

MA-Studiengang

I. Kerncurriculum

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

a) Kulturwissenschaftliches Seminar

4501773

Advanced Cultural History and Rhetoric / alte PO: American Cultural History II: Radical Rhetoric(s): Political Extremism in America from the Revolution to the Present Day

Übung SWS: 2; Anz. Teiln.: 35

Zappe, Florian

Di 14:00 - 16:00 Raum: Verfügungs VG 4.102 , wöchentlich

Di - Abgabe Hausarbeit am: 14.07.2015

Di 14:00 - 16:00 Raum: KWZ 0.602 , Klausur am: 21.07.2015

Di - Klausurähnliche Hausarbeit am: 21.07.2015

Kommentar

In his introduction to the recent anthology *Extremism in America* (2014), George Michael noted that "[p]olitical extremism has a long tradition in the United States. Numerous radical protest and dissident movements have punctuated American history. In fact, the American republic was born in revolt against the British Crown as the colonial rebels sought self-government and independence from England."

This class will retrace this tradition by analyzing the rhetoric manifestations of radical political positions in US history. Besides canonical texts such as Thomas Paine's pamphlet *Common Sense* (1776) or Henry David Thoreau's essay "Resistance to Civil Government" (1849), the reading list will include – among others – examples from the context of the radical left of the 1930s (the "Red Decade") , the McCarthy era, Randian libertarianism, various radical movements of the 1960s (the student left, the Civil Rights movement, radical feminism, the Black Panther Party), or the Tea Party Movement of the new millennium.

By interpreting these texts in their specific political and cultural contexts, we will also discuss how certain factors, discourses, and paradigms define a particular political position as "extremist" at a particular historic moment.

Texts: Class readings will be made available on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 March and 03 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Important: Please note that at the beginning of the winter semester 14/15 new study regulations ('Prüfungs- und Studienordnung') were implemented. As part of the new system, the old "American Cultural History II" class has slightly changed in its thematic focus and concern. If you continue to study under the old system, this class still counts for the 'old' modules B.AS.31.2; B.AS.31.Mp]. Under the new regulations, this class is the second part of module B.AS.202.

MA students: Please note that this class counts as the first part of module M.AS.01 (in lieu of the old "Advanced American Cultural Studies" class).

For further information: Florian.Zappe@phil.uni-goettingen.de

b) Kulturtheoretisches oder medienwissenschaftliches Seminar

4500913

Ruin Photography and the Post-Industrial City

Proseminar SWS: 2; Anz. Teiln.: 35
 Do - Präsentation am: 23.07.2015
 Do 14:00 - 16:00 Raum: Verfügungs VG 1.102 , wöchentlich
 Do 14:00 - 16:00 Prüfungsvorleistung am: 16.07.2015
 Fr - Abgabe Hausarbeit am: 28.08.2015

Köhler, Susann

Kommentar

This seminar will explore the American post-industrial city through the lens of contemporary ruin photography. Urban ruin photography is a cultural practice that has developed an elegiac look upon urban decay, vulnerability and loss. We will analyze the aesthetic form and history of the genre and critically discuss its documentary value. We will look at influential photobooks including those of Camilo J. Vergara, who has documented urban decay in America's rust-belt region from the 1990s onwards, Yves Marchand and Romain Meffre's book *The Ruins of Detroit* (2010), and at representations of Pittsburgh's and Cleveland's steel production landscape. We will interrogate the ideas, symbols and visions implicit in the way ruin photography represents these American cities and bring photographic examples in relation to relevant social, political and economic contexts of the deindustrialization process. Over the course of the semester, students will critically engage in the process of reading photobooks and discuss the role of photography in the representation and commemoration of historic events.

Texts and photographic material will be made available at the beginning of the semester.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 March and 03 April is required. All news concerning this class will be posted on Stud.IP as well. For final registration, participants need to attend the first session of class.

Important: As a mandatory prerequisite for this class as part of modules B.EP.44, B.AS.103, and B.AS.32, students need to have successfully completed the "Introduction to Film and Media Analysis" class of the same module.

457779

American Painting

Proseminar SWS: 2; Anz. Teiln.: 35
 Mo - Präsentation am: 20.07.2015
 Mo 12:00 - 14:00 Raum: KWZ 0.602 , wöchentlich
 Mo - Prüfungsvorleistung am: 13.07.2015
 Fr - Abgabe Hausarbeit am: 28.08.2015

Monot, Pierre-Héli

Literatur

This course aims to provide both general theoretical skills in media studies and an introduction to one of the most fascinating chapters in American cultural history: the emergence of an "American Art Scene" in the early decades of the 19th century and its transformation into a fragmentary, competition-driven set of artistic movements up until the 1970s. We will look at numerous examples from various art schools from the Hudson River School onwards, and then pay special attention to the transformations of the American Art scene during the Second World War. The arrival in the United States of European immigrant artists from the early 1930s onwards, as well as the development of an "arts business," with its prizes, grants and experts, will be a focus of the latter part of this course.

