

# BA-Studiengang

## I. Kerncurriculum

### B.AS.01 / B.AS.101: Analysis and Interpretation

4500661

**The Beat Generation**

Proseminar SWS: 2; Anz. Teiln.: 35

*Künnemann, Vanessa*

Di 10:00 - 12:00 Einzeltermin am: 28.04.2015

Di 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 10:00 - 12:00 Prüfungsvorleistung am: 14.07.2015

So - Klausurähnliche Hausarbeit am: 02.08.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar

"Dear Eisenhower, we love you – You're the great white father. We'd like to f\*\*\* you." This is how the – admittedly drunk – Beat writer Jack Kerouac drafted a message to the U.S. president one night during the mid-fifties. Anecdotic as the above quote might be, it hints at the nature of U.S. life and culture in the 1950s. These years can on the one hand be described as a decade of conformity and conservatism. However, the 1950s also formed a culture which paved the way for the revolutions of the 1960s. This counterculture emerged against the backdrop of, for example, political events (the Korean War, the Cold War, McCarthyism), African Americans' struggle for emancipation, the establishment of American suburbia, or the TV age. This sense of suburban harmony, idyll and conservatism was challenged and attacked by the so-called Beat Generation, a group of writers and artists that embraced sex and drugs, and that advocated alternative life-styles and literary expressions.

In this class, we will be concerned with these 'rebellious' Beat responses to mainstream culture, and will, for example, focus on the writings of Jack Kerouac, Allen Ginsberg, or William Burroughs, to name just the figureheads of a movement that should influence a whole generation.

Class readings:

The texts will be made available in a reader at the beginning of the semester (via Stud.IP), but you are asked to purchase Jack Kerouac's *On the Road* (Penguin Modern Classics, ISBN: 978-0141182674).

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.

For further information: [Vanessa.Kuennemann@phil.uni-goettingen.de](mailto:Vanessa.Kuennemann@phil.uni-goettingen.de)

4500757

**Introduction to 20th-Century American Poetry**

Proseminar SWS: 2; Anz. Teiln.: 35

*Gross, Andrew S.*

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

Do 16:00 - 18:00 Prüfungsvorleistung am: 16.07.2015

So - Klausurähnliche Hausarbeit am: 02.08.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar

This course is designed to introduce students to the close reading of twentieth-century American poetry. We will begin with examples of the Modernist lyric and then trace poetic schools such as the confessionals, the Black Mountain poets, the Beats, the Language Poets, and various protest and avant-garde movements up to the present. Students can

expect to gain an understanding of some of the dominant trends in twentieth-century American poetry, and to develop skills in analyzing poetry in terms of form, content, and the changing cultural and historical context of composition and reception. Reading material for this course will be provided. Students who wish to prepare beforehand are encouraged to browse <http://www.poetryfoundation.org/>

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.

**453058****Nature Writing**

Proseminar SWS: 2; Anz. Teiln.: 35

*Monot, Pierre-Héli*

Mo 16:00 - 18:00 Raum: Verfügungs VG 4.107 , wöchentlich

Mo 16:00 - 18:00 Prüfungsvorleistung am: 13.07.2015

So - Klausurähnliche Hausarbeit am: 02.08.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar

Ever since Ralph Waldo Emerson published *Nature* (1836), to be followed a year later by "The American Scholar" (1837), the natural world and American literary identity have been discussed as closely intertwined concepts. In this course, we will address the American literary genre of Nature Writing, a genre that has come to be regarded in recent years as one of the defining traditions in American literature.

