

American Studies

BA-Studiengang

I. Kerncurriculum

B.AS.01: Analysis and Interpretation

452664 **Introduction to the Study of American Literature and Culture**
E-Proseminar SWS: 2; Anz. Teiln.: 30 *Künnemann, Vanessa*
Mi 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich
Mi 10:00 - 12:00 Raum: KWZ 0.602 , Klausur am: 30.07.2014

Kommentar This class is designed to introduce students to standard concepts, methods, and resources of (American) literary and cultural studies. We will discuss the major literary genres, with a particular focus on American narrative fiction, poetry, and drama. A reader with course material will be made available at the beginning of the semester.

Requirements: credits may be obtained on the basis of regular attendance, active participation, minor reading quizzes, writing assignments, and a final exam.

Registration: Attendance for this class is limited to 30 students. Binding (!) registration on Stud.IP between 1 March and 15 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 further information: vanessa.kuennemann@phil.uni-goettingen.de

453058 **American Sublimities**
Proseminar SWS: 2; Anz. Teiln.: 25 *Sommerfeld, Stephanie*
Do 13:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 24.04.2014
Fr 13:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 25.04.2014
Do 13:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 15.05.2014
Do 13:00 - 17:00 Raum: Universität HDW 2.110 , wöchentlich Von: 12.06.2014 Bis: 19.06.2014
Do 13:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 26.06.2014
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar In this class, we will take a close look at competing discourses of sublimity, ranging from Longinus's rhetorical sublime, Edmund Burke's concept of "delightful horror," and Immanuel Kant's mathematical and dynamical sublime to incarnations of sublimity in 19th, 20th, and 21st century US American literature and visual art. We will read Ralph Waldo Emerson's *Nature* (1836) against the backdrop of both Kantian idealism and Jacksonian expansionism and will investigate the counter-narratives that reacted to this optimistic transcendentalist sublime. We will pay particular attention to the gender and racial politics of US American versions of the sublime and will focus on the natural as well as the technological sublime, foregrounding the interplay between anthropocentric notions of sublimity and the powerful agency of mediators in the sublime experience.

All participants are expected to have read the following texts *before* the first session:

Burke, Edmund. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. 1759. Ed. Adam Phillips. Oxford: Oxford UP, 2008. Print.

Emerson, Ralph Waldo. "Nature". 1836. *Emerson's Prose and Poetry: Authoritative Texts, Contexts, Criticism*. Eds. Joel Porte and Sandra Morris. New York: Norton, 2001. 27-55. Print.

Kant, Immanuel. *Observations on the Feeling of the Beautiful and the Sublime*. 1764. Trans. John T. Goldthwait. 2nd ed. Berkeley: U of California P, 2003. 45-116. Print.

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. For final registration, participants need to attend the first session on April 24, 2014.

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

4500746

The American Postmodern Novel

Proseminar SWS: 2; Anz. Teiln.: 35

Zappe, Florian

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

This seminar will introduce students to the history and development of the American post-modern novel, its themes, its social functions, and its aesthetic concepts. The reading list will focus on fictional texts while crucial theoretical positions and additional information on cultural and historical contexts, author biographies etc. will be introduced by short student presentations. The seminar will concentrate on the key works of American postmodern writing. Starting with John Hawke's *The Cannibal* and William S. Burroughs' *Naked Lunch* (both moving on the borderline between modernism and postmodernism) we will also read texts (in most cases excerpts) by Thomas Pynchon, Kathy Acker, William Gibson, Paul Auster, Bret Easton Ellis, Toni Morrison, Gloria Anzaldúa, and Maxine Hong Kingston and discuss them in their particular cultural and historic context.

At the beginning of the semester, texts will be made available via Stud.IP. Also, the two - three novels, which we will read in full length, will be announced through Stud.IP.

Credit Requirements: Regular attendance, thorough preparation of the reading assignments, active participation in class discussions, and a short presentation (about 10 minutes). In most modules, the Prüfungsleistung will be a final term paper.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

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

459405

Narrating Slavery / Envisioning Emancipation

Proseminar SWS: 2; Anz. Teiln.: 35

*Snyder-Körber, Ma-
ryAnn*

Di 18:00 - 20:00 Raum: KWZ 0.603 , wöchentlich
Mi 14:00 - 16:00 Raum: Theologicu T0.135 , wöchentlich
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

How can a story of violence be communicated to an audience untouched by such trauma? How can one tell a tale of dehumanization at all? And, if an adequate narrative bridge can be found, how can one be sure that human subjects are empowered rather than further instrumentalized by the telling? These are some of the issues that the African-Ame-

rican slave narrative grappled with in the eighteenth and nineteenth centuries and which have continued to shape retellings in the twentieth and twenty-first centuries. In this seminar we are going to consider the background of the US-American slave narrative with particular focus on the institutional and media frameworks in which the stories of race chattel slavery have been told since the late eighteenth century. Our conversation will begin with *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African* (1789), *The Narrative of the Life of Frederick Douglass, an American Slave* (1854), and Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861). Then we will consider how the questions raised by these narratives are answered, revised, and/or intensified in later "re-visionings" of this history. In this context, we will look at segments of the television series *Roots* (1977) and the films *Amistad* (1997) and *Django Unchained* (2012). Our final sessions will concern themselves with Samuel Northrup's 1854 narrative *Twelve Years a Slave* and its film adaptation of 2013.

Shorter texts will be made available via StudIP over the course of the semester. To insure that everyone is familiar with the television and film example we will be discussing in the second half of the course, there will be a screening of filmed material on Tuesday evening at 6 pm before the class session on that topic.

Required Reading: If possible, please purchase a copy of *The Classic Slave Narratives* (various editions since 1987), edited by Henry Louis Gates, Jr. It brings together the narratives of Jacobs, Douglass, and Equiano along with an introduction by Gates that we will also be reading. It is very convenient and affordable package (under six euros new, even cheaper used). Several nineteenth-century printings of Northrup's narrative can be viewed online, for example, through Internet Archive (www.archive.org). However, it would be interesting for our wrap-up discussion to compare 1850s presentation strategies with the narrative's repackaging in 2013.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

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

458934

Nineteenth-Century Visual Cultures

Proseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

In *Techniques of the Observer* (1990), Jonathan Crary suggests that "in the first few decades of the nineteenth-century a new kind of observer took shape in Europe radically different from the type of observer dominant in the seventeenth and eighteenth century" (6). This 'new' observer was the result of a "massive reorganization of knowledge and social practices" (ibid. 3), of physical research, physiological discoveries, and philosophical inquiries into human understanding that triggered new beliefs about the perceptual and cognitive capacities of the human subject, as well as important changes in visual technology and visual culture.

In this seminar, we will discuss the paradigm shift described by Crary and explore its impact on nineteenth-century visual culture. We will consider representational practices in painting, photography, and literary texts, but also such popular forms of visual entertainment as the stereoscope and the panorama. Particular attention will be paid to the power implications of visual and representational practices, especially as they bear upon notions of gender, race, and class, in terms of the role(s) they play in visualizing "deviancy," or as

means of appropriation. Among the authors we will study will be Edgar Allen Poe, Harriet Prescott Spofford, Nathaniel Hawthorne, Elizabeth Stoddard, and Henry James.

Texts will be made available on Stud.IP and the reserve shelf. All participants will be required to contribute regularly to online discussion forums and class discussions, and to take over a task in class.

Our discussions of forms of visual cultures and representational practices will be accompanied by literary texts by authors such as Edgar Allen Poe, Harriet Prescott Spofford, Nathaniel Hawthorne, Elizabeth Stoddard, and Henry James, which explore and reflect upon the visual practices of their times and their social implications.