Any student of American culture will no doubt have considered the strong presence of the visual arts in American literature; consequently, we will read a few short classic texts that deal directly with the visual arts (notably Henry James's short story "The Real Thing", and Clement Greenberg's essays "Modernist Painting" and "Avant-Garde and Kitsch"). We will also watch a documentary movie about Abstract Expressionism. Special attention will be paid to the revision and widening of the visual arts canon in recent years.

A final reading list will be posted on Stud.IP at the beginning of the semester.

Texts: Texts and pictures will be made available on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 March and 03 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Important: As a mandatory prerequisite for this class as part of modules B.EP.44, B.AS.103, and B.AS.32, students need to have successfully completed the "Introduction to Film and Media Analysis" class of the same module.

1.2. American Literature M.AS.2

a) Seminar Fortgeschrittene Literatur- und Kulturtheoretische Analyse und Interpretation

4500758

Clash of Civilizations in the Early Republic

Hauptseminar SWS: 2; Anz. Teiln.: 35

Gross, Andrew S.

Fr - Abgabe Essay am: 28.08.2015

Do 12:00 - 14:00 Raum: Theologicu T0.133 , wöchentlich

Do - Prüfungsvorleistung am: 16.07.2015

Do - mündliche Prüfung am: 23.07.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar

This course will explore some of the numerous accounts of Barbary piracy and white slavery, fictional and non-fictional, written after the Revolutionary War. Barbary captivity narratives were a popular and diverse genre first appearing in the seventeenth century, simultaneously with Indian captivity narratives, and reaching the peak of their popularity in the middle of the nineteenth century, when slave narratives were also widely circulated and read. All three genres survived in popular forms well into the twentieth century, and they are linked not only chronologically, but in style and concerns. Benjamin Franklin, Samuel Sewall (*The Selling of Joseph*, 1700), and Charles Sumner (*White Slavery in the Barbary States*, 1853), were among the most prominent figures to explore the abolitionist potential of Barbary captivity narratives. They sought to imprecate the American (or British) enslavement of Africans by depicting the horrors of the North African enslavement of Americans.

The narratives that we will discuss develop this cross cultural analogy, but they go beyond moral condemnation and domestic critique to pursue an ethnographic or anthropological line of inquiry they have in common with other travel narratives of the time. This step beyond domestic analogy has to do with the fact that American Barbary captives were sailors and adventurers, in contrast to slaves in the Americas who were born in captivity or kidnapped from their native lands. These adventurers encountered other cultures and religions from a position of absolute but temporary subordination; they were among the returnees, or fictionally embellished the testimonials of returnees for an audience of their compatriots. These compatriots had views of Islam and North Africa that were colored by what we have come to call "orientalism," a set of preconceptions about cultural, religious, and political difference, in which arguments about barbarism (probably implicit in the etymology of Barbary) and civilization reinforce but are not identical to arguments about race. The Barbary captivity narratives, fictional and non-fictional, thus offer an early example of what many today call the "clash of civilizations." To the cultural and symbolic issues involved in this clash must be added early concerns about foreign and domestic politics. The Algerian captive dilemma was perhaps the most severe diplomatic crisis faced by the new republic—one that eventually resulted in the founding of the U.S. Navy and the first post-revolutionary victory in the Tripoli War (1801-05). The Barbary captivity narratives reveal the weakness, moral hypocrisy, and inexperience of the new nation (often deliberately), but

they are also a vehicle through which the United States emerges as an international force.

Required reading:

Royall Tyler, *The Algerine Captive* (novel)

Charles Burr Todd, *Life and Letters of Joel Barlow: Poet, Statesman, Philosopher*, Ch. VI, 115-150, (biography, copies will be provided); and Barlow's "Advice to a Raven in Russia" (poem, copies to be provided)

Peter Markoe, *The Algerine Spy in Pennsylvania* (novel)

Susanna Rowson, *Slaves in Algiers* (drama)

Paul Baepler, *White Slaves, African Masters* (anthology)

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Independent Study: Please note that this class also has independent study components (as part of modules B.AS.08; B.AS.09; B.AS.401; B.AS.402; B.EP.51; M.EP.04b; M.EP.09b; M.AS.02)

4501581

Representations of History in Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte Johanna

