina

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 25.09.2013
 Do 12:00 - 20:30 Raum: Universität HDW 2.111 , Einzeltermin am: 10.10.2013
 Do 12:00 - 20:30 Raum: Universität HDW 2.110 , Einzeltermin am: 10.10.2013
 Fr 08:00 - 18:30 Raum: Universität HDW 2.111 , Einzeltermin am: 11.10.2013
 Fr 08:00 - 18:30 Raum: Universität HDW 2.110 , Einzeltermin am: 11.10.2013
 Sa 09:00 - 17:00 Raum: Universität HDW 2.111 , Einzeltermin am: 12.10.2013
 Sa 09:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 12.10.2013
 Mo 08:30 - 10:00 Raum: Verfügungs VG 1.106 , wöchentlich
 Do 11:30 - 12:00 mündliche Prüfung am: 04.07.2013
 Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar The colonial experience has shaped identities all over the world both within the centre and the periphery; thus, identity construction is of prime importance for post-colonial studies. A wide spectrum of narratives written by authors from Great Britain and former British colonies has focused on the colonial and post-colonial influences on identities as a form of cultural critique. In this seminar we will make our way from the diverse definitions of colonialism and post-colonialism to questions of representation, the voice of the postcolonial subject as well as the authors' writing strategies. Concepts of nationalism, trans-nationalism, globalisation, economic influences, identity and hybridity will be central to our discussions.

Readings: Andrea Levy: *Small Island*, Chinua Achebe: *Things Fall Apart*, Salman Rushdie: *Midnight's Children*. You may buy any publication available. Remember to start reading at the latest when you decide to sign up for the course!

Registration: via StudIP (until Mar. 31)

Klausur: M.EP. 01a written exam in either VL.

458607

Tolkien Between Classic and Popularism

Hauptseminar SWS: 2; Anz. Teiln.: 20

Nambula, Katharina

Do 18:00 - 22:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 04.07.2013

Fr - Abgabe Präsentation Ausarbeitung am: 30.08.2013

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar The British author J.R.R. Tolkien is regarded as a great scholar in philology, a well respected critic and an author of great influence. We will work ourselves through Tolkien's fascinating life, his personal interests and hobbies and how they influenced his work as an author. What makes his writings so particular that it has inspired a great fan community? We will approach this topic through a close reading of selected abstracts from *Tales of the Perilous Realm* and a detailed study *The Lord of the Rings*. Finally we will compare how the latest film adaptation has turned his work into highly popular narratives.

Readings: J.R.R. Tolkien: *Tales from the Perilous Realm*; J.R.R. Tolkien: *The Lord of the Rings*

Registration: via StudIP (until Mar. 31)

458609

Napoleon and the Napoleonic Wars in the British and European Literary Imagination

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Di 14:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 09.04.2013

Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.247 , Einzeltermin am: 08.05.2013

Fr - Abgabe Essay am: 30.08.2013

Di 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Fr - Andere Prf. form am: 30.08.2013

Kommentar

Napoleon fuelled the 19th-century European literary imagination as perhaps no other sovereign. For the Romantic poets, he embodied the dialectic between liberation and power, between heroism and dictatorship. European novelists wove the Napoleonic patterns of rise and fall or aspiration and failure into their narratives in regard to their distinctive national contexts. The course will investigate the Napoleonic myth in European literature and compare the respective national perspectives and literary and filmic modes of representation. Students should be fluent in both English and German, as texts in both languages will be read and discussed.

Readings: Poems by Byron, Shelley, Heine and Hölderlin (available on StudIP in April); L. Tolstoj, *Krieg und Frieden*; W. Thackeray, *Vanity Fair*, Stendhal, *Die Kartause von Parma*; TV Series: *Hornblower*; Sharpe.

Klausur: Module M.EP. 01a written essay exam in the "Survey" VL

Registration in StudIP: until 8.4.2013

2.2. Anglistische Literatur- und Kulturwissenschaft - Aufbaumodul M.EP.04a

457645

British Travel Literature from the Early Modern Period to the Present VL

Vorlesung SWS: 2; Anz. Teiln.: 80

Schaff, Barbara

Do 10:00 - 12:00 Raum: ZHG ZHG004 , wöchentlich

Do 10:00 - 12:00 wöchentlich

Do 10:00 - 12:00 Raum: ZHG ZHG001 , Klausur am: 18.07.2013

Fr - Andere Prf. form am: 30.08.2013

Di 10:00 - 12:00 Wiederholungsklausur am: 15.10.2013

Mi 12:00 - 14:00 Wiederholungsklausur am: 20.11.2013

Kommentar

Travellers cross boundaries, are curious and have an interest in the exchange and interaction with foreign cultures. As travel writers, they produce knowledge and shape discourses about home and abroad, about the Self and the Other- in short, travel writing is a way of seeing, imagining, aestheticising and understanding the world. The lecture series will give an overview of the rich tradition of 500 years of British travel writing, addressing different forms and purposes of travel (among them exploration, quest, education, research, leisure, adventure, escape) and various styles and genres of travel literature. A particular focus will be on travel and gender and the (quite magnificent) British tradition of female travel writers.