Texts will be made available on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

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

458933 **From the Early Republic to the Late Nineteenth Century (A Cultural History of American Literature II)**
Vorlesung SWS: 2; Anz. Teiln.: 100 *Spengler, Birgit*
Di 12:00 - 14:00 Raum: ZHG ZHG004 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Di 12:00 - 14:00 Klausur am: 22.07.2014

Kommentar This lecture course will provide an overview of major developments in American literature from the 1820s to the late 19th century. We will discuss genres such as the historical novel, domestic fiction, and the slave narrative; calls for cultural independence from Europe in the context of American transcendentalism, the American Renaissance, and twentieth-century literary scholarship; the poetry of William Cullen Bryant, Emily Dickinson, and Walt Whitman; and the development of local color fiction and literary realism in the later 19th century. Among the authors included will be Catharine Maria Sedgwick, James Fenimore Cooper, Edgar Allen Poe, Henry Thoreau, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Frederick Douglass, Harriet Beecher Stowe, Louisa May Alcott, Emily Dickinson, Walt Whitman, Harriet Prescott Spofford, Mary Wilkins Freeman, Mark Twain, Edith Wharton, Kate Chopin, and Henry James. Literary developments will be situated within larger cultural contexts, including visual cultures, westward expansion, slavery, the literary marketplace, and nineteenth-century discourses about gender, race, and class.

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

Registration: Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

453024 **Directed Reading Course: A Cultural History of American Literature II (1.-3. Sem.)**
Lektürekurs SWS: 2; Anz. Teiln.: 20 *Rausser, Michael*
Mo 16:00 - 18:00 Raum: KWZ 1.601 , wöchentlich
Mo - Abgabe Hausarbeit am: 21.07.2014

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

453025 **Directed Reading Course: A Cultural History of American Literature II (4.-6. Sem.)**
Lektürekurs SWS: 2; Anz. Teiln.: 20 *Spengler, Birgit*
Mi 12:00 - 14:00 Einzeltermin am: 18.06.2014
Mi 12:00 - 14:00 Raum: Oec OEC 1.164 , wöchentlich
Mi - Abgabe Hausarbeit am: 23.07.2014

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

457782 **Directed Reading Course: A Cultural History of American Literature II (1.-3. Sem.)**

Lektürekurs SWS: 2; Anz. Teiln.: 20
Do 10:00 - 12:00 Raum: Theologicu T0.133 , wöchentlich
Do - Abgabe Hausarbeit am: 24.07.2014

Zappe, Florian

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

459401 Schreibwerkstatt für Response Logs

Tutorium SWS: 2; Anz. Teiln.: 30
Do 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Oehm, Uwe

Kommentar The aim of this workshop is to give students a chance to enhance their writing and composition skills. Using hands-on exercises, the stages of the writing process will be discussed from finding a topic to the final revisions. We will talk about the most common mistakes and how to avoid them as well as plagiarism and other writing-related topics. As this course is voluntary, students may chose to come to single sessions only. Individual writing can be handed in and discussed during office hours. Please sign up on Stud.IP for details on session topics and organization. This workshop is especially recommended for students in the Directed Reading Courses and the Proseminare.

B.AS.31: American Cultural History

455220 Introduction to American Cultural History I

Übung SWS: 2; Anz. Teiln.: 35
Di 14:00 - 16:00 Raum: Theologicu T02 , wöchentlich
Di 14:00 - 16:00wöchentlich
Di 14:00 - 16:00 Raum: KWZ 0.602 , Klausur am: 29.07.2014

Knipping, Marleen

Kommentar This course provides an introduction to American cultural history from the period of British settlement in the 17th century to the Civil War and the Reconstruction Era in the late 19th century. We will read some of the most important and influential texts (sermons, speeches, legal documents, etc.) that both reflect and shape the cultural trajectory of the American colonies and the early United States. In addition to exploring these texts, stu-

dents will do research on a selection of key terms that are essential for understanding the continuities and ruptures in the historical development of American culture.

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

Reading: Primary texts and other material will be made available on Stud.IP.

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

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to be present and prepared in the first session.

457237

Introduction to American Cultural History I

Übung SWS: 2; Anz. Teiln.: 35

Snyder-Körber, MaryAnn

Mo 10:00 - 12:00 Raum: Theologicu T0.133 , wöchentlich

Mo 10:00 - 12:00 Raum: Verfügungs VG 1.108 , Klausur am:
28.07.2014

Kommentar

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

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

Reading: Primary texts and other material will be made available on Stud.IP.

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

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to be present and prepared in the first session.

B.AS.32: Film and Media Analysis

458934

Nineteenth-Century Visual Cultures

Proseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

In *Techniques of the Observer* (1990), Jonathan Crary suggests that "in the first few decades of the nineteenth-century a new kind of observer took shape in Europe radically different from the type of observer dominant in the seventeenth and eighteenth century" (6). This 'new' observer was the result of a "massive reorganization of knowledge and social

practices" (ibid. 3), of physical research, physiological discoveries, and philosophical inquiries into human understanding that triggered new beliefs about the perceptual and cognitive capacities of the human subject, as well as important changes in visual technology and visual culture.

In this seminar, we will discuss the paradigm shift described by Crary and explore its impact on nineteenth-century visual culture. We will consider representational practices in painting, photography, and literary texts, but also such popular forms of visual entertainment as the stereoscope and the panorama. Particular attention will be paid to the power implications of visual and representational practices, especially as they bear upon notions of gender, race, and class, in terms of the role(s) they play in visualizing "deviancy," or as means of appropriation. Among the authors we will study will be Edgar Allen Poe, Harriet Prescott Spofford, Nathaniel Hawthorne, Elizabeth Stoddard, and Henry James.

Texts will be made available on Stud.IP and the reserve shelf. All participants will be required to contribute regularly to online discussion forums and class discussions, and to take over a task in class.

Our discussions of forms of visual cultures and representational practices will be accompanied by literary texts by authors such as Edgar Allen Poe, Harriet Prescott Spofford, Nathaniel Hawthorne, Elizabeth Stoddard, and Henry James, which explore and reflect upon the visual practices of their times and their social implications.

Texts will be made available on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

459404

Television Comedy: The American Sitcom

Proseminar SWS: 2; Anz. Teiln.: 35

Knipping, Marleen

Mo 12:00 - 14:00 Raum: KWZ 0.609 , wöchentlich

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

This seminar applies the tools of film analysis acquired in the "Introduction to Film and Media Analysis," which is a prerequisite for this course. We will survey the genre of the televised comedy in the United States with a primary focus on the sitcom. The class will examine theoretical tools provided by genre analysis and explore program formulae within the framework of production and reception studies. We will focus on different theories of humor in order to discuss the genre's conflicting methodologies and histories. Since the genre of the comedy is varied and vast, the class will be structured according to some of the medium's primary subgenres: The traditional formats of the domestic and the workplace sitcom, as well as postmodern formats, e.g. the comedy vérité. Major topics for discussion will further include categories such as ethnicity, gender, politics, and class. Since this course aims to provide a broad overview of the genre from the 1950s to today, not all the course material can be shown during class time. Thus, students will be expected to view a large number of shows independently. Some of the possible shows under consideration are: *I Love Lucy* (CBS, 1951-7), *The Mary Tyler Moore Show* (CBS, 1970-7), *M*A*S*H* (CBS, 1972-83), *Newhart* (CBS, 1982-90), *Cheers* (NBC, 1982-93), *It's Gary Shandling's Show* (Showtime, 1986-90), *Friends* (NBC, 1994-2004), *Seinfeld* (NBC, 1989-98), *Curb Your Enthusiasm* (HBO, 2000-2011), *It's Always Sunny in Philadelphia* (FX, 2005-), *Modern Family* (ABC, 2009-), and *Louie* (FX, 2010-). A final list will be posted on Stud.IP by the beginning of the semester.

Selected episodes will be screened on Thursdays from 6-8 P.M. in the Medienraum (on an "as needed" basis).