Mo 14:00 - 16:00 Raum: Philosoph. PH20 , Einzeltermin am: 04.05.2015

Fr - Abgabe Präsentation Ausarbeitung am: 28.08.2015

Fr - Abgabe Essay am: 28.08.2015

Di 10:00 - 12:00 Raum: Verfügungs VG 2.104 , wöchentlich

Di - Prüfungsvorleistung am: 14.07.2015

Di - mündliche Prüfung am: 14.07.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar

When the Canadian scholar and writer Robert Kroetsch stated that "identity [...] emerges as the ability to speak in one's own voice [...] in a sense [Canadians] haven't got an identity until somebody tells [their] story", he implicitly referred the ongoing and multi-faceted attempts to establish a specific national identity, i.e. one that is based on the Canadian notion of multiculturalism, by writing about the country's past. Over the last decades history has figured prominently in Canadian literature, to the extent that Linda Hutcheon, analyzing novels written in Canada, categorized a subtype of the contemporary novel as "historiographic metafiction". Having recourse to this concept as well as other approaches to writing about history and exploring the intersection of identity, migration and 'culture', we will read and discuss a selection of contemporary Canadian novels.

Readings: Rudy Wiebe, *A Discovery of Strangers*; Guy Vanderhaeghe, *The Englishman's Boy*; Michael Ondaatje, *In the Skin of a Lion*; Jane Urquhart, *The Underpainter*, and Padma Viswanathan, *The Ever After of Ashwin Rao*.

Registration: in StudIP (until April 10)

458837

Chicago: Urban Life, Literature, and the Arts

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

Fr - Abgabe Essay am: 28.08.2015

Di 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 16:00 - 18:00 wöchentlich

Mi - Prüfungsvorleistung am: 15.07.2015

Mi - mündliche Prüfung am: 22.07.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar

Chicago grew from a prairie trading post into a major metropolis during the nineteenth century. In this course, we will consider the ways in which urban life and the built environment of the city are represented and imagined in literary texts, visual and graphic art, music, and architecture. The seminar approaches Chicago's cultural history by inquiring about the geographical conditions, historical events, and social and economic influences that have contributed to its development. We consider it as a center of agriculture and trade, an industrial city, a metropolis known for its art and architecture—renowned buildings, museums, and public art installations—and a city with a rich African American tradition, particularly Chicago Blues and poetry.

Reading excerpts from William Cronon's historical account of Chicago as a city of the West, we will contemplate its geographical setting within the larger region of the Midwest and its role as a central hub for the exchange and transportation of goods, capital, and people. We explore how writers and artists tried to express the experience of modern urban life in words and images: Chicago as a city of workers, labor movements, and reform efforts (Upton Sinclair's *The Jungle* and Jane Addams' *Hull House* reform project), the significance of urban spaces, leisure activities, and consumer culture at the turn of the twentieth century (Dreiser's *Sister Carrie*). The course also addresses historical events that played a major role for the sociocultural development of Chicago's neighborhoods, among them the Great Chicago Fire of 1871, the World's Columbian Exposition on the shore of Lake Michigan in 1893, the Great Migration of African Americans in the twentieth century, and the cultural impact of diverse immigrant groups. Finally, we will look into current efforts of local artists and communities to rebuild poor and depleted neighborhoods on Chicago's South Side (Theaster Gates, Dan Peterman).

Readings for the course include excerpts from William Cronon's *Nature Metropolis* (1991), Lauren Rabinovitz's *For the Love of Pleasure* (1998) and Thomas Dyja's *The Third Coast* (2013). We will discuss fiction, nonfiction, and poetry by Jane Addams, Gwendolyn Brooks, Willa Cather, Theodore Dreiser, Stewart Dybek, James T. Farrell, Carl Sandberg, Upton Sinclair, Margaret Walker, Chris Ware, Richard Wright and other writers.

Requirements:

1. Regular attendance and active participation in class. It is expected that all texts assigned for the course are read thoroughly in advance of the respective course meetings.
2. Students will prepare study questions and lead part of the class discussion in one seminar session; you can sign up for an individual session in the first meeting on April 14.
3. Term paper / research report (or oral exam): more detailed information will be provided during the course of the semester.

Please acquire a copy and **read the following texts in advance:**

Richard Wright's novel *Native Son* (1940). Vintage Classics, ISBN 978-0099282938. Please buy this affordable paper back edition so that we all have the same page numbers.

Chris Ware, *Building Stories* (2012). This graphic novel has an unconventional form: it comes in a large box set that contains thirteen different items of colorfully printed materials – books, broadsheets, flip books, and newspapers. In order to properly "read" these different parts you should get your own copy or share one with another student. Considering what you get, the price for this work of art is quite reasonable.