Readings: Carl Thompson, *Travel Writing* (2011); Peter Hulme and Tim Youngs, *The Cambridge Companion to Travel Writing* (2002); Jane Robinson, *Unsuitable for Ladies. An Anthology of Women Travellers* (1994).

Registration via StudIP: until 11.4.13 (date of the first lecture)

458296

Stranger than Fiction: Metafictional Elements in Contemporary Fiction and Films

Hauptseminar SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Fr - Abgabe Essay am: 30.08.2013

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Kommentar

As a type of fiction that self-reflexively exposes its constructedness and destroys aesthetic illusion, metafiction has a long tradition in literature and has been discussed widely in the context of postmodernist approaches to history. This course will analyse and compare metafictional strategies in more recent novels and films, and investigate characteristic medium-related devices and techniques of illusion-breaking in novels, films and TV Series.

Readings: Michael Cunningham, *The Hours* (1998); Ian McEwan, *Atonement* (2001); Jasper Fforde, *Lost in a Good Book* (2002);

Films: *The Player* (Robert Altman, 1992); *Stranger than Fiction* (Marc Forster 2006); *The Artist* (Michel Hazanavicius 2011); *Atonement* (Joe Wright 2007); TV Series: *Arrested Development*

Klausur: M.EP. 01a written exam in either VL.

Registration: in StudIP until 8.4.2013

458609

Napoleon and the Napoleonic Wars in the British and European Literary Imagination

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Di 14:00 - 16:00 Raum: Universität HDW 2.124 , Einzeltermin am: 09.04.2013

Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.247 , Einzeltermin am: 08.05.2013

Fr - Abgabe Essay am: 30.08.2013

Di 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.08.2013

Fr - Andere Prf. form am: 30.08.2013

Kommentar

Napoleon fuelled the 19th-century European literary imagination as perhaps no other sovereign. For the Romantic poets, he embodied the dialectic between liberation and power, between heroism and dictatorship. European novelists wove the Napoleonic patterns of rise and fall or aspiration and failure into their narratives in regard to their distinctive national contexts. The course will investigate the Napoleonic myth in European literature and compare the respective national perspectives and literary and filmic modes of representation. Students should be fluent in both English and German, as texts in both languages will be read and discussed.

Readings: Poems by Byron, Shelley, Heine and Hölderlin (available on StudIP in April); L. Tolstoj, *Krieg und Frieden*; W. Thackeray, *Vanity Fair*; Stendhal, *Die Kartause von Parma*; TV Series: *Hornblower*; *Sharpe*.

Klausur: Module M.EP. 01a written essay exam in the "Survey" VL

Registration in StudIP: until 8.4.2013

2.3. Linguistik für Amerikanisten (Grundlagen A) B.EP.T1L+23 (AS)

451857 **Introduction to Modern Linguistics**
E-Proseminar SWS: 2; Anz. Teiln.: 30 *Eckardt, Regine*
Di 14:15 - 15:45 Raum: Verfügungs VG 2.103 , wöchentlich
Di 14:15 - 15:45 Raum: Verfügungs VG 2.103 , Klausur am:
09.07.2013
Mo 10:15 - 11:45 Raum: Oec OEC 0.169 , Wiederholungsklausur
am: 14.10.2013

Organisatorisches Registration in Stud.IP: 25 Febr - 20 April 2013

Kommentar This course introduces to the basic terms and tools for analyzing and describing the structure of language. We will explore the core areas of structural linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics as well as the interdisciplinary areas socio- and psycholinguistics.

Literatur Reader available at DDZ

454114 **Introduction to Semantic Theory**
Proseminar SWS: 2; Anz. Teiln.: 40 *Onea, Edgar*
Di 10:15 - 11:45 Raum: Verfügungs VG 1.102 , wöchentlich
Mo - Abgabe Hausarbeit am: 30.09.2013
Mo - Klausurähnliche Hausarbeit am: 30.09.2013

Organisatorisches Registration via Stud.IP: 1 March- 7 April 2013

Kommentar As humans, we have remarkable linguistic abilities: we are able to understand an unlimited number of sentences, including sentences that we haven't heard before. The knowledge that allows us to accomplish this incredible feat is largely unconscious. In this class, we will aim to uncover this knowledge by formulating and testing hypotheses about the interpretation of sentences and their parts. At different points in the class, we may make connections with related fields, like language acquisition. This class will suit you if you are interested in linguistic meaning, are keen on analytical thinking and enjoy theory-building. Regular class participation and class homework are required.