This course is designed to provide an introduction to the classic texts of Nature Writing and to some of the current debates surrounding the place of nature in American literature. Even though the reading list will include short texts pertaining to the "Columbian Exchange of Species" between Europe and the New World, as well as excerpts from Thomas Jefferson's *Notes on the States of Virginia*, we will mainly focus on Nature Writing in the 19<sup>th</sup> and 20<sup>th</sup> centuries. We will read parts of Thoreau's *Walden*, Walt Whitman's *Leaves of Grass*, and John Muir's writings about the Sierras, along with classic essays by Edward Abbey, Annie Dillard, and Wendell Berry. We will also discuss the events that led to the first "Earth Day" (1970) and to César Chávez's famous "Wrath of Grapes Boycott Speech" (1986). Every week, this course will employ visual media, from John James Audubon's color plates in *The Birds of America* (1827-1838) to Anselm Adams's photographs of Yosemite National Park as well as documentary footage of recent environmental protest actions.

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.

**459405****William Faulkner**

Proseminar SWS: 2; Anz. Teiln.: 35

*Gross, Andrew S.*

Mi 10:00 - 12:00 Raum: Verfügungs VG 3.101 , wöchentlich

Mi 10:00 - 12:00 Prüfungsvorleistung am: 15.07.2015

So - Klausurähnliche Hausarbeit am: 02.08.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

**Kommentar** This course will focus on Faulkner's earlier fiction, all written prior to his winning of the Nobel Prize for Literature in 1950 (officially awarded for the year 1949). A central question will be why the largely pre-war writings of this once neglected author, whose books were almost all out of print in 1946, became so central to the American cultural imaginary. We will concentrate on issues of race and regionalism, exploring Faulkner's often nostalgic representation of the South in light of modernist aesthetics and American politics, domestic and foreign, both prior to and after the war. We will also explore the unique Faulknerian mythopoeia, the way his various plot lines intersect in the fictional world of Yoknapatawpha County. Faulkner's Southern mythology contributed to the mythical role played by the South in postwar American studies. This will also be a topic of discussion.

Required texts (please acquire these, if possible in the Vintage editions, before the beginning of the semester):

*The Sound and the Fury* (1929)

*Light in August* (1932)

*As I Lay Dying* (1930)

*Absalom, Absalom!* (1936)

"A Rose for Emily" (short story, 1930)

*Go Down, Moses* (1942)

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.

## B.AS.102: Language and Academic Skills

457782

### Research and Professional Skills

Übung SWS: 2; Anz. Teiln.: 20

Künnemann, Vanessa

Mi 12:00 - 14:00 Raum: Verfügungs VG 2.106 , wöchentlich

**Kommentar** This course is designed to give students a thorough understanding and practice in aspects of research and professional skills pertaining to the field of American Studies. Topics of this class include features of successful non-academic writing, register, and style (such as the curriculum vitae, motivation letters/statements of purpose for studying abroad, or professional e-mails), the composition of book reviews, how to give good presentations, moderate class sessions, work successfully in groups, or efficiently manage time for written and oral assignments. The idea of this class is to practice and consolidate the above-listed skills in a close-knit and in-depth atmosphere to ensure that we come up with the best possible discussions, exchanges, and peer reviews. Thus, the number of participants is strictly limited to 20.

Requirements: credits ('Prüfungsvorleistungen', 'qualifizierte Teilnahme') may be obtained on the basis of regular attendance, active participation, minor written assignments, and a short presentation. [The 'Prüfungsleistung' of the module is offered in conjunction with the other part of this module, i.e., the "Academic Writing" class.]

Registration: Attendance for this class is limited to 20 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.

For students in the BA American Studies degree program, this class is part of module B.AS.102. As this class on "Research and Professional Skills" is offered in the summer semester only, students should make sure to take this class now. The first part of the module was taught in the winter. In case of questions, please contact the degree coordinator, Dr. des. Vanessa Künnemann.

**453059****Research and Professional Skills**

Übung SWS: 2; Anz. Teiln.: 20

*Zappe, Florian*

Do 10:00 - 12:00 Raum: Universität HDW 0.115 , wöchentlich

Kommentar

This course is designed to give students a thorough understanding and practice in aspects of research and professional skills pertaining to the field of American Studies. Topics of this class include features of successful non-academic writing, register, and style (such as the curriculum vitae, motivation letters/statements of purpose for studying abroad, or professional e-mails), the composition of book reviews, how to give good presentations, moderate class sessions, work successfully in groups, or efficiently manage time for written and oral assignments. The idea of this class is to practice and consolidate the above-listed skills in a close-knit and in-depth atmosphere to ensure that we come up with the best possible discussions, exchanges, and peer reviews. Thus, the number of participants is strictly limited to 20.