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b) Seminar Fortgeschrittene Literatur- und Kulturgeschichtliche Analyse und Interpretation

4500758

Clash of Civilizations in the Early Republic

Hauptseminar SWS: 2; Anz. Teiln.: 35

Gross, Andrew S.

Fr - Abgabe Essay am: 28.08.2015

Do 12:00 - 14:00 Raum: Theologicu T0.133 , wöchentlich

Do - Prüfungsvorleistung am: 16.07.2015

Do - mündliche Prüfung am: 23.07.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar

This course will explore some of the numerous accounts of Barbary piracy and white slavery, fictional and non-fictional, written after the Revolutionary War. Barbary captivity narratives were a popular and diverse genre first appearing in the seventeenth century, simultaneously with Indian captivity narratives, and reaching the peak of their popularity in the middle of the nineteenth century, when slave narratives were also widely circulated and read. All three genres survived in popular forms well into the twentieth century, and they are linked not only chronologically, but in style and concerns. Benjamin Franklin, Samuel Sewall (*The Selling of Joseph*, 1700), and Charles Sumner (*White Slavery in the Barbary States*, 1853), were among the most prominent figures to explore the abolitionist potential of Barbary captivity narratives. They sought to imprecate the American (or British) enslavement of Africans by depicting the horrors of the North African enslavement of Americans.

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4501581

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Fr - Abgabe Essay am: 28.08.2015

Di 10:00 - 12:00 Raum: Verfügungs VG 2.104 , wöchentlich

Di - Prüfungsvorleistung am: 14.07.2015

Di - mündliche Prüfung am: 14.07.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

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Mi - mündliche Prüfung am: 22.07.2015

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

a) Amerikanistisches Seminar

4500758

Clash of Civilizations in the Early Republic

Hauptseminar SWS: 2; Anz. Teiln.: 35

Gross, Andrew S.

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4501581

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Di - mündliche Prüfung am: 14.07.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar When the Canadian scholar and writer Robert Kroetsch stated that “identity [...] emerges as the ability to speak in one’s own voice [...] in a sense [Canadians] haven’t got an identity until somebody tells [their] story”, he implicitly referred the ongoing and multi-faceted attempts to establish a specific national identity, i.e. one that is based on the Canadian notion of multiculturalism, by writing about the country’s past. Over the last decades history has figured prominently in Canadian literature, to the extent that Linda Hutcheon, analyzing novels written in Canada, categorized a subtype of the contemporary novel as “historiographic metafiction”. Having recourse to this concept as well as other approaches to writing about history and exploring the intersection of identity, migration and ‘culture’, we will read and discuss a selection of contemporary Canadian novels.

Readings: Rudy Wiebe, *A Discovery of Strangers*; Guy Vanderhaeghe, *The Englishman’s Boy*; Michael Ondaatje, *In the Skin of a Lion*; Jane Urquhart, *The Underpainter*, and Padma Viswanathan, *The Ever After of Ashwin Rao*.

Registration: in StudIP (until April 10)

458837

Chicago: Urban Life, Literature, and the Arts

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

Fr - Abgabe Essay am: 28.08.2015

Di 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 16:00 - 18:00 wöchentlich

Mi - Prüfungsvorleistung am: 15.07.2015

Mi - mündliche Prüfung am: 22.07.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar Chicago grew from a prairie trading post into a major metropolis during the nineteenth century. In this course, we will consider the ways in which urban life and the built environment of the city are represented and imagined in literary texts, visual and graphic art, music, and architecture. The seminar approaches Chicago’s cultural history by inquiring about the geographical conditions, historical events, and social and economic influences that have contributed to its development. We consider it as a center of agriculture and trade, an industrial city, a metropolis known for its art and architecture—renowned buildings, museums, and public art installations—and a city with a rich African American tradition, particularly Chicago Blues and poetry.

Reading excerpts from William Cronon’s historical account of Chicago as a city of the West, we will contemplate its geographical setting within the larger region of the Midwest and its role as a central hub for the exchange and transportation of goods, capital, and people. We explore how writers and artists tried to express the experience of modern urban life in words and images: Chicago as a city of workers, labor movements, and reform efforts (Upton Sinclair’s *The Jungle* and Jane Addams’ *Hull House* reform project), the significance of urban spaces, leisure activities, and consumer culture at the turn of the twentieth century (Dreiser’s *Sister Carrie*). The course also addresses historical events that played a major role for the sociocultural development of Chicago’s neighborhoods, among them the Great Chicago Fire of 1871, the World’s Columbian Exposition on the shore of Lake Michigan in 1893, the Great Migration of African Americans in the twentieth century, and the cultural impact of diverse immigrant groups. Finally, we will look into current efforts of local artists and communities to rebuild poor and depleted neighborhoods on Chicago’s South Side (Theaster Gates, Dan Peterman).