2.4. Linguistik für Amerikanisten (Grundlagen B) B.EP.T1L+42.1 (AS)

2.5. Linguistik für Amerikanisten (Vertiefung) M.EP.021 (AS)

a) Lehrveranstaltung English Linguistics: An Overview

455741 **Überblicksvorlesung English Linguistics: Information structure**
Vorlesung SWS: 2; Anz. Teiln.: 40 *Eckardt, Regine*
Fr 10:15 - 11:45 Raum: Jacob-Grim SEP 0.250 , wöchentlich
Mo - mündliche Prüfung am: 30.09.2013

Organisatorisches Registration in Stud.IP: 25 Feb - 20 April 2013

Kommentar German and English differ in word order patterns. This causes problems in L2 learning for Germans and English learners alike. Current linguistic theory has revealed that word or-

der has a very different status in the two languages. English uses word order mainly to code grammatical relations in the clause. Consequently, word order is comparatively fixed. German, in contrast, makes use of word order variation in order to code information structure (i.e. focus/background, old/new information) and logical relations (scope, definite/indefiniteness). The lecture reviews the underlying logic of word order in English and German, and discusses the driving forces which shape sentences in either language.

Participants should have basic knowledge in syntax and semantics.

b) Linguistisches Vertiefungsseminar

2.6. Historische Sprachwissenschaft für Amerikanisten (Grundlagen) B.EP.T1M+T26 (AS)

452514	<p>Aufbaumodul 1: Introduction to Medieval English Literature and Culture Proseminar SWS: 2; Anz. Teiln.: 30 <i>Critten, Rory</i> Do 12:00 - 14:00 Raum: Verfügungs VG 4.104 , wöchentlich Do 12:00 - 14:00 Klausur am: 11.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013 Do 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs- klausur am: 26.09.2013</p>
Voraussetzungen	E-Proseminar B.EP.01
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
Kommentar	This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.
452527	<p>Aufbaumodul 1: Introduction to Medieval English Literature and Culture Proseminar SWS: 2; Anz. Teiln.: 30 <i>Schultze, Dirk</i> Do 10:00 - 12:00 Raum: Verfügungs VG 2.104 , wöchentlich Do 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am: 18.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013</p>
Voraussetzungen	E-Proseminar B.EP.01
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
Kommentar	This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

453029	<p>Aufbaumodul 1: Introduction to Medieval English Literature and Culture</p> <p>Proseminar SWS: 2; Anz. Teiln.: 30 <i>Schultze, Dirk</i></p> <p>Di 10:00 - 12:00 Raum: Verfügungs VG 4.104 , wöchentlich Di 10:00 - 12:00 Raum: Verfügungs VG 0.110 , Klausur am: 16.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013</p>
Voraussetzungen	E-Proseminar B.EP.01
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
Kommentar	This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.
455206	<p>Einführung in die historische Sprachwissenschaft</p> <p>E-Proseminar SWS: 2; Anz. Teiln.: 50 <i>Schultze, Dirk</i></p> <p>Di 18:00 - 20:00 Raum: Verfügungs VG 1.103 , wöchentlich Di 18:00 - 20:00 Klausur am: 23.07.2013</p>
Organisatorisches	Credits können für folgende Module erworben werden: B.EP.01, B.EP.T1M (Klausur, Anmeldung über E-PS).
Kommentar	This introductory course intends to give an overview of the different fields of (historical) linguistics, its terminology and methods (phonology, morphology, syntax, lexicon and semantics) as well as the grammatical structures of Modern English. Students learn about the most important developments in the history of the English language from its beginnings until now. In addition, different stages such as Old English, Middle English or Early Modern English are covered. These developments are viewed in light of cultural, historical and political transformation processes. Besides the linguistic focus, this course provides a first glimpse at English literature and culture of the Middle Ages.
458133	<p>Aufbaumodul 1: Introduction to Medieval English Literature and Culture</p> <p>Proseminar SWS: 2; Anz. Teiln.: 30 <i>Critten, Rory</i></p> <p>Do 08:30 - 10:00 Raum: Verfügungs VG 0.110 , wöchentlich Do 08:30 - 10:00 Klausur am: 11.07.2013 Fr - Abgabe Hausarbeit am: 30.08.2013 Do 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungsklausur am: 26.09.2013</p>
Voraussetzungen	E-Proseminar B.EP.01
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, B.EP.26, B.EP.T26, B.EP.43c und (Klausur).
Kommentar	This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with

a range of set texts from the entire medieval period (e.g. *The Anglo-Saxon Chronicle*, *Bede's Account of Caedmon*, *The Dream of the Rood*, or Chaucer's *Franklin's Tale*) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.