Requirements: credits ('Prüfungsvorleistungen', 'qualifizierte Teilnahme') may be obtained on the basis of regular attendance, active participation, minor written assignments, and a short presentation. [The 'Prüfungsleistung' of the module is offered in conjunction with the other part of this module, i.e., the "Academic Writing" class.]

Registration: Attendance for this class is limited to 20 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.

For students in the BA American Studies degree program, this class is part of module B.AS.102. As this class on "Research and Professional Skills" is offered in the summer semester only, students should make sure to take this class now. The first part of the module was taught in the winter. In case of questions, please contact the degree coordinator, Dr. des. Vanessa Künnemann.

**459855****Academic Writing**

Übung SWS: 2; Anz. Teiln.: 25

*Baig, Fatima*

Di 12:15 - 13:45 Portfolio am: 21.07.2015

Di 12:15 - 13:45 Raum: Verfügungs VG 3.104 , wöchentlich

Di 12:15 - 13:45 Raum: Verfügungs VG 3.104 , Klausur am: 21.07.2015

Di 12:15 - 13:45 Abgabe Hausarbeit am: 21.07.2015

Organisatorisches

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

Kommentar

This course is designed to give students theoretical understanding as well as practice in aspects of academic writing. Topics include features of successful academic writing and academic style, essay structure, how to write a good paragraph, academic reporting, language of critiquing, referencing and support.

Assessment: regular attendance and active participation in class as well as a

- **B.EP.12:** term paper (1200-1400 words)
- **B.EP.T7S; B.EP.07-2; international students:** final exam
- **M.EP.03-N:** final presentation and final exam
- **B.AS.102.Mp:** portfolio

**For final registration, participants need to attend the first session.**

**B.AS.32: Film and Media Analysis / B.AS.103: Film and Media Studies**

4500913

**Ruin Photography and the Post-Industrial City**

Proseminar SWS: 2; Anz. Teiln.: 35

*Köhler, Susann*

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

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

*Monot, Pierre-Héli*

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

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 19<sup>th</sup> 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.

### B.AS.21-23: Literary History I - III / B.AS.201a-d: Literary History I-IV

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 20<sup>th</sup> and 21<sup>st</sup> 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.

453024

#### Directed Reading Course: A Cultural History of American Literature IV

Übung SWS: 2; Anz. Teiln.: 30

Rausser, Michael

Mo 16:00 - 18:00 Raum: KWZ 0.607 , wöchentlich

Mo - Abgabe Hausarbeit am: 20.07.2015

**Kommentar** The purpose of the Directed Reading Courses (DRC) is to practice and deepen 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 instructor in class. In order to attend the 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, but a class in its own right with a 'Prüfungsleistung' of its own.

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between 01 March and 03 April is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

**Important:** Please note that at the beginning of the winter semester 14/15 new study regulations ('Prüfungs- und Studienordnung') were implemented. Under the new system, the DRC is no longer part of the lecture-modules (B.AS.21-23). For students continuing their studies under the old system, we will still offer the DRC in the summer semester 15. Thus, you should make sure to complete lecture-modules (B.AS.21-23) which still need the DRC for completion NOW. Do see the coordinator of American Studies, Dr. des. Künnemann, in order to discuss potential problems and questions.