Readings for the course include excerpts from William Cronon’s *Nature Metropolis* (1991), Lauren Rabinovitz’s *For the Love of Pleasure* (1998) and Thomas Dyja’s *The Third Coast* (2013). We will discuss fiction, nonfiction, and poetry by Jane Addams, Gwen-

dolyn Brooks, Willa Cather, Theodore Dreiser, Stewart Dybek, James T. Farrell, Carl Sandberg, Upton Sinclair, Margaret Walker, Chris Ware, Richard Wright and other writers.

Requirements:

1. Regular attendance and active participation in class. It is expected that all texts assigned for the course are read thoroughly in advance of the respective course meetings.
2. Students will prepare study questions and lead part of the class discussion in one seminar session; you can sign up for an individual session in the first meeting on April 14.
3. Term paper / research report (or oral exam): more detailed information will be provided during the course of the semester.

Please acquire a copy and **read the following texts in advance:**

Richard Wright's novel *Native Son* (1940). Vintage Classics, ISBN 978-0099282938. Please buy this affordable paper back edition so that we all have the same page numbers.

Chris Ware, *Building Stories* (2012). This graphic novel has an unconventional form: it comes in a large box set that contains thirteen different items of colorfully printed materials – books, broadsheets, flip books, and newspapers. In order to properly "read" these different parts you should get your own copy or share one with another student. Considering what you get, the price for this work of art is quite reasonable.

Registration: Binding (!) registration on Stud.IP between 01 March and 03 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Independent Study: Please note that this class also has independent study components (as part of modules B.AS.08; B.AS.09; B.AS.401; B.AS.402; B.EP.51; M.EP.04b; M.EP.09b; M.AS.02)

b) Amerikanistisches Kolloquium

452668

Kolloquium (BA & MA): Current Issues in North American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

Mo 18:00 - 20:00 Präsentation am: 13.07.2015

Mo 18:00 - 20:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Mo 18:00 - 20:00 mündliche Prüfung am: 13.07.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

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 before the beginning of the semester.

If you wish to take this colloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09; B.AS.501) 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.

Students who wish to take this class as part of module M.EP.09b and who need to write a 'Forschungsbericht' as a 'Prüfungsleistung' in this module, too, are asked to contact Prof. Tischleder before the beginning of the semester.

Please also note that we also recommend to take this colloquium as a voluntary component of module B.EP.51, i.e., before you prepare your B.A. thesis in American Studies. While you will not be given credit for the colloquium in the context of this module, participation is still highly recommended.

Registration: Binding (!) registration on Stud.IP between 01 March and 03 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

For further information: Tischleder@phil.uni-goettingen.de

452708

Forschungskolloquium: North American Studies

Kolloquium SWS: 2; Anz. Teiln.: 10

Tischleder, Bärbel

Mi 16:00 - 18:00 Raum: Universität HDW 1.122 , Einzeltermin am:
15.07.2015

Mi 16:00 - 18:00 Raum: Universität HDW 2.112 , wöchentlich

Kommentar

This colloquium offers a forum to discuss current research projects of doctoral and post-doc candidates in the field of North American Studies, both from Göttingen and other universities. We also consider cutting-edge work and new approaches and theories of the field.

Current research topics of the American Studies faculty members include but are not restricted to New Materialisms and obsolescence, narrative world building in serial television, contemporary American poetry and small presses, Middlebrow Studies, literary production in the digital age, late modernism and literary postmodernism. Attendance by invitation only.

II. Interdisziplinäre Wahlmodule

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

4500530

Scottish Poetry of the Late 18th Century and Romantic Period--Edinburgh Summer School 2015

Proseminar SWS: 2; Anz. Teiln.: 15

Schaff, Barbara

Kommentar

Following the phenomenal success of James McPherson's *Poems of Ossian* (1763), Scottish Poetry increasingly developed particular thematic interests and forms to express ideas of a distinctive national identity. This course will explore pre-Romantic and Romantic poetry that moves towards a Scottish national poetical tradition, addressing Scottish history, landscape and people. A particular focus will be on the works of James McPherson,

Robert Burns, Joanna Baillie and Walter Scott. The last two sessions will be devoted to contemporary Scottish poetry in order to highlight the continuation of this national tradition, and a visit to the Scottish Poetry Library will introduce us to the ways in which Scottish poetry is presented and conserved. Reading material will be uploaded on StudIP in April.