2.7. Historische Sprachwissenschaft für Amerikanisten (Vertiefung) M.EP.201

a) Vorlesung zur Mediävistik

453681 **Medieval Textual Culture**
Vorlesung SWS: 2; Anz. Teiln.: 160 *Rudolf, Winfried*
Do 14:15 - 15:45 Raum: ZHG ZHG009 , Einzeltermin am:
25.04.2013
Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich

Kommentar **Medieval Textual Culture**

This lecture course provides an overview over the materiality and intellectual background of medieval writing. It introduces students to the development of handwritten code and book production in medieval England, while offering insights into the attitudes towards the concepts of "text", "work", "authorship" and "intervention". Topics comprise the description, editing and reading of medieval handwriting, including the medieval attitudes to these processes, as well as the liturgical and non-liturgical contexts for the making and use of manuscripts.

b) Seminar zur englischen Sprachgeschichte

452473 **Reading and Editing the Medieval Manuscript**
Hauptseminar SWS: 2; Anz. Teiln.: 30 *Rudolf, Winfried*
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 10:00 - 12:00 Klausur am: 18.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b und M.EP.201 (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.

Kommentar "Back to the Manuscripts!" With this battle-cry E. G. Stanley, approved veteran of Anglo-Saxon studies, encouraged young students of medieval English in the year 1998 to shift their focus to the material text as the only reliable starting point for the study and appreciation of medieval language and textuality. This course seeks to follow in Stanley's footsteps by offering students an introduction to the description and analysis of medieval books and handwriting. Students will take their very first steps in deciphering, transcribing and translating medieval English texts as encountered in their material context. Aspects of editing as well as dating medieval texts on account of material and linguistic evidence will be addressed in this course. All primary texts will be provided.

Requirements: First session attendance is mandatory. Students may also wish to read in advance: Raymond Clemens and Timothy Graham, eds., *Introduction to Manuscript Studies* (Ithaca: Cornell UP, 2007).

458568 **Aufbaumodul 2: "So grete diuersite": English in Change**
Seminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*

Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
11.04.2013 Bis: 11.07.2013
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:
11.07.2013
Fr - Abgabe Hausarbeit am: 30.08.2013

Voraussetzungen Aufbaumodul 1, B.EP.204

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.301, B.EP.32, B.EP.43b, B.EP.43d, B.EP.T25, B.EP.T32 und M.EP.201 (Klausur), B.EP.25 (Hausarbeit). SKs nach Absprache in erster Sitzung.

Kommentar As if it had a life of its own, language is often treated like an organism that evolves from an original, "pure" state to a state of "decay", such attrition possibly leading to the death of the language. While such notions made sense in the nineteenth century, in the meantime the focus has shifted to the speakers of a given language who use it as an organon (a tool), adapting and modifying this tool to suit varying needs. Change, therefore, is the effect of the speakers' "invisible hand", and the modifications of the English language through the workings of such an "invisible hand" is the topic of this course. Since Middle English in particular is characterized by dramatic changes on many linguistic levels, we shall focus on this period including, however, occasional glances at earlier as well as later developments.

2.8. Geschichtswissenschaft für Amerikanisten M.Gesch.04a (AS)

458886

Der Vietnamkrieg

Vorlesung SWS: 2; Anz. Teiln.: 100

Terhoeven, Petra

Mi 10:00 - 12:00 Raum: Wald.26 0.701 , wöchentlich Von:
17.04.2013 Bis:

Mo - Abgabe Essay am: 16.09.2013

Mo - Portfolio am: 16.09.2013

Mi 10:00 - 12:00 Raum: Theologicu T01 , Klausur am: 17.07.2013

Mi - mündliche Prüfung am: 17.07.2013

Mo - Abgabe Hausarbeit am: 16.09.2013

Kommentar "There was more of it in Vietnam" - dieses unter amerikanischen Soldaten geflügelte Wort umschreibt die Schreckensdimension eines Krieges, in dem der Anteil von Zivilisten unter den Opfern höher lag und die USA mehr als doppelt so viel Munition einsetzten als im Zweiten Weltkrieg. Die Vorlesung untersucht den Konflikt in seinem Doppelcharakter als postkolonialer Auseinandersetzung und als Stellvertreterkrieg im Rahmen des Kalten Krieges.

Neben der Frage nach den Gründen für die Entgrenzung der Gewalt liegt ein besonderer Schwerpunkt auf den Rückwirkungen von Krieg und Niederlage auf die US-amerikanische Gesellschaft, aber auch auf den Folgen der militärisch-moralischen Katastrophe für das Bild der USA in der Welt, besonders innerhalb der Gesellschaften der europäischen Verbündeten.

Literatur *Erste Literaturhinweise:*

Marc Frey, Geschichte des Vietnamkriegs. Die Tragödie in Asien und das Ende des amerikanischen Traums, 9. Aufl. München 2010; Bernd Greiner, Krieg ohne Fronten. Die USA in Vietnam, 2. Aufl. Hamburg 2009; Christopher Goscha/Maurice Vaisse (Hg.), La guerre du Vietnam et l'Europe 1963-1973, Brüssel/Paris 2003; George C. Herring, America's Longest War. The United States and Vietnam 1950-1975, 4. Aufl. New York 2001; Charles Benedetti, An American Ordeal. The Antiwar Movement of the Vietnam Era, Syracuse/New York 1990.