Required Text: *The Film Experience* by Timothy Corrigan and Patricia White (2nd or 3rd edition), which is used in the "Introduction to Film and Media Analysis" and which will also provide a foundation for our analyses in this course. Further material will be posted on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. After registering via Stud.IP, all participants need to take part in a survey on their background regarding American TV sitcoms. In preparation for the class, a text will be uploaded on Stud.IP two weeks prior to the first session. To check on your reading of this text, there will be a reading quiz in the first session of this class, which you will have to pass. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

B.AS.04: Introducing Critical Theory

452398

Introducing Critical Theory I: Approaches in Literary and Cultural Studies

Vorlesung SWS: 2; Anz. Teiln.: 80

Tischleder, Bärbel

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

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , Klausur am: 28.07.2014

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 2014/15, 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: Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

458935

Tutorial zur VL Tischleder

Tutorium SWS: 2; Anz. Teiln.: 20
Di 16:00 - 18:00 Raum: KWZ 1.701 , wöchentlich

Oehm, Uwe

Organisatorisches Ort und Zeit nach Vereinbarung.

Kommentar This tutorial is directly linked to Prof. Tischleder's lecture "Introducing Critical Theory I: Approaches in Literary and Cultural Studies" (B.AS.04.2; M.EP.01b.Mp; M.EP.01b-L.Mp). The lecture introduces major concepts, key thinkers, and critical approaches in the fields of media studies, single media, material culture, and cultural studies.. The tutorial provides an opportunity to discuss the primary texts covered in the lecture 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 lectures and the theoretical texts can be addressed and revisited according to students' needs. Hence participating in the tutorial and discussing the texts covered in the lecture together will also be helpful as a preparation for the final exam.

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

The primary material will be provided on Stud.IP.

B.AS.05: Vertiefungsmodul

4500756 Representational Burdens: Case Studies in African-American Authorship

Hauptseminar SWS: 2; Anz. Teiln.: 35

Snyder-Körber, MaryAnn

Mo 14:00 - 16:00 Raum: KWZ 0.602 , wöchentlich

Mo 14:00 - 16:00 mündliche Prüfung am: 14.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar When the writer Ralph Ellison sat down in the early 1960s to consider critical responses to writing by African-Americans he came up with three questions: "Why is it so often true that when critics confront the American as Negro they suddenly drop their advanced critical armament and revert with an air of confident superiority to quite primitive modes of analysis? Why is it that sociology-oriented critics seem to rate literature far below politics and ideology that they would rather kill a novel than modify their presumptions concerning a given reality which it seeks in its own terms to project? ... [W]hy is it that so many of those who would tell us the meaning of Negro life never bother to learn how varied it really is?" These questions boil down to the following accusations. Writing by African Americans is not understood as literature, but rather as an expression of identity and social circumstances. Moreover, if the text does not fit the white reader's expectations of blues singing, jazz rhythm, or ghetto suffering, then the work is not deemed authentic. In this seminar we are going to explore how Ellison and his colleague Richard Wright negotiated these expectations in their novels, essays, and career courses during the twentieth-century. We will also, however, be following these issues into the twenty-first century by looking at Percival Everett's *Erasure*. This novel of 2001 takes recourse to Wright's *Native Son* (1940) and Ellison's *Invisible Man* (1952). *Erasure* also takes a critical perspective on Sapphire's highly popular novel *Push* (1996), later adapted into the film *Precious* (2009).

Required Reading: Please purchase *Native Son*, *Invisible Man*, and *Erasure* (any edition). There are two versions of *Native Son* in circulation, one more strongly censored for sexual content than the other. Rather than seeing this as a problem, I think that this situation gives us opportunity to consider the novel's representational politics and reception in different historical frames. Shorter texts will be made available via StudIP over the course of the semester.

Recommended Reading: The good news is that all of the novels that we are going to focus on this semester are fantastic. The less good news is that they are long. Please get a head start on reading *Native Son* before the semester begins.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

453059

Life Writing. Gendered Perspectives on the Art of American Auto/Biography

Hauptseminar SWS: 2; Anz. Teiln.: 35

Künnemann, Vanessa

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

Di 10:00 - 12:00 mündliche Prüfung am: 22.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Traditionally composed by white men, written in factual, documentary style and telling 'official' stories of (professional) success, the genre of autobiography has been appropriated, modified, and sometimes even radicalized by women ever since the Enlightenment. There are certain critics who claim that autobiography is a truly American genre, a form of writing which - in the guise of a personal life story - negotiates and communicates 'American values' and national identity while it captivates its readers. Peeking into other people's lives, we, as readers, become virtual sleuths as we (pretend to) read these autobiographies also as historical, anthropological, and/or artistic accounts. Perhaps more contradictory than any other genre, autobiographies oscillate between fact and fiction, collective and individual memory, they are fascinating and vibrant precisely because they are personal *and* political, because they can trigger reader identification or may keep their audience at a bay. They are thus replete with tensions and can take on a diversity that is reminiscent of the many meanings of 'America' as such.

In this class we will look at the various ways in which (ethnic) female autobiographers have discussed, affirmed and/or revised American identity, politics and culture and thereby also transformed the genre. We will analyze how these traditionally marginalized voices in American literature and culture present to us with their own and subjective versions of their lives, often written against the light of larger history. Our analysis and discussion of these autobiographical accounts will evolve around the following questions: In what sense can autobiography as a literary genre provide a forum for addressing the socio-political as well as cultural obstacles that have long impeded the liberation and empowerment of women? What are the major characteristics of this genre? What narrative forms can the genre take? Where do we find continuities, similarities, and differences among these texts? Where exactly are differences between autobiographical writings of women and men, and do they matter at all? What was/is the political impact of these accounts? Are these texts visionary, naïve, provocative, and/or realistic?

Readings: To survey the rich tradition of American women's autobiography, we will read texts (mostly in the form of excerpts) ranging from the slave narrative (Harriet Jacobs) to writers, public personae, and politicians of various ethnic backgrounds of the 19th and 20th century (e.g., Gertrude Stein, Margaret Bourke-White, Jade Snow Wong, Maya Angelou, Leslie Marmon Silko, Hillary Clinton).

The texts will be made available in a reader at the beginning of the semester, but you are asked to purchase the following two autobiographies: Jade Snow Wong's *Fifth Chinese Daughter* (U of Washington P; ISBN: 978-0295968261) and Maya Angelou's *I Know Why the Caged Bird Sings* (Ballantine, ISBN: 978-0345514400).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be

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

For further information: vanessa.kuennemann@phil.uni-goettingen.de

457779

Nineteenth-Century American Women Writers

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Do 12:00 - 14:00 mündliche Prüfung am: 17.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Despite its enlightened ideals, the American Revolution did not establish liberty, equality, and political participation for all Americans. One of the many fields in which social and political realities stopped short of enlightened ideals were gender relations and the situation of women in nineteenth-century America. Women of all ethnicities and classes were barred from equal political participation as well as from many professions. Especially the earlier nineteenth century was characterized by its dichotomous conceptualizations of gender which constructed women as a deviance from the male "norm," and relegated them to the home as a separate sphere in which they could exert their influence. Writing was one of the few occupations that was open to women, although it was also subject to dichotomous constructions of "male" and "female" natures, values, and spheres. These were often accompanied by a depreciation of women's literary output, despite or even because of its popular appeal, which shaped the status of nineteenth-century women's writing and its relative critical neglect until well into the twentieth century. .

In this seminar, we will discuss fictional texts by nineteenth-century American women writers such as Catharine Maria Sedgwick, Harriet Prescott Spofford, Louisa May Alcott, Elizabeth Stoddard, and Edith Wharton and discuss their contributions to nineteenth-century U.S. American literature. We will also pay close attention to the ways in which they engage with, negotiate, and reflect upon women's position in nineteenth-century society, constructions of male and female "nature," and social relations more generally. Participants should be willing to do a lot of reading (3 novels, plus short fiction, plus secondary material), to contribute regularly to online and in-class discussions, and to take over a task in class.