Registration: via StudIP March 15

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

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

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

459796 **Introduction to Semantic Theory (Vertretungsprofessur)**
 Proseminar SWS: 2; Anz. Teiln.: 50 *KollegeEnglisch, Neuer*
 Di 14:15 - 15:45 Raum: Verfügungs VG 4.101 , wöchentlich
 Mi - Abgabe Hausarbeit am: 30.09.2015
 Mi - Klausurähnliche Hausarbeit am: 30.09.2015

Organisatorisches Registration in Stud.IP: 1 March - 6 April 2015

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

b) Linguistisches Vertiefungsseminar

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

455206 **Introduction to Historical English Linguistics**
 E-Proseminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*
 Mi 14:00 - 16:00 Raum: Verfügungs VG 1.103 , wöchentlich
 Mi 14:00 - 16:00 Raum: Verfügungs VG 3.103 , Klausur am:
 22.07.2015

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.

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

a) Vorlesung zur Mediävistik

453681 **Vorlesung: The Bible and Medieval English Literature**
Vorlesung SWS: 2; Anz. Teiln.: 160 *Rudolf, Winfried*
Do 14:00 - 16:00 Raum: ZHG ZHG007 , wöchentlich

Organisatorisches The lecture forms part of modules B.EP.204/301/401 and M.EP.02. Enrolling for exams may have to be done through the other course of the module.

Kommentar The history of the European Middle Ages as well as the general cultural self-understanding of Western Christendom are unthinkable without the intellectual foundation of the Bible. This series of lectures will serve as an introduction to the major canonized parts of the Bible through the lens of English literature composed during the Middle Ages. Students will therefore encounter specific vernacular responses in the retellings, renderings and fictionalizations of canonized as well as apocryphal material in Old and Middle English texts. The lecture will also raise specific questions concerning the selection, translation, authorization, theological commentary and spiritual devotion in English biblical literature and seek to answer these with the help of the historical context. Students are recommended to purchase a copy of *The New Oxford Annotated Bible: New Revised Standard version with Apocrypha*, ed. by M. Coogan, 3rd ed. (Oxford: OUP, 2000).

b) Seminar zur englischen Sprachgeschichte

452473 **Hauptseminar: The Cosmic Conflict in Old English Literature**
Hauptseminar SWS: 2; Anz. Teiln.: 30 *Langeslag, Paul*
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 10:00 - 12:00 Raum: KWZ 0.602 , Klausur am: 23.07.2015
Fr - Abgabe Hausarbeit am: 28.08.2015

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 Apocalyptic narratives were not invented on a Hollywood soundstage. In medieval Catholic theology, the world was created with its destruction in mind, as the final cause of human existence lay beyond the visible universe. Life on earth was like the disheartening second-last round in the perfectly choreographed boxing match of salvation history, and human history could only properly be understood through that teleological lens. Accordingly, Old English writings are full of references to the world's creation, destruction, and other divine interventions in the epic drama that gave meaning to the human condition. Lucifer's rebellion, Christ's intercession, Judgement Day, heaven, and hell were given ample airtime in poetry, homilies, scribbles, visions, and dialogues. In this seminar, we will study the theological framework of medieval cosmology and salvation history as well as the main divine interventions it entails. To this end, we will consult patristic sources on the divine master plan, but above all we will read Old English accounts of the first days and the last, and the divine vision that lay behind it all. Texts will include Ælfric's *De sex aetibus mundi* and *De creatore et creatura*; *Genesis B*; *The Descent Into Hell*; *The Apocalypse of Thomas*; and *Judgement Day I and II*.

2.8. Geschichtswissenschaft für Amerikanisten M.Gesch.04a (AS)**2.9. Basismodul Komparatistik M.Kom.01****2.10. Altamerikanistik (Indigenous American Studies) B.LingAm.01**

454057 **Altamerikanistik II: Aktuelle Themen zu indigenen Gesellschaften in Nordamerika**
Seminar SWS: 2; Anz. Teiln.: 25 *Whittaker, Gordon*

Mo 10:15 - 11:45 Raum: Verfügungs VG 3.107 , wöchentlich Von:
20.04.2015 Bis:
Fr - Abgabe Referat am: 17.07.2015

2.11. Kulturtheorie für Amerikanisten M.KAEE.105

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

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

4500967	Reading Group Lecture Class American Literary History IV	
	Lektürekurs SWS: 1; Anz. Teiln.: 20	<i>Gross, Andrew S.</i>
	Mi 15:00 - 16:00 Raum: KWZ 0.601 , wöchentlich	

Kommentar This class is conceptualized as a supplement to the American Literary History lecture (Tuesday 12-14; course number 458933) but open to *all* students who like to read and discuss literary texts as both an art form and as response to and expression of particular historical, political, social, and cultural constellations. To better understand the significance of cultural expressions at a given time we will engage in close readings of short stories, chapters from novels, and poems, using a variety of interpretive angles to gain a deeper understanding of 20th and 21st century literary history.