459043 **Transnationale Geschichte des Dokumentarfilms von den Anfängen bis 1970**
 Masterseminar SWS: 2; Anz. Teiln.: 30 *Haas, Stefan*
 Mo - Abgabe Essay am: 16.09.2013
 Di 16:00 - 18:00 Raum: KWZ 1.731 , wöchentlich
 Di 16:00 - 18:00 Raum: Verfügungs VG 1.108 , Klausur am:
 09.07.2013
 Di 16:00 - 18:00 mündliche Prüfung am: 09.07.2013
 Mo - Abgabe Hausarbeit am: 16.09.2013

Kommentar Das Seminar behandelt die Geschichte des non-fiction Films von den Anfängen bis zu den politisch und gesellschaftlich bewegten 1970er Jahren. Unter kulturwissenschaftlicher Perspektive wird jeder Blick auf die Wirklichkeit zu einer Interpretation. Dadurch wird es möglich, dass selbst bei einem Kulturphänomen, das sich durch Distanz, Neutralität und Zurückhaltung definiert, im Subtext zeitspezifische Wirklichkeitswahrnehmungsweisen, politische Ideologien, soziale Utopien oder kulturelle Idealvorstellungen sichtbar werden. Daher werden wir im Seminar die Geschichte des Dokumentarfilms auch benutzen, um prägende politische, soziale und kulturellen Strukturen des 20. Jahrhunderts herauszuarbeiten. Themen werden unter anderem sein: der frühe ethnologische Film der 1910er und 1920er Jahre (Flaherty's berühmter Film *Nanook of the North* über das Leben der Inuit), der sowjetische Avantgardedokumentarfilm der 1920er Jahre (und seine Versuche, eine Filmsprache für eine revolutionäre neue Gesellschaft zu finden), den nationalsozialistischen Dokumentarfilm (u.a. Leni Riefenstahls Parteifilme), den alliierten Kriegspropagandadokumentationen des Zweiten Weltkrieges bis zum französischen *Cinéma Verité* und dem nordamerikanischen *Direct Cinema* der 1960er Jahre mit ihren Versuchen, eine direkte Filmsprache für eine sozialkritische Berichterstattung zu finden. Je nach Engagement der Beteiligten werden wir auch japanische und lateinamerikanische Filme integrieren können. Da Film ein Phänomen ist, das sowohl technische, ökonomische, soziale als auch kulturelle und ästhetische Aspekte vereint, werden wir am Beispiel des Dokumentarfilms auch darüber diskutieren, wie man ein komplexes Thema zeitgemäß in der Geschichtswissenschaft behandeln kann. Ein ausführlicher Syllabus steht zu Beginn der Veranstaltung auf stud.ip zur Verfügung.

2.9. Basismodul Komparatistik M.Kom.01

2.10. Altamerikanistik (Indigenous American Studies) B.LingAm.01

454053 **Indigene Kulturen und Gesellschaften der nordamerikanischen Plains**
 Seminar SWS: 2; Anz. Teiln.: 20 *Whittaker, Gordon*
 Mo 10:15 - 11:45 Raum: KWZ 0.601 , wöchentlich Von:
 15.04.2013 Bis:
 Fr - Abgabe Referat am: 12.07.2013

2.11. Kulturtheorie für Amerikanisten M.KAEE.105

458912 **Kulturtheorien**
 Vorlesung SWS: 2; Anz. Teiln.: 110 *Bendix, Regina;*
 Do 10:15 - 11:45 Raum: ZHG ZHG009 , Einzeltermin am:
 25.04.2013 *Lipp, Carola*
 Do 10:15 - 11:45 Raum: ZHG ZHG007 , wöchentlich
 Do 10:15 - 11:45 Raum: ZHG ZHG007 , Klausur am: 04.07.2013
 Mi 09:00 - 14:00 Raum: KWZ 0.603 , Klausur am: 16.10.2013

Organisatorisches	Für Studierende der Religionswissenschaften gibt es gesonderte Tutorien zur Vorlesung.
Bemerkung	Diese Veranstaltung wird auch in die Fächer Amerikanistik und Religionswissenschaften exportiert.
Kommentar	Kultur ist ein Begriff, der heute in vielen Disziplinen in verwirrend vielen Bedeutungen verwendet wird. In den meisten Fällen wird er gemäß der jeweiligen Fachtradition unterschiedlich interpretiert und begründet. Die Vorlesung versucht deshalb, einerseits einen Überblick über die Entwicklung des Kulturbegriffs und seines praktischen Gebrauchs in konkreten Forschungen zu geben und andererseits vertiefend in eine zentrale, in der Kulturanthropologie und Europäischen Ethnologie regelmäßig gebrauchte Theorie einzuführen. Vermittelt werden sollen damit Kenntnisse wichtigste Autoren und der von ihnen verwendeten Schlüsselbegriffe. Die Vorlesung soll gleichzeitig dazu befähigen, sich selbstständig Theorien und analytische Konzepte zu erarbeiten und diese für eigene Fragestellungen zu operationalisieren. Die Modulprüfung besteht in einer Klausur von 90 Minuten (in der vorletzten Semesterwoche). Eine Leseliste zur Nachbereitung wird jeweils zu den Veranstaltungen ausgegeben.