Please obtain the following editions:

Catharine Maria Sedgwick. *Hope Leslie*. 1827. New York: Penguin, 1998. ISBN 0140436766

Elizabeth Stoddard. *The Morgesons*. 1862. New York: Penguin, 1997. ISBN: 0140436510

A third novel will be announced at the beginning of the semester. All other texts will be made available on StudIP or on the reserve shelf.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

458837

Media Culture of the Nineteenth Century: History, Literature, and Visual Art

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Mi 12:00 - 14:00 mündliche Prüfung am: 16.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar Telegraphy has been termed the *Victorian Internet*; the hand-colored prints of the print-making company Currier & Ives, which were widely distributed in the U.S. by the mid-nineteenth century, can be seen as the first visual mass medium. This course is concerned with the media history of Victorian America and the ways in which new media like telegraphy, lithography, photography and the phonograph impacted the everyday culture, forms of communication and media ecology of the nineteenth century. We will consider both the technological and geographical dimensions and the social and cultural aspects of American media. Next to historical and theoretical texts, we will examine how literature and art reflect the popular responses—fantasies, hopes, and anxieties—that were prompted by the advent of communicative channels enabled by electric currents and codes. Telegraphy, photography and the phonograph were seen as haunted media; telegraphy was associated with spiritualism and mesmerism, but it also prompted visions of national progress and was welcomed as a new opportunity for social connection and for bridging geographical distances.

We will read essays, fiction, and poetry by Emily Dickinson, Ralph Waldo Emerson, Henry James, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and lesser known authors in order to explore how electronic and visual media were imagined at the time—how they constituted both the promise of new modes of communication and connecting people as well as an uncanny form of electronic presence. The visual art of the time, both painting and photography, and the distribution of cheap, popular prints enabled by lithography reflect how new media networks changed the North American rural and urban landscape; we will examine how these telecommunication technologies were depicted in Victorian visual culture. The aim of the course is to gain an understanding of the complex ways in which technological innovation, physical infrastructures, visual and intellectual culture and the literary imagination all had their share in the development of the nineteenth-century media landscape.

A syllabus and overview of the course readings will be provided at the beginning of the term.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

Note: The regular course sessions are on Wednesday; the screening sessions are on Tuesday evening.

II. Profil fachwissenschaftliche Vertiefung

B.AS.33: Topics in American Studies

4500746

The American Postmodern Novel

Proseminar SWS: 2; Anz. Teiln.: 35

Zappe, Florian

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar This seminar will introduce students to the history and development of the American postmodern novel, its themes, its social functions, and its aesthetic concepts. The reading list will focus on fictional texts while crucial theoretical positions and additional information on cultural and historical contexts, author biographies etc. will be introduced by short student presentations. The seminar will concentrate on the key works of American postmodern writing. Starting with John Hawke's *The Cannibal* and William S. Burroughs' *Naked Lunch* (both moving on the borderline between modernism and postmodernism) we will also read texts (in most cases excerpts) by Thomas Pynchon, Kathy Acker, William Gibson, Paul

Auster, Bret Easton Ellis, Toni Morrison, Gloria Anzaldúa, and Maxine Hong Kingston and discuss them in their particular cultural and historic context.

At the beginning of the semester, texts will be made available via Stud.IP. Also, the two - three novels, which we will read in full length, will be announced through Stud.IP.

Credit Requirements: Regular attendance, thorough preparation of the reading assignments, active participation in class discussions, and a short presentation (about 10 minutes). In most modules, the Prüfungsleistung will be a final term paper.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

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

453058

American Sublimities

Proseminar SWS: 2; Anz. Teiln.: 25

Sommerfeld, Stephanie

Do 13:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 24.04.2014

Fr 13:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 25.04.2014

Do 13:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 15.05.2014

Do 13:00 - 17:00 Raum: Universität HDW 2.110 , wöchentlich Von: 12.06.2014 Bis: 19.06.2014

Do 13:00 - 17:00 Raum: Universität HDW 2.110 , Einzeltermin am: 26.06.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

In this class, we will take a close look at competing discourses of sublimity, ranging from Longinus's rhetorical sublime, Edmund Burke's concept of "delightful horror," and Immanuel Kant's mathematical and dynamical sublime to incarnations of sublimity in 19th, 20th, and 21st century US American literature and visual art. We will read Ralph Waldo Emerson's *Nature* (1836) against the backdrop of both Kantian idealism and Jacksonian expansionism and will investigate the counter-narratives that reacted to this optimistic transcendentalist sublime. We will pay particular attention to the gender and racial politics of US American versions of the sublime and will focus on the natural as well as the technological sublime, foregrounding the interplay between anthropocentric notions of sublimity and the powerful agency of mediators in the sublime experience.

All participants are expected to have read the following texts *before* the first session:

Burke, Edmund. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. 1759. Ed. Adam Phillips. Oxford: Oxford UP, 2008. Print.

Emerson, Ralph Waldo. "Nature". 1836. *Emerson's Prose and Poetry: Authoritative Texts, Contexts, Criticism*. Eds. Joel Porte and Sandra Morris. New York: Norton, 2001. 27-55. Print.

Kant, Immanuel. *Observations on the Feeling of the Beautiful and the Sublime*. 1764. Trans. John T. Goldthwait. 2nd ed. Berkeley: U of California P, 2003. 45-116. Print.

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. For final registration, participants need to attend the first session on April 24, 2014.

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

458934

Nineteenth-Century Visual Cultures

Proseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

In *Techniques of the Observer* (1990), Jonathan Crary suggests that "in the first few decades of the nineteenth-century a new kind of observer took shape in Europe radically different from the type of observer dominant in the seventeenth and eighteenth century" (6). This 'new' observer was the result of a "massive reorganization of knowledge and social practices" (ibid. 3), of physical research, physiological discoveries, and philosophical inquiries into human understanding that triggered new beliefs about the perceptual and cognitive capacities of the human subject, as well as important changes in visual technology and visual culture.

In this seminar, we will discuss the paradigm shift described by Crary and explore its impact on nineteenth-century visual culture. We will consider representational practices in painting, photography, and literary texts, but also such popular forms of visual entertainment as the stereoscope and the panorama. Particular attention will be paid to the power implications of visual and representational practices, especially as they bear upon notions of gender, race, and class, in terms of the role(s) they play in visualizing "deviancy," or as means of appropriation. Among the authors we will study will be Edgar Allen Poe, Harriet Prescott Spofford, Nathaniel Hawthorne, Elizabeth Stoddard, and Henry James.

Texts will be made available on Stud.IP and the reserve shelf. All participants will be required to contribute regularly to online discussion forums and class discussions, and to take over a task in class.

Our discussions of forms of visual cultures and representational practices will be accompanied by literary texts by authors such as Edgar Allen Poe, Harriet Prescott Spofford, Nathaniel Hawthorne, Elizabeth Stoddard, and Henry James, which explore and reflect upon the visual practices of their times and their social implications.

Texts will be made available on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

459404

Television Comedy: The American Sitcom

Proseminar SWS: 2; Anz. Teiln.: 35

Knipping, Marleen

Mo 12:00 - 14:00 Raum: KWZ 0.609 , wöchentlich

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

This seminar applies the tools of film analysis acquired in the "Introduction to Film and Media Analysis," which is a prerequisite for this course. We will survey the genre of the televised comedy in the United States with a primary focus on the sitcom. The class will examine theoretical tools provided by genre analysis and explore program formulae wi-

thin the framework of production and reception studies. We will focus on different theories of humor in order to discuss the genre's conflicting methodologies and histories. Since the genre of the comedy is varied and vast, the class will be structured according to some of the medium's primary subgenres: The traditional formats of the domestic and the workplace sitcom, as well as postmodern formats, e.g. the comedy vérité. Major topics for discussion will further include categories such as ethnicity, gender, politics, and class. Since this course aims to provide a broad overview of the genre from the 1950s to today, not all the course material can be shown during class time. Thus, students will be expected to view a large number of shows independently. Some of the possible shows under consideration are: *I Love Lucy* (CBS, 1951-7), *The Mary Tyler Moore Show* (CBS, 1970-7), *M*A*S*H* (CBS, 1972-83), *Newhart* (CBS, 1982-90), *Cheers* (NBC, 1982-93), *It's Gary Shandling's Show* (Showtime, 1986-90), *Friends* (NBC, 1994-2004), *Seinfeld* (NBC, 1989-98), *Curb Your Enthusiasm* (HBO, 2000-2011), *It's Always Sunny in Philadelphia* (FX, 2005-), *Modern Family* (ABC, 2009-), and *Louie* (FX, 2010-). A final list will be posted on Stud.IP by the beginning of the semester.