Texts will be made available on Stud.IP at the beginning of the semester.

You can obtain **credits for professional skills ('Schlüsselkompetenzen')** in this reading group if you give a presentation or write a short position paper/comment. Details will be specified in the first class session

Registration: Binding (!) registration on Stud.IP between 01 March and 30 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that the **first session of the reading group will be on 22 April.**

Important: Please note that this is an optional reading group which may be taken in accompaniment to the lecture class (Tuesday 12-14). Please register separately for the lecture class.

This reading group is NOT the Directed Reading Course.

458933	A Cultural History of American Literature IV: From 1945 to the Present	
	Vorlesung SWS: 2; Anz. Teiln.: 200	<i>Gross, Andrew S.</i>
	Di 12:00 - 14:00 Raum: ZHG ZHG104 , wöchentlich	
	Di 12:00 - 14:00 Klausur am: 14.07.2015	
	So - Klausurähnliche Hausarbeit am: 09.08.2015	

Kommentar This lecture course is intended to familiarize students with some of the dominant trends in American poetry and fiction from the end of World War II to the present. We will begin by

discussing Cold War attempts to distinguish literature from propaganda, and then explore the growing significance of Jewish American literature in the context of Holocaust commemoration. Next we will discuss how other literatures of identity—such as African American literature, feminist literature, and the literatures of various ethnic and social groups—gained prominence during a period known as the "culture wars." We will also study the Beats and the emergence of postmodernism, paying particular attention to its relation to modernist innovations on the one hand and to activist movements on the other. One frame for these explorations will be the development of what scholars have begun to call "the program era," a historical period (extending from 1945 to the present) marked by the affiliation of writers with creative writing programs in universities. We will conclude by studying some of the literature written after 9/11 and also discuss the emergence of the digital humanities.

Registration: Attendance for this class is limited to 150 students. Binding (!) registration on Stud.IP between 01 March and 30 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that there is an optional **reading group** which may be taken in accompaniment to the lecture class. This reading group (Wed. 15-16; course number: 4500967) is NOT the Directed Reading Course. Please register separately for the reading group.

b) Vorlesung II

4500967

Reading Group Lecture Class American Literary History IV

Lektürekurs SWS: 1; Anz. Teiln.: 20

Gross, Andrew S.

Mi 15:00 - 16:00 Raum: KWZ 0.601 , wöchentlich

Kommentar

This class is conceptualized as a supplement to the American Literary History lecture (Tuesday 12-14; course number 458933) but open to *all* students who like to read and discuss literary texts as both an art form and as response to and expression of particular historical, political, social, and cultural constellations. To better understand the significance of cultural expressions at a given time we will engage in close readings of short stories, chapters from novels, and poems, using a variety of interpretive angles to gain a deeper understanding of 20th and 21st century literary history.

Texts will be made available on Stud.IP at the beginning of the semester.

You can obtain **credits for professional skills ('Schlüsselkompetenzen')** in this reading group if you give a presentation or write a short position paper/comment. Details will be specified in the first class session

Registration: Binding (!) registration on Stud.IP between 01 March and 30 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that the **first session of the reading group will be on 22 April.**

Important: Please note that this is an optional reading group which may be taken in accompaniment to the lecture class (Tuesday 12-14). Please register separately for the lecture class.

This reading group is NOT the Directed Reading Course.

458933

A Cultural History of American Literature IV: From 1945 to the Present

Vorlesung SWS: 2; Anz. Teiln.: 200
 Di 12:00 - 14:00 Raum: ZHG ZHG104 , wöchentlich
 Di 12:00 - 14:00 Klausur am: 14.07.2015
 So - Klausurähnliche Hausarbeit am: 09.08.2015

Gross, Andrew S.

Kommentar This lecture course is intended to familiarize students with some of the dominant trends in American poetry and fiction from the end of World War II to the present. We will begin by discussing Cold War attempts to distinguish literature from propaganda, and then explore the growing significance of Jewish American literature in the context of Holocaust commemoration. Next we will discuss how other literatures of identity—such as African American literature, feminist literature, and the literatures of various ethnic and social groups—gained prominence during a period known as the "culture wars." We will also study the Beats and the emergence of postmodernism, paying particular attention to its relation to modernist innovations on the one hand and to activist movements on the other. One frame for these explorations will be the development of what scholars have begun to call "the program era," a historical period (extending from 1945 to the present) marked by the affiliation of writers with creative writing programs in universities. We will conclude by studying some of the literature written after 9/11 and also discuss the emergence of the digital humanities.