2.12. Politisches Denken Heute. Zivilgesellschaft, Globalisierung und Menschenrechte M.Pol.1

862449	Politische Ethik in der Praxis	
	Seminar SWS: 2; Anz. Teiln.: 30	<i>Reese-Schäfer, Walter</i>
	Mo 16:15 - 17:45 Raum: Oec OEC 1.162 , wöchentlich Von: 08.04.2013 Bis: 08.07.2013	
	Fr 24:00 - Vortrag mit schriftlicher Ausarbeitung am: 30.08.2013	
Organisatorisches	Diese Lehrveranstaltung ist auch geöffnet für das Modul M.Pol.5 "Vertiefende Politische Theorie"	
Bemerkung		
Literatur		
Nachweis	Regelmäßige aktive Teilnahme. Vortrag mit schriftlicher Ausarbeitung auf dem Niveau einer Hauptseminararbeit (20-24 S.), die außer in den ersten drei Sitzungen zum Zeitpunkt des Referats vorliegen muß. Zur Vervollständigung des Moduls kann jedes beliebige andere Seminar im Bereich Politische Theorie und Ideengeschichte belegt werden.	

2.13. Literaturwissenschaft Spanisch II M.Rom.Spa.32

2.14. Wahldisziplin Landeswissenschaft Spanisch II M.Rom.Spa.53

2.15. Vertiefungsmodul Fachwissenschaften (Spanisch Lehramt) M.Spa.L.302

2.16. Cultural History of American Literature I M.AS.03a

a) Vorlesung I

458933	Postmodernism, New Ethnic Literatures, Recent Developments: U.S. Literature from the Second World War to the Age of Hegemony (A Cultural History of American Literature VI.)	
	Vorlesung SWS: 2; Anz. Teiln.: 170	<i>Spengler, Birgit</i>
	Di 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich	
	Di 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 16.07.2013	

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 24.09.2013
Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 02.10.2013

Kommentar

Having emerged from World War II as a world power, the United States faced numerous problems of cultural self-definition in the second half of the twentieth century. While the Cold War imposed a role of international leadership on the nation, American culture was frequently ambivalent about its new position in the world. Domestic developments and crises - such as the advent of a post-industrial economical order, suburbanization, a new protest culture, the decline of the liberal consensus, political assassinations, culture wars, 9/11-contributed to a widespread sense of unease concerning the meaning and coherence of American culture. Today, after the end of the Cold War and with the onset of America's military hegemony and its possible economic decline, many of these problems of self-identification have been radicalized in unexpected ways. Cultural production within this era was almost always innovative, often playful, frequently belligerent, sometimes outrageous and hilarious. It gave us the Beat Movement, the counter-culture of the sixties, pop art, the New Hollywood, postmodernism, new ethnic literatures, cyberpunk, neo-realism, HBO, McSweeney"s, and the Internet.

In this lecture course, we will discuss selected phases and moments of American cultural and literary history after World War II. Readings will include poetry, drama, fiction, and non-fictional texts by authors from a variety of ethnic backgrounds such as Sylvia Plath, Robert Lowell, Adrienne Rich, Allen Ginsberg, Frank O'Hara, Naomi Shihab Nye, August Wilson, Suzan Lori Parks, Tony Kushner, Thomas Pynchon, Paul Auster, Toni Morrison, Jhumpa Lahiri, Edwidge Danticat, Philip Roth, Grace Paley, Cynthia Ozick, Louise Erdrich, Sherman Alexie, Tim O'Brien, Lauren Groff, Siri Hustvedt, Diana Abu-Jaber, and others. The final selection of texts will be available at the beginning of the semester (see syllabus).

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. E). Additional texts will be made available in a reader at the copyshop "Klartext."

b) Vorlesung II

458933

Postmodernism, New Ethnic Literatures, Recent Developments: U.S. Literature from the Second World War to the Age of Hegemony (A Cultural History of American Literature VI.)