Selected episodes will be screened on Thursdays from 6-8 P.M. in the Medienraum (on an "as needed" basis).

Required Text: *The Film Experience* by Timothy Corrigan and Patricia White (2nd or 3rd edition), which is used in the "Introduction to Film and Media Analysis" and which will also provide a foundation for our analyses in this course. Further material will be posted on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. After registering via Stud.IP, all participants need to take part in a survey on their background regarding American TV sitcoms. In preparation for the class, a text will be uploaded on Stud.IP two weeks prior to the first session. To check on your reading of this text, there will be a reading quiz in the first session of this class, which you will have to pass. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

459405

Narrating Slavery / Envisioning Emancipation

Proseminar SWS: 2; Anz. Teiln.: 35

Snyder-Körber, Ma-
ryAnn

Di 18:00 - 20:00 Raum: KWZ 0.603 , wöchentlich

Mi 14:00 - 16:00 Raum: Theologicu T0.135 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

How can a story of violence be communicated to an audience untouched by such trauma? How can one tell a tale of dehumanization at all? And, if an adequate narrative bridge can be found, how can one be sure that human subjects are empowered rather than further instrumentalized by the telling? These are some of the issues that the African-American slave narrative grappled with in the eighteenth and nineteenth centuries and which have continued to shape retellings in the twentieth and twenty-first centuries. In this seminar we are going to consider the background of the US-American slave narrative with particular focus on the institutional and media frameworks in which the stories of race chattel slavery have been told since the late eighteenth century. Our conversation will begin with *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African* (1789), *The Narrative of the Life of Frederick Douglass, an American Slave* (1854), and Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861). Then we will consider how the questions raised by these narratives are answered, revised, and/or intensified in later "revisionings" of this history. In this context, we will look at segments of the television series *Roots* (1977) and the films *Amistad* (1997) and *Django Unchained* (2012). Our final sessi-

ons will concern themselves with Samuel Northrup's 1854 narrative *Twelve Years a Slave* and its film adaptation of 2013.

Shorter texts will be made available via StudIP over the course of the semester. To insure that everyone is familiar with the television and film example we will be discussing in the second half of the course, there will be a screening of filmed material on Tuesday evening at 6 pm before the class session on that topic.

Required Reading: If possible, please purchase a copy of *The Classic Slave Narratives* (various editions since 1987), edited by Henry Louis Gates, Jr. It brings together the narratives of Jacobs, Douglass, and Equiano along with an introduction by Gates that we will also be reading. It is very convenient and affordable package (under six euros new, even cheaper used). Several nineteenth-century printings of Northrup's narrative can be viewed online, for example, through Internet Archive (www.archive.org). However, it would be interesting for our wrap-up discussion to compare 1850s presentation strategies with the narrative's repackaging in 2013.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

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

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

4500756

Representational Burdens: Case Studies in African-American Authorship

Hauptseminar SWS: 2; Anz. Teiln.: 35

Snyder-Körber, MaryAnn

Mo 14:00 - 16:00 Raum: KWZ 0.602 , wöchentlich

Mo 14:00 - 16:00 mündliche Prüfung am: 14.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

When the writer Ralph Ellison sat down in the early 1960s to consider critical responses to writing by African-Americans he came up with three questions: "Why is it so often true that when critics confront the American as Negro they suddenly drop their advanced critical armament and revert with an air of confident superiority to quite primitive modes of analysis? Why is it that sociology-oriented critics seem to rate literature far below politics and ideology that they would rather kill a novel than modify their presumptions concerning a given reality which it seeks in its own terms to project? ... [W]hy is it that so many of those who would tell us the meaning of Negro life never bother to learn how varied it really is?" These questions boil down to the following accusations. Writing by African Americans is not understood as literature, but rather as an expression of identity and social circumstances. Moreover, if the text does not fit the white reader's expectations of blues singing, jazz rhythm, or ghetto suffering, then the work is not deemed authentic. In this seminar we are going to explore how Ellison and his colleague Richard Wright negotiated these expectations in their novels, essays, and career courses during the twentieth-century. We will also, however, be following these issues into the twenty-first century by looking at Percival Everett's *Erasure*. This novel of 2001 takes recourse to Wright's *Native Son* (1940) and Ellison's *Invisible Man* (1952). *Erasure* also takes a critical perspective on Sapphire's highly popular novel *Push* (1996), later adapted into the film *Precious* (2009).

Required Reading: Please purchase *Native Son*, *Invisible Man*, and *Erasure* (any edition). There are two versions of *Native Son* in circulation, one more strongly censored for sexual content than the other. Rather than seeing this as a problem, I think that this situation gives us opportunity to consider the novel's representational politics and reception in dif-

ferent historical frames. Shorter texts will be made available via StudIP over the course of the semester.

Recommended Reading: The good news is that all of the novels that we are going to focus on this semester are fantastic. The less good news is that they are long. Please get a head start on reading *Native Son* before the semester begins.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

453059

Life Writing. Gendered Perspectives on the Art of American Auto/Biography

Hauptseminar SWS: 2; Anz. Teiln.: 35

Künnemann, Vanessa

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

Di 10:00 - 12:00 mündliche Prüfung am: 22.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Traditionally composed by white men, written in factual, documentary style and telling 'official' stories of (professional) success, the genre of autobiography has been appropriated, modified, and sometimes even radicalized by women ever since the Enlightenment. There are certain critics who claim that autobiography is a truly American genre, a form of writing which - in the guise of a personal life story - negotiates and communicates 'American values' and national identity while it captivates its readers. Peeking into other people's lives, we, as readers, become virtual sleuths as we (pretend to) read these autobiographies also as historical, anthropological, and/or artistic accounts. Perhaps more contradictory than any other genre, autobiographies oscillate between fact and fiction, collective and individual memory, they are fascinating and vibrant precisely because they are personal *and* political, because they can trigger reader identification or may keep their audience at a bay. They are thus replete with tensions and can take on a diversity that is reminiscent of the many meanings of 'America' as such.

In this class we will look at the various ways in which (ethnic) female autobiographers have discussed, affirmed and/or revised American identity, politics and culture and thereby also transformed the genre. We will analyze how these traditionally marginalized voices in American literature and culture present to us with their own and subjective versions of their lives, often written against the light of larger history. Our analysis and discussion of these autobiographical accounts will evolve around the following questions: In what sense can autobiography as a literary genre provide a forum for addressing the socio-political as well as cultural obstacles that have long impeded the liberation and empowerment of women? What are the major characteristics of this genre? What narrative forms can the genre take? Where do we find continuities, similarities, and differences among these texts? Where exactly are differences between autobiographical writings of women and men, and do they matter at all? What was/is the political impact of these accounts? Are these texts visionary, naïve, provocative, and/or realistic?

Readings: To survey the rich tradition of American women's autobiography, we will read texts (mostly in the form of excerpts) ranging from the slave narrative (Harriet Jacobs) to writers, public personae, and politicians of various ethnic backgrounds of the 19th and 20th century (e.g., Gertrude Stein, Margaret Bourke-White, Jade Snow Wong, Maya Angelou, Leslie Marmon Silko, Hillary Clinton).