Registration: Attendance for this class is limited to 150 students. Binding (!) registration on Stud.IP between 01 March and 30 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that there is an optional **reading group** which may be taken in accompaniment to the lecture class. This reading group (Wed. 15-16; course number: 4500967) is NOT the Directed Reading Course. Please register separately for the reading group.

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

458933

A Cultural History of American Literature IV: From 1945 to the Present

Vorlesung SWS: 2; Anz. Teiln.: 200
 Di 12:00 - 14:00 Raum: ZHG ZHG104 , wöchentlich
 Di 12:00 - 14:00 Klausur am: 14.07.2015
 So - Klausurähnliche Hausarbeit am: 09.08.2015

Gross, Andrew S.

Kommentar This lecture course is intended to familiarize students with some of the dominant trends in American poetry and fiction from the end of World War II to the present. We will begin by discussing Cold War attempts to distinguish literature from propaganda, and then explore the growing significance of Jewish American literature in the context of Holocaust commemoration. Next we will discuss how other literatures of identity—such as African American literature, feminist literature, and the literatures of various ethnic and social groups—gained prominence during a period known as the "culture wars." We will also study the Beats and the emergence of postmodernism, paying particular attention to its relation to modernist innovations on the one hand and to activist movements on the other. One frame for these explorations will be the development of what scholars have begun to call "the program era," a historical period (extending from 1945 to the present) marked by the affiliation of writers with creative writing programs in universities. We will conclude by studying some of the literature written after 9/11 and also discuss the emergence of the digital humanities.

Registration: Attendance for this class is limited to 150 students. Binding (!) registration on Stud.IP between 01 March and 30 April is required. All news concerning this class will be

posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that there is an optional **reading group** which may be taken in accompaniment to the lecture class. This reading group (Wed. 15-16; course number: 4500967) is NOT the Directed Reading Course. Please register separately for the reading group.

4500967

Reading Group Lecture Class American Literary History IV

Lektürekurs SWS: 1; Anz. Teiln.: 20

Gross, Andrew S.

Mi 15:00 - 16:00 Raum: KWZ 0.601 , wöchentlich

Kommentar

This class is conceptualized as a supplement to the American Literary History lecture (Tuesday 12-14; course number 458933) but open to *all* students who like to read and discuss literary texts as both an art form and as response to and expression of particular historical, political, social, and cultural constellations. To better understand the significance of cultural expressions at a given time we will engage in close readings of short stories, chapters from novels, and poems, using a variety of interpretive angles to gain a deeper understanding of 20th and 21st century literary history.

Texts will be made available on Stud.IP at the beginning of the semester.

You can obtain **credits for professional skills ('Schlüsselkompetenzen')** in this reading group if you give a presentation or write a short position paper/comment. Details will be specified in the first class session

Registration: Binding (!) registration on Stud.IP between 01 March and 30 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that the **first session of the reading group will be on 22 April.**

Important: Please note that this is an optional reading group which may be taken in accompaniment to the lecture class (Tuesday 12-14). Please register separately for the lecture class.

This reading group is NOT the Directed Reading Course.

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.: 25

Tischleder, Bärbel

Mo 14:00 - 16:00 Raum: Verfügungs VG 3.101 , wöchentlich

Mo 14:00 - 16:00 Klausur am: 20.07.2015

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 Lau-

retis, 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 2015/16, 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.

Registration: Attendance for this class is limited to 40 students. Binding (!) registration on Stud.IP between 01 March and 03 April is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

456664

Consultation: Introducing Critical Theory I

Zusatzübung SWS: 2; Anz. Teiln.: 20

Tischleder, Bärbel

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

Kommentar

This course offers students the opportunity to discuss the theoretical texts and thinkers that are addressed in the lecture course "Introducing Critical Theory I" with the instructor and a smaller group of participants. Students of the lecture course can sign up for single consultation sessions that will consider the theories discussed in the previous two lectures. It is recommended that students read the assigned course texts again and use the consultation course to address specific questions and problems they have with the theoretical approaches, critical terms and concepts covered by the lectures. Unlike the lecture course, which gives an overview over relevant theoretical approaches, critical thinkers and traditions, the consultation course is designed to cater to the individual needs and questions of students. We will engage closely with the texts in order to tackle problems and difficult concepts in greater depth than the lecture course allows.

Students must sign up two days in advance for the consultation sessions they want to attend: they can do so on Mondays after the lecture course or via email for the same week's session. The number of participants is open, but students are expected to be well prepared, ask questions, and actively contribute to the class discussion.