Vorlesung SWS: 2; Anz. Teiln.: 170

Spengler, Birgit

Di 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich

Di 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 16.07.2013

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 24.09.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 02.10.2013

Kommentar

Having emerged from World War II as a world power, the United States faced numerous problems of cultural self-definition in the second half of the twentieth century. While the Cold War imposed a role of international leadership on the nation, American culture was frequently ambivalent about its new position in the world. Domestic developments and crises - such as the advent of a post-industrial economical order, suburbanization, a new protest culture, the decline of the liberal consensus, political assassinations, culture wars, 9/11-contributed to a widespread sense of unease concerning the meaning and coherence of American culture. Today, after the end of the Cold War and with the onset of

America's military hegemony and its possible economic decline, many of these problems of self-identification have been radicalized in unexpected ways. Cultural production within this era was almost always innovative, often playful, frequently belligerent, sometimes outrageous and hilarious. It gave us the Beat Movement, the counter-culture of the sixties, pop art, the New Hollywood, postmodernism, new ethnic literatures, cyberpunk, neo-realism, HBO, McSweeney's, and the Internet.

In this lecture course, we will discuss selected phases and moments of American cultural and literary history after World War II. Readings will include poetry, drama, fiction, and non-fictional texts by authors from a variety of ethnic backgrounds such as Sylvia Plath, Robert Lowell, Adrienne Rich, Allen Ginsberg, Frank O'Hara, Naomi Shihab Nye, August Wilson, Suzan Lori Parks, Tony Kushner, Thomas Pynchon, Paul Auster, Toni Morrison, Jhumpa Lahiri, Edwidge Danticat, Philip Roth, Grace Paley, Cynthia Ozick, Louise Erdrich, Sherman Alexie, Tim O'Brien, Lauren Groff, Siri Hustvedt, Diana Abu-Jaber, and others. The final selection of texts will be available at the beginning of the semester (see syllabus).

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. E). Additional texts will be made available in a reader at the copyshop "Klartext".

2.17. Cultural History of American Literature II M.AS.03b

453024

Directed Reading Course: A Cultural History of American Literature VI (5.-6. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Otten, Birte

Mi 08:30 - 10:00 Raum: Verfügungs VG 1.106 , wöchentlich

Mi - Abgabe Hausarbeit am: 17.07.2013

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in this semester's lecture series. The overall reading assignments for the DRC are listed as Minimum Requirements on the syllabus of the lecture series; the specific assignments for individual sessions will be scheduled by your instructors in class. In order to attend a DRC, it is not necessary to attend the lecture course on the same material. Parallel attendance of the lecture course (or study of secondary literature or additional primary texts) will deepen your understanding of the overall period in question, but the purpose and scope of the DRC is different from the purpose and scope of the lecture course. (Hence, the DRC is not a tutorial for the lecture course!)

In order to better accommodate the needs of the various educational stages, we have divided the reading courses according to the depth of background. If at all possible please attend the reading course geared toward your current point of studies. However, as each reading course will cover the same material, this material will be equally novel to each group of students. Thus, if there is a scheduling conflict with other courses, you can attend any of the reading courses, no matter how far advanced you are in your studies.

The following key skills ("Schlüsselkompetenzen") can be obtained in this course: SK.EP.E1-2, SK.EP.E1-4.

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

453025

Directed Reading Course: A Cultural History of American Literature VI (1.-2. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20
 Mi 14:00 - 16:00 Raum: Wald.26 0.701 , Einzeltermin am:
 26.06.2013
 Mi 16:00 - 18:00 Raum: Verfügungs VG 4.106 , wöchentlich
 Mi - Abgabe Hausarbeit am: 17.07.2013

Sulimma, Maria

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in this semester's lecture series. The overall reading assignments for the DRC are listed as Minimum Requirements on the syllabus of the lecture series; the specific assignments for individual sessions will be scheduled by your instructors in class. In order to attend a DRC, it is not necessary to attend the lecture course on the same material. Parallel attendance of the lecture course (or study of secondary literature or additional primary texts) will deepen your understanding of the overall period in question, but the purpose and scope of the DRC is different from the purpose and scope of the lecture course. (Hence, the DRC is not a tutorial for the lecture course!)

In order to better accommodate the needs of the various educational stages, we have divided the reading courses according to the depth of background. If at all possible please attend the reading course geared toward your current point of studies. However, as each reading course will cover the same material, this material will be equally novel to each group of students. Thus, if there is a scheduling conflict with other courses, you can attend any of the reading courses, no matter how far advanced you are in your studies.

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
 SK.EP.E1-2, SK.EP.E1-4.

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

457909

Directed Reading Course: A Cultural History of American Literature VI (3.-4. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20
 Di 10:00 - 12:00 Raum: Verfügungs VG 3.106 , wöchentlich
 Mi - Abgabe Hausarbeit am: 17.07.2013

Otten, Birte

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in this semester's lecture series. The overall reading assignments for the DRC are listed as Minimum Requirements on the syllabus of the lecture series; the specific assignments for individual sessions will be scheduled by your instructors in class. In order to attend a DRC, it is not necessary to attend the lecture course on the same material. Parallel attendance of the lecture course (or study of secondary literature or additional primary texts) will deepen your understanding of the overall period in question, but the purpose and scope of the DRC is different from the purpose and scope of the lecture course. (Hence, the DRC is not a tutorial for the lecture course!)