**458933**

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

Vorlesung SWS: 2; Anz. Teiln.: 200

*Gross, Andrew S.*

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.AS.31: American Cultural History / B.AS.202: American Cultural History and Rhetoric**

455220

**Cultural History and Rhetoric/ alte PO: American Cultural History I: American News Media and Politics**

Übung SWS: 2; Anz. Teiln.: 35

Knipping, Marleen

Mo 10:00 - 12:00 Raum: Verfügungs VG 3.104 , Einzeltermin am:  
27.04.2015

Mo 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

So - Klausurähnliche Hausarbeit am: 05.07.2015

Mo 10:00 - 12:00 Prüfungsvorleistung am: 13.07.2015

Kommentar

This course provides an introduction to the interconnectedness between American political history and the news media. In the first half of the semester, we will address some of the most important and influential 'media moments' that both reflected and shaped the cultural trajectory of the United States. In order to discuss the controversial role of print, broadcasting, and online journalism from the 18<sup>th</sup> century until today, we will examine political pamphlets from the revolutionary period, newspaper articles that link the Spanish-American War to yellow journalism (Joseph Pulitzer's *New York World*; William Randolph Hearst's *New York Journal*), and examples of investigative journalism ('muck-raking') in newsmagazines of the Progressive Era (Ida Tarbell, Lincoln Steffens, and Ray Stannard Baker for *McClure's* and *The American Magazine*). Examples for broadcasting journalism may include (but are not limited to) Charles Coughlin's radio shows in the 1930s, the Civil Rights Movement on the television screen, Walter Cronkite's reports during the Vietnam War, *The Washington Post* and the Watergate scandal, and media coverage of 9/11. Since the class objective is to continuously discuss news media in their functions as reporting observers, intrusive participants, and agenda-setting 'fourth estate,' we will in the second half of the semester trace the impact of journalist rhetoric on today's (electronic) news outlets. We will thus regard contemporary broadcasting media such as MSNBC, CNN, and Fox News, online political news magazines and blogs such as huffingtonpost.com, politico.com, Breitbart.com, fivethirtyeight.com, and drudgereport.com, independent journalism on webpages such as Propublica.org, factcheck.org, and Politifact.com, as well as news comedy and political satire (e.g. *The Daily Show with Jon Stewart*, *The Colbert Report*, *Last Week Tonight with John Oliver*, theonion.com, thespoof.com, etc.). A final list will be posted on Stud.IP at the beginning of the semester.

Texts: Texts 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 I" class has slightly changed in its thematic focus and concern. Regardless of that, however, if you continue to study under the old system, this class will still count for the 'old' modules B.AS.31.1; B.EP.31; and B.EP.T31. Under the new regulations, this class is part of module B.AS.202.

For further information: Marleen.Knipping@phil.uni-goettingen.de

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

457237

**Cultural History and Rhetoric/ alte PO: American Cultural History I: To Be a Witness: From Document to Documentary**

Übung SWS: 2; Anz. Teiln.: 35

Monot, Pierre-Héli

Mi 10:00 - 12:00 Raum: KWZ 0.602 , wöchentlich

So - Klausurähnliche Hausarbeit am: 05.07.2015

Mi 10:00 - 12:00 Prüfungsvorleistung am: 15.07.2015

Kommentar

What does it mean to be a witness? What is the value of first-hand accounts within the context of a national experience that was deeply divided along race, gender, and class li-

nes from the beginning? What is the position of witnessing in a culture that often values institutional forms of interpretation over personal statements concerning past and present events? Why has the personal (and communal) witness account become one of the preferred rhetorical modes by means of which political authority is conquered? How should the rhetorics of witnessing reflect upon our own reading habits?

In this introduction to American cultural history, we will tackle these complex questions using an extremely broad selection of historical, literary, and media sources. We will discuss autobiographical texts, documentary movies, public debates (notably the historic confrontation between James Baldwin and William F. Buckley in 1965), personal battle accounts, legal transcripts, and classic examples of oral history (Studs Terkel's best-selling 1972 collection of interviews with working-class Americans, *Working*). We will also read literary texts that indirectly reflect upon the "Crises of Witnessing" (Shoshana Felman) initiated by the Second World War, as, for example, Toni Morrison's only short story, "Recitatif" (1983).

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

Texts: Texts 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 I" class has slightly changed in its thematic focus and concern. Regardless of that, however, if you continue to study under the old system, this class will still count for the 'old' modules B.AS.31.1; B.EP.31; and B.EP.T31. Under the new regulations, this class is part of module B.AS.202.