The texts will be made available in a reader at the beginning of the semester, but you are asked to purchase the following two autobiographies: Jade Snow Wong's *Fifth Chinese Daughter* (U of Washington P; ISBN: 978-0295968261) and Maya Angelou's *I Know Why the Caged Bird Sings* (Ballantine, ISBN: 978-0345514400).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

For further information: vanessa.kuennemann@phil.uni-goettingen.de

457779

Nineteenth-Century American Women Writers

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Do 12:00 - 14:00 mündliche Prüfung am: 17.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Despite its enlightened ideals, the American Revolution did not establish liberty, equality, and political participation for all Americans. One of the many fields in which social and political realities stopped short of enlightened ideals were gender relations and the situation of women in nineteenth-century America. Women of all ethnicities and classes were barred from equal political participation as well as from many professions. Especially the earlier nineteenth century was characterized by its dichotomous conceptualizations of gender which constructed women as a deviance from the male "norm," and relegated them to the home as a separate sphere in which they could exert their influence. Writing was one of the few occupations that was open to women, although it was also subject to dichotomous constructions of "male" and "female" natures, values, and spheres. These were often accompanied by a depreciation of women's literary output, despite or even because of its popular appeal, which shaped the status of nineteenth-century women's writing and its relative critical neglect until well into the twentieth century. .

In this seminar, we will discuss fictional texts by nineteenth-century American women writers such as Catharine Maria Sedgwick, Harriet Prescott Spofford, Louisa May Alcott, Elizabeth Stoddard, and Edith Wharton and discuss their contributions to nineteenth-century U.S. American literature. We will also pay close attention to the ways in which they engage with, negotiate, and reflect upon women's position in nineteenth-century society, constructions of male and female "nature," and social relations more generally. Participants should be willing to do a lot of reading (3 novels, plus short fiction, plus secondary material), to contribute regularly to online and in-class discussions, and to take over a task in class.

Please obtain the following editions:

Catharine Maria Sedgwick. *Hope Leslie*. 1827. New York: Penguin, 1998. ISBN 0140436766

Elizabeth Stoddard. *The Morgesons*. 1862. New York: Penguin, 1997. ISBN: 0140436510

A third novel will be announced at the beginning of the semester. All other texts will be made available on StudIP or on the reserve shelf.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

458837

Media Culture of the Nineteenth Century: History, Literature, and Visual Art

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mi 12:00 - 14:00 mündliche Prüfung am: 16.07.2014
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar Telegraphy has been termed the *Victorian Internet*; the hand-colored prints of the print-making company Currier & Ives, which were widely distributed in the U.S. by the mid-nineteenth century, can be seen as the first visual mass medium. This course is concerned with the media history of Victorian America and the ways in which new media like telegraphy, lithography, photography and the phonograph impacted the everyday culture, forms of communication and media ecology of the nineteenth century. We will consider both the technological and geographical dimensions and the social and cultural aspects of American media. Next to historical and theoretical texts, we will examine how literature and art reflect the popular responses—fantasies, hopes, and anxieties—that were prompted by the advent of communicative channels enabled by electric currents and codes. Telegraphy, photography and the phonograph were seen as haunted media; telegraphy was associated with spiritualism and mesmerism, but it also prompted visions of national progress and was welcomed as a new opportunity for social connection and for bridging geographical distances.

We will read essays, fiction, and poetry by Emily Dickinson, Ralph Waldo Emerson, Henry James, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and lesser known authors in order to explore how electronic and visual media were imagined at the time—how they constituted both the promise of new modes of communication and connecting people as well as an uncanny form of electronic presence. The visual art of the time, both painting and photography, and the distribution of cheap, popular prints enabled by lithography reflect how new media networks changed the North American rural and urban landscape; we will examine how these telecommunication technologies were depicted in Victorian visual culture. The aim of the course is to gain an understanding of the complex ways in which technological innovation, physical infrastructures, visual and intellectual culture and the literary imagination all had their share in the development of the nineteenth-century media landscape.

A syllabus and overview of the course readings will be provided at the beginning of the term.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

Note: The regular course sessions are on Wednesday; the screening sessions are on Tuesday evening.

B.AS.09: Abschlussmodul

452668

Current Issues in North American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

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

Mo 18:00 - 20:00 mündliche Prüfung am: 21.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

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

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

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

MA-Studiengang

I. Kerncurriculum

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

a) Kulturwissenschaftliche Übung

456135

Advanced American Cultural Studies: African Americans and the Law

Übung SWS: 2; Anz. Teiln.: 35

Wetzel-Sahm, Birgit

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
30.05.2014

Sa 09:15 - 12:45 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
31.05.2014

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
20.06.2014

Sa 09:15 - 12:45 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
21.06.2014

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
04.07.2014

Sa 09:15 - 12:45 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
05.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Blockseminar: Fr. 30. 5.; 20. 6.; 4. 7.; jeweils 14. 00-17.30;

Sa. 31. 5.; 21. 6.; 5. 7.; jeweils 9.15-12:45 Medienraum

Changing concepts of race and racism have shaped the legal landscape of the United States. In one of the most infamous decisions in the history of the U.S. Supreme Court, *Dred Scott v. Sanford* (1857), slavery was justified and African Americans were excluded from the rights postulated in the *Declaration of Independence* and guaranteed in the *Bill of Rights*. Almost a hundred years later, the same court ended *de jure* segregation in *Brown v. Board of Education* by overruling the "separate but equal doctrine" established in *Plessy v. Ferguson* (1896). In this course, we will focus on legal aspects in the history of African Americans and study these and other landmark Supreme Court decisions on the issues of slavery, the slave trade, segregation, desegregation, interracial marriage, and affirmative action. We will focus on legislation, such as the *Compromise of 1850* with the *Fugitive Slave Act*; the three civil rights amendments ratified after the Civil War, racist legislative action in the South ("Jim Crow Laws") and the civil rights acts since the 1960s. We will discuss how the aftermath and remnants of legal racism inform current issues of class, employment, education and last, but not least, residential segregation.

You can gain credits for M.EP.01, M.AS.01 and/or Schlüsselkompetenzen (Medienkompetenzen, Präsentations- und Lehrkompetenzen, Selbst- und Sozialkompetenzen) Requirements for all modules: attendance, informed reading of assignments, in-class presentation with a handout; for M.AS.01 in addition: 10-page research paper.

Registration: Attendance of this class is limited to 35 students. Binding registration on Stud.IP between 1 March and 15 May is required. Additionally, students must have signed up for a topic at wetzelsahm@web.de at the beginning of the semester and prepared the assignments for the May sessions. Visit Stud.IP or the American Studies homepage for the schedule, the reading list and the list of topics for this course at the beginning of April.

b) Kulturtheoretisches oder medienwissenschaftliches Proseminar

458934

Nineteenth-Century Visual Cultures

Proseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

In *Techniques of the Observer* (1990), Jonathan Crary suggests that "in the first few decades of the nineteenth-century a new kind of observer took shape in Europe radically different from the type of observer dominant in the seventeenth and eighteenth century" (6). This 'new' observer was the result of a "massive reorganization of knowledge and social practices" (ibid. 3), of physical research, physiological discoveries, and philosophical inquiries into human understanding that triggered new beliefs about the perceptual and cognitive capacities of the human subject, as well as important changes in visual technology and visual culture.

In this seminar, we will discuss the paradigm shift described by Crary and explore its impact on nineteenth-century visual culture. We will consider representational practices in painting, photography, and literary texts, but also such popular forms of visual entertainment as the stereoscope and the panorama. Particular attention will be paid to the power implications of visual and representational practices, especially as they bear upon notions of gender, race, and class, in terms of the role(s) they play in visualizing "deviancy," or as means of appropriation. Among the authors we will study will be Edgar Allen Poe, Harriet Prescott Spofford, Nathaniel Hawthorne, Elizabeth Stoddard, and Henry James.

Texts will be made available on Stud.IP and the reserve shelf. All participants will be required to contribute regularly to online discussion forums and class discussions, and to take over a task in class.

Our discussions of forms of visual cultures and representational practices will be accompanied by literary texts by authors such as Edgar Allen Poe, Harriet Prescott Spofford, Nathaniel Hawthorne, Elizabeth Stoddard, and Henry James, which explore and reflect upon the visual practices of their times and their social implications.