In order to better accommodate the needs of the various educational stages, we have divided the reading courses according to the depth of background. If at all possible please attend the reading course geared toward your current point of studies. However, as each reading course will cover the same material, this material will be equally novel to each group of students. Thus, if there is a scheduling conflict with other courses, you can attend any of the reading courses, no matter how far advanced you are in your studies.

The following key skills ("Schlüsselkompetenzen") can be obtained in this course:
SK.EP.E1-2, SK.EP.E1-4.

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 1 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

458933

Postmodernism, New Ethnic Literatures, Recent Developments: U.S. Literature from the Second World War to the Age of Hegemony (A Cultural History of American Literature VI.)

Vorlesung SWS: 2; Anz. Teiln.: 170

Spengler, Birgit

Di 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich

Di 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 16.07.2013

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungsklausur am: 24.09.2013

Mi 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungsklausur am: 02.10.2013

Kommentar

Having emerged from World War II as a world power, the United States faced numerous problems of cultural self-definition in the second half of the twentieth century. While the Cold War imposed a role of international leadership on the nation, American culture was frequently ambivalent about its new position in the world. Domestic developments and crises - such as the advent of a post-industrial economical order, suburbanization, a new protest culture, the decline of the liberal consensus, political assassinations, culture wars, 9/11-contributed to a widespread sense of unease concerning the meaning and coherence of American culture. Today, after the end of the Cold War and with the onset of America's military hegemony and its possible economic decline, many of these problems of self-identification have been radicalized in unexpected ways. Cultural production within this era was almost always innovative, often playful, frequently belligerent, sometimes outrageous and hilarious. It gave us the Beat Movement, the counter-culture of the sixties, pop art, the New Hollywood, postmodernism, new ethnic literatures, cyberpunk, neo-realism, HBO, McSweeney"s, and the Internet.

In this lecture course, we will discuss selected phases and moments of American cultural and literary history after World War II. Readings will include poetry, drama, fiction, and non-fictional texts by authors from a variety of ethnic backgrounds such as Sylvia Plath, Robert Lowell, Adrienne Rich, Allen Ginsberg, Frank O'Hara, Naomi Shihab Nye, August Wilson, Suzan Lori Parks, Tony Kushner, Thomas Pynchon, Paul Auster, Toni Morrison, Jhumpa Lahiri, Edwidge Danticat, Philip Roth, Grace Paley, Cynthia Ozick, Louise Erdrich, Sherman Alexie, Tim O'Brien, Lauren Groff, Siri Hustvedt, Diana Abu-Jaber, and others. The final selection of texts will be available at the beginning of the semester (see syllabus).

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. E). Additional texts will be made available in a reader at the copyshop "Klartext."

2.18. Introduction to Literary, Cultural, and Media Theory B.AS.04

452398

Introducing Critical Theory I: Approaches in Literary and Cultural Studies

Vorlesung SWS: 2; Anz. Teiln.: 80

Tischleder, Bärbel

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , wöchentlich
Mo 14:00 - 16:00 Raum: ZHG ZHG004 , Klausur am: 15.07.2013
Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 24.09.2013

Kommentar

The first part of the lecture series introduces relevant theoretical approaches, critical thinkers and traditions in the field of literary and cultural studies: Structuralism & Semiotics, Deconstruction, Poststructuralism, Postmodernism, Marx and (Post-)Marxism, Psychoanalysis, New Historicism, Postcolonial Theory and Diaspora Studies, Gender and Queer Studies, Theories of Race and Ethnicity, and Theories of Affect and Everyday Life.

Individual theorists discussed in the lecture are Louis Althusser, Benedict Anderson, Mikhail Bakhtin, Roland Barthes, Simone de Beauvoir, Homi Bhabha, Pierre Bourdieu, Judith Butler, Michel de Certeau, Hélène Cixous, Jacques Derrida, W.E.B. Du Bois, Sigmund Freud, Michel Foucault, Henri Louis Gates, Sandra Gilbert, Susan Gubar, Judith Halberstam, Linda Hutcheon, Frederic Jameson, Julia Kristeva, Jacques Lacan, Teresa de Lauretis, Jean-François Lyotard, Claude Lévi-Strauss, Toni Morrison, Edward Said, Ferdinand de Saussure, Eve Kosofsky Sedgwick, Victor Shklovsky, Gayatri Spivak, Cornel West, and Hayden White. Single lectures will focus on either a particular theoretical approach or school, or on major thinkers that have had considerable influence on the development of critical thought in literary and cultural studies.

The second part of the lecture series, "Approaches and Methods in Media Studies," to be offered in the winter term 2013/14, will focus on media theory and Cultural Studies, including theories of single media such as film, television, the computer and other digital technologies, material culture studies and actor-network theory.

The two-semester lecture series aims at introducing students to major approaches, traditions and key figures as well as critical methods in the field of literary, cultural and media theory.