## B.AS.04: Introducing Critical Theory / B.AS.301: Critical Theory

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 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 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.

4500444

**Tutorial to Critical Theory**

Tutorium SWS: 2; Anz. Teiln.: 25

*Syafril, Widya*

Mi 16:00 - 18:00 Raum: KWZ 2.739 , wöchentlich

Kommentar

This – voluntary but highly recommended – tutorial is taught in conjunction with the class "Introducing Critical Theory I: Approaches in Literary and Cultural Studies" (modules: B.AS.04; B.AS.301; M.EP.01b; M.EP01b-L). "Critical Theory I" introduces major concepts, key thinkers, and critical approaches in the fields of literary and cultural studies. The tutorial provides an opportunity to discuss the texts covered in the course, to address questions and to support the comprehension of the theories and critical concepts in question by means of close readings and in-depth discussion. Difficulties and questions regarding the theoretical texts can be addressed and revisited according to students' needs. Hence participating in the tutorial will also be helpful as a preparation for the final exam in the Critical Theory class.

Details about the organization of this tutorial will be announced in the first session.

Further material will be provided on Stud.IP.

## **B.AS.05: Vertiefungsmodul // B.AS.401: Theory and Practice of American Studies (Vertiefungsmodul)**

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)

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.

**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)

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 Dya'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.

**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)

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

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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)

## II. Profil fachwissenschaftliche Vertiefung

### B.AS.08: Theory and Practice of American Studies / B.AS.402: Advanced American Studies

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

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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.

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**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.

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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.AS.09: Abschlussmodul // B.AS.501: Bachelor-Abschlussmodul North American Studies**

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

## B.AS.33: Topics in American Studies

4500661

### The Beat Generation

Proseminar SWS: 2; Anz. Teiln.: 35

Künnemann, Vanessa

Di 10:00 - 12:00 Einzeltermin am: 28.04.2015

Di 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 10:00 - 12:00 Prüfungsvorleistung am: 14.07.2015

So - Klausurähnliche Hausarbeit am: 02.08.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

Kommentar

"Dear Eisenhower, we love you – You're the great white father. We'd like to f\*\*\* you." This is how the – admittedly drunk – Beat writer Jack Kerouac drafted a message to the U.S. president one night during the mid-fifties. Anecdotic as the above quote might be, it hints at the nature of U.S. life and culture in the 1950s. These years can on the one hand be described as a decade of conformity and conservatism. However, the 1950s also formed a culture which paved the way for the revolutions of the 1960s. This counterculture emerged against the backdrop of, for example, political events (the Korean War, the Cold War, McCarthyism), African Americans' struggle for emancipation, the establishment of American suburbia, or the TV age. This sense of suburban harmony, idyll and conservatism was challenged and attacked by the so-called Beat Generation, a group of writers and artists that embraced sex and drugs, and that advocated alternative life-styles and literary expressions.

In this class, we will be concerned with these 'rebellious' Beat responses to mainstream culture, and will, for example, focus on the writings of Jack Kerouac, Allen Ginsberg, or William Burroughs, to name just the figureheads of a movement that should influence a whole generation.

#### Class readings:

The texts will be made available in a reader at the beginning of the semester (via Stud.IP), but you are asked to purchase Jack Kerouac's *On the Road* (Penguin Modern Classics, ISBN: 978-0141182674).

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.

For further information: Vanessa.Kuennemann@phil.uni-goettingen.de

4500757

### Introduction to 20th-Century American Poetry

Proseminar SWS: 2; Anz. Teiln.: 35

Gross, Andrew S.