Texts will be made available on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

459404

Television Comedy: The American Sitcom

Proseminar SWS: 2; Anz. Teiln.: 35

Knipping, Marleen

Mo 12:00 - 14:00 Raum: KWZ 0.609 , wöchentlich

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

This seminar applies the tools of film analysis acquired in the "Introduction to Film and Media Analysis," which is a prerequisite for this course. We will survey the genre of the televised comedy in the United States with a primary focus on the sitcom. The class will

examine theoretical tools provided by genre analysis and explore program formulae within the framework of production and reception studies. We will focus on different theories of humor in order to discuss the genre's conflicting methodologies and histories. Since the genre of the comedy is varied and vast, the class will be structured according to some of the medium's primary subgenres: The traditional formats of the domestic and the workplace sitcom, as well as postmodern formats, e.g. the comedy vérité. Major topics for discussion will further include categories such as ethnicity, gender, politics, and class. Since this course aims to provide a broad overview of the genre from the 1950s to today, not all the course material can be shown during class time. Thus, students will be expected to view a large number of shows independently. Some of the possible shows under consideration are: *I Love Lucy* (CBS, 1951-7), *The Mary Tyler Moore Show* (CBS, 1970-7), *M*A*S*H* (CBS, 1972-83), *Newhart* (CBS, 1982-90), *Cheers* (NBC, 1982-93), *It's Gary Shandling's Show* (Showtime, 1986-90), *Friends* (NBC, 1994-2004), *Seinfeld* (NBC, 1989-98), *Curb Your Enthusiasm* (HBO, 2000-2011), *It's Always Sunny in Philadelphia* (FX, 2005-), *Modern Family* (ABC, 2009-), and *Louie* (FX, 2010-). A final list will be posted on Stud.IP by the beginning of the semester.

Selected episodes will be screened on Thursdays from 6-8 P.M. in the Medienraum (on an "as needed" basis).

Required Text: *The Film Experience* by Timothy Corrigan and Patricia White (2nd or 3rd edition), which is used in the "Introduction to Film and Media Analysis" and which will also provide a foundation for our analyses in this course. Further material will be posted on Stud.IP.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. After registering via Stud.IP, all participants need to take part in a survey on their background regarding American TV sitcoms. In preparation for the class, a text will be uploaded on Stud.IP two weeks prior to the first session. To check on your reading of this text, there will be a reading quiz in the first session of this class, which you will have to pass. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

1.2. American Literature M.AS.2

a) Seminar Fortgeschrittene Literatur- und Kulturtheoretische Analyse und Interpretation

4500756

Representational Burdens: Case Studies in African-American Authorship

Hauptseminar SWS: 2; Anz. Teiln.: 35

Snyder-Körber, Ma-
ryAnn

Mo 14:00 - 16:00 Raum: KWZ 0.602 , wöchentlich

Mo 14:00 - 16:00 mündliche Prüfung am: 14.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

When the writer Ralph Ellison sat down in the early 1960s to consider critical responses to writing by African-Americans he came up with three questions: "Why is it so often true that when critics confront the American as Negro they suddenly drop their advanced critical armament and revert with an air of confident superiority to quite primitive modes of analysis? Why is it that sociology-oriented critics seem to rate literature far below politics and ideology that they would rather kill a novel than modify their presumptions concerning a given reality which it seeks in its own terms to project? ... [W]hy is it that so many of those who would tell us the meaning of Negro life never bother to learn how varied it really is?" These questions boil down to the following accusations. Writing by African Americans is not understood as literature, but rather as an expression of identity and social circumstances. Moreover, if the text does not fit the white reader's expectations of blues singing,

jazz rhythm, or ghetto suffering, then the work is not deemed authentic. In this seminar we are going to explore how Ellison and his colleague Richard Wright negotiated these expectations in their novels, essays, and career courses during the twentieth-century. We will also, however, be following these issues into the twenty-first century by looking at Percival Everett's *Erasure*. This novel of 2001 takes recourse to Wright's *Native Son* (1940) and Ellison's *Invisible Man* (1952). *Erasure* also takes a critical perspective on Sapphire's highly popular novel *Push* (1996), later adapted into the film *Precious* (2009).

Required Reading: Please purchase *Native Son*, *Invisible Man*, and *Erasure* (any edition). There are two versions of *Native Son* in circulation, one more strongly censored for sexual content than the other. Rather than seeing this as a problem, I think that this situation gives us opportunity to consider the novel's representational politics and reception in different historical frames. Shorter texts will be made available via StudIP over the course of the semester.

Recommended Reading: The good news is that all of the novels that we are going to focus on this semester are fantastic. The less good news is that they are long. Please get a head start on reading *Native Son* before the semester begins.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

453059

Life Writing. Gendered Perspectives on the Art of American Auto/Biography

Hauptseminar SWS: 2; Anz. Teiln.: 35

Künnemann, Vanessa

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

Di 10:00 - 12:00 mündliche Prüfung am: 22.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Traditionally composed by white men, written in factual, documentary style and telling 'official' stories of (professional) success, the genre of autobiography has been appropriated, modified, and sometimes even radicalized by women ever since the Enlightenment. There are certain critics who claim that autobiography is a truly American genre, a form of writing which - in the guise of a personal life story - negotiates and communicates 'American values' and national identity while it captivates its readers. Peeking into other people's lives, we, as readers, become virtual sleuths as we (pretend to) read these autobiographies also as historical, anthropological, and/or artistic accounts. Perhaps more contradictory than any other genre, autobiographies oscillate between fact and fiction, collective and individual memory, they are fascinating and vibrant precisely because they are personal *and* political, because they can trigger reader identification or may keep their audience at a bay. They are thus replete with tensions and can take on a diversity that is reminiscent of the many meanings of 'America' as such.

In this class we will look at the various ways in which (ethnic) female autobiographers have discussed, affirmed and/or revised American identity, politics and culture and thereby also transformed the genre. We will analyze how these traditionally marginalized voices in American literature and culture present to us with their own and subjective versions of their lives, often written against the light of larger history. Our analysis and discussion of these autobiographical accounts will evolve around the following questions: In what sense can autobiography as a literary genre provide a forum for addressing the socio-political as well as cultural obstacles that have long impeded the liberation and empowerment of women? What are the major characteristics of this genre? What narrative forms can the genre take? Where do we find continuities, similarities, and differences among these texts? Where exactly are differences between autobiographical writings of women and men, and

do they matter at all? What was/is the political impact of these accounts? Are these texts visionary, naïve, provocative, and/or realistic?

Readings: To survey the rich tradition of American women's autobiography, we will read texts (mostly in the form of excerpts) ranging from the slave narrative (Harriet Jacobs) to writers, public personae, and politicians of various ethnic backgrounds of the 19th and 20th century (e.g., Gertrude Stein, Margaret Bourke-White, Jade Snow Wong, Maya Angelou, Leslie Marmon Silko, Hillary Clinton).

The texts will be made available in a reader at the beginning of the semester, but you are asked to purchase the following two autobiographies: Jade Snow Wong's *Fifth Chinese Daughter* (U of Washington P; ISBN: 978-0295968261) and Maya Angelou's *I Know Why the Caged Bird Sings* (Ballantine, ISBN: 978-0345514400).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

For further information: vanessa.kuennemann@phil.uni-goettingen.de

457779

Nineteenth-Century American Women Writers

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Do 12:00 - 14:00 mündliche Prüfung am: 17.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Despite its enlightened ideals, the American Revolution did not establish liberty, equality, and political participation for all Americans. One of the many fields in which social and political realities stopped short of enlightened ideals were gender relations and the situation of women in nineteenth-century America. Women of all ethnicities and classes were barred from equal political participation as well as from many professions. Especially the earlier nineteenth century was characterized by its dichotomous conceptualizations of gender which constructed women as a deviance from the male "norm," and relegated them to the home as a separate sphere in which they could exert their influence. Writing was one of the few occupations that was open to women, although it was also subject to dichotomous constructions of "male" and "female" natures, values, and spheres. These were often accompanied by a depreciation of women's literary output, despite or even because of its popular appeal, which shaped the status of nineteenth-century women's writing and its relative critical neglect until well into the twentieth century. .