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

Do 16:00 - 18:00 Prüfungsvorleistung am: 16.07.2015

So - Klausurähnliche Hausarbeit am: 02.08.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

**Kommentar** This course is designed to introduce students to the close reading of twentieth-century American poetry. We will begin with examples of the Modernist lyric and then trace poetic schools such as the confessionals, the Black Mountain poets, the Beats, the Language Poets, and various protest and avant-garde movements up to the present. Students can expect to gain an understanding of some of the dominant trends in twentieth-century American poetry, and to develop skills in analyzing poetry in terms of form, content, and the changing cultural and historical context of composition and reception. Reading material for this course will be provided. Students who wish to prepare beforehand are encouraged to browse <http://www.poetryfoundation.org/>

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.

**453058****Nature Writing**

Proseminar SWS: 2; Anz. Teiln.: 35

*Monot, Pierre-Héli*

Mo 16:00 - 18:00 Raum: Verfügungs VG 4.107 , wöchentlich

Mo 16:00 - 18:00 Prüfungsvorleistung am: 13.07.2015

So - Klausurähnliche Hausarbeit am: 02.08.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

**Kommentar**

Ever since Ralph Waldo Emerson published *Nature* (1836), to be followed a year later by "The American Scholar" (1837), the natural world and American literary identity have been discussed as closely intertwined concepts. In this course, we will address the American literary genre of Nature Writing, a genre that has come to be regarded in recent years as one of the defining traditions in American literature.

This course is designed to provide an introduction to the classic texts of Nature Writing and to some of the current debates surrounding the place of nature in American literature. Even though the reading list will include short texts pertaining to the "Columbian Exchange of Species" between Europe and the New World, as well as excerpts from Thomas Jefferson's *Notes on the States of Virginia*, we will mainly focus on Nature Writing in the 19<sup>th</sup> and 20<sup>th</sup> centuries. We will read parts of Thoreau's *Walden*, Walt Whitman's *Leaves of Grass*, and John Muir's writings about the Sierras, along with classic essays by Edward Abbey, Annie Dillard, and Wendell Berry. We will also discuss the events that led to the first "Earth Day" (1970) and to César Chávez's famous "Wrath of Grapes Boycott Speech" (1986). Every week, this course will employ visual media, from John James Audubon's color plates in *The Birds of America* (1827-1838) to Anselm Adams's photographs of Yosemite National Park as well as documentary footage of recent environmental protest actions.

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.

**459405****William Faulkner**

Proseminar SWS: 2; Anz. Teiln.: 35

*Gross, Andrew S.*

Mi 10:00 - 12:00 Raum: Verfügungs VG 3.101 , wöchentlich

Mi 10:00 - 12:00 Prüfungsvorleistung am: 15.07.2015

So - Klausurähnliche Hausarbeit am: 02.08.2015

Fr - Abgabe Hausarbeit am: 28.08.2015

**Kommentar** This course will focus on Faulkner's earlier fiction, all written prior to his winning of the Nobel Prize for Literature in 1950 (officially awarded for the year 1949). A central question will be why the largely pre-war writings of this once neglected author, whose books were almost all out of print in 1946, became so central to the American cultural imaginary. We will concentrate on issues of race and regionalism, exploring Faulkner's often nostalgic representation of the South in light of modernist aesthetics and American politics, domestic and foreign, both prior to and after the war. We will also explore the unique Faulknerian mythopoeia, the way his various plot lines intersect in the fictional world of Yoknapatawpha County. Faulkner's Southern mythology contributed to the mythical role played by the South in postwar American studies. This will also be a topic of discussion.

Required texts (please acquire these, if possible in the Vintage editions, before the beginning of the semester):

*The Sound and the Fury* (1929)

*Light in August* (1932)

*As I Lay Dying* (1930)

*Absalom, Absalom!* (1936)

"A Rose for Emily" (short story, 1930)

*Go Down, Moses* (1942)

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.

**4500913**

### **Ruin Photography and the Post-Industrial City**

Proseminar SWS: 2; Anz. Teiln.: 35

*Köhler, Susann*

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

**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

*Monot, Pierre-Héli*

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

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 19<sup>th</sup> 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.

**B.AS. 403: Topics in Literary and Media Studies**

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)

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.

**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)

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.

**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)