In this seminar, we will discuss fictional texts by nineteenth-century American women writers such as Catharine Maria Sedgwick, Harriet Prescott Spofford, Louisa May Alcott, Elizabeth Stoddard, and Edith Wharton and discuss their contributions to nineteenth-century U.S. American literature. We will also pay close attention to the ways in which they engage with, negotiate, and reflect upon women's position in nineteenth-century society, constructions of male and female "nature," and social relations more generally. Participants should be willing to do a lot of reading (3 novels, plus short fiction, plus secondary material), to contribute regularly to online and in-class discussions, and to take over a task in class.

Please obtain the following editions:

Catharine Maria Sedgwick. *Hope Leslie*. 1827. New York: Penguin, 1998. ISBN 0140436766

Elizabeth Stoddard. *The Morgesons*. 1862. New York: Penguin, 1997. ISBN: 0140436510

A third novel will be announced at the beginning of the semester. All other texts will be made available on StudIP or on the reserve shelf.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

458837

Media Culture of the Nineteenth Century: History, Literature, and Visual Art

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Mi 12:00 - 14:00 mündliche Prüfung am: 16.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Telegraphy has been termed the *Victorian Internet*; the hand-colored prints of the print-making company Currier & Ives, which were widely distributed in the U.S. by the mid-nineteenth century, can be seen as the first visual mass medium. This course is concerned with the media history of Victorian America and the ways in which new media like telegraphy, lithography, photography and the phonograph impacted the everyday culture, forms of communication and media ecology of the nineteenth century. We will consider both the technological and geographical dimensions and the social and cultural aspects of American media. Next to historical and theoretical texts, we will examine how literature and art reflect the popular responses—fantasies, hopes, and anxieties—that were prompted by the advent of communicative channels enabled by electric currents and codes. Telegraphy, photography and the phonograph were seen as haunted media; telegraphy was associated with spiritualism and mesmerism, but it also prompted visions of national progress and was welcomed as a new opportunity for social connection and for bridging geographical distances.

We will read essays, fiction, and poetry by Emily Dickinson, Ralph Waldo Emerson, Henry James, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and lesser known authors in order to explore how electronic and visual media were imagined at the time—how they constituted both the promise of new modes of communication and connecting people as well as an uncanny form of electronic presence. The visual art of the time, both painting and photography, and the distribution of cheap, popular prints enabled by lithography reflect how new media networks changed the North American rural and urban landscape; we will examine how these telecommunication technologies were depicted in Victorian visual culture. The aim of the course is to gain an understanding of the complex ways in which technological innovation, physical infrastructures, visual and intellectual culture and the literary imagination all had their share in the development of the nineteenth-century media landscape.

A syllabus and overview of the course readings will be provided at the beginning of the term.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

Note: The regular course sessions are on Wednesday; the screening sessions are on Tuesday evening.

b) Seminar Fortgeschrittene Literatur- und Kulturgeschichtliche Analyse und Interpretation

4500756 **Representational Burdens: Case Studies in African-American Authorship**
Hauptseminar SWS: 2; Anz. Teiln.: 35 *Snyder-Körber, Ma-
ryAnn*
Mo 14:00 - 16:00 Raum: KWZ 0.602 , wöchentlich
Mo 14:00 - 16:00 mündliche Prüfung am: 14.07.2014
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar When the writer Ralph Ellison sat down in the early 1960s to consider critical responses to writing by African-Americans he came up with three questions: "Why is it so often true that when critics confront the American as Negro they suddenly drop their advanced critical armament and revert with an air of confident superiority to quite primitive modes of analysis? Why is it that sociology-oriented critics seem to rate literature far below politics and ideology that they would rather kill a novel than modify their presumptions concerning a given reality which it seeks in its own terms to project? ... [W]hy is it that so many of those who would tell us the meaning of Negro life never bother to learn how varied it really is?" These questions boil down to the following accusations. Writing by African Americans is not understood as literature, but rather as an expression of identity and social circumstances. Moreover, if the text does not fit the white reader's expectations of blues singing, jazz rhythm, or ghetto suffering, then the work is not deemed authentic. In this seminar we are going to explore how Ellison and his colleague Richard Wright negotiated these expectations in their novels, essays, and career courses during the twentieth-century. We will also, however, be following these issues into the twenty-first century by looking at Percival Everett's *Erasure*. This novel of 2001 takes recourse to Wright's *Native Son* (1940) and Ellison's *Invisible Man* (1952). *Erasure* also takes a critical perspective on Sapphire's highly popular novel *Push* (1996), later adapted into the film *Precious* (2009).

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Recommended Reading: The good news is that all of the novels that we are going to focus on this semester are fantastic. The less good news is that they are long. Please get a head start on reading *Native Son* before the semester begins.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

453059 **Life Writing. Gendered Perspectives on the Art of American Auto/Biography**
Hauptseminar SWS: 2; Anz. Teiln.: 35 *Künnemann, Vanessa*
Di 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich
Di 10:00 - 12:00 mündliche Prüfung am: 22.07.2014
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar Traditionally composed by white men, written in factual, documentary style and telling 'official' stories of (professional) success, the genre of autobiography has been appropriated, modified, and sometimes even radicalized by women ever since the Enlightenment. There are certain critics who claim that autobiography is a truly American genre, a form of writing which - in the guise of a personal life story - negotiates and communicates 'American values' and national identity while it captivates its readers. Peeking into other people's lives, we, as readers, become virtual sleuths as we (pretend to) read these autobiographies also as historical, anthropological, and/or artistic accounts. Perhaps more contradictory

than any other genre, autobiographies oscillate between fact and fiction, collective and individual memory, they are fascinating and vibrant precisely because they are personal *and* political, because they can trigger reader identification or may keep their audience at a bay. They are thus replete with tensions and can take on a diversity that is reminiscent of the many meanings of 'America' as such.

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Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

For further information: vanessa.kuennemann@phil.uni-goettingen.de

457779

Nineteenth-Century American Women Writers

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Do 12:00 - 14:00 mündliche Prüfung am: 17.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Despite its enlightened ideals, the American Revolution did not establish liberty, equality, and political participation for all Americans. One of the many fields in which social and political realities stopped short of enlightened ideals were gender relations and the situation of women in nineteenth-century America. Women of all ethnicities and classes were barred from equal political participation as well as from many professions. Especially the earlier nineteenth century was characterized by its dichotomous conceptualizations of gender which constructed women as a deviance from the male "norm," and relegated them to the home as a separate sphere in which they could exert their influence. Writing was one of the few occupations that was open to women, although it was also subject to dichotomous constructions of "male" and "female" natures, values, and spheres. These were often accompanied by a depreciation of women's literary output, despite or even because of

its popular appeal, which shaped the status of nineteenth-century women's writing and its relative critical neglect until well into the twentieth century. .

In this seminar, we will discuss fictional texts by nineteenth-century American women writers such as Catharine Maria Sedgwick, Harriet Prescott Spofford, Louisa May Alcott, Elizabeth Stoddard, and Edith Wharton and discuss their contributions to nineteenth-century U.S. American literature. We will also pay close attention to the ways in which they engage with, negotiate, and reflect upon women's position in nineteenth-century society, constructions of male and female "nature," and social relations more generally. Participants should be willing to do a lot of reading (3 novels, plus short fiction, plus secondary material), to contribute regularly to online and in-class discussions, and to take over a task in class.

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Elizabeth Stoddard. *The Morgesons*. 1862. New York: Penguin, 1997. ISBN: 0140436510

A third novel will be announced at the beginning of the semester. All other texts will be made available on StudIP or on the reserve shelf.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

458837

Media Culture of the Nineteenth Century: History, Literature, and Visual Art

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Mi 12:00 - 14:00 mündliche Prüfung am: 16.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Telegraphy has been termed the *Victorian Internet*; the hand-colored prints of the print-making company Currier & Ives, which were widely distributed in the U.S. by the mid-nineteenth century, can be seen as the first visual mass medium. This course is concerned with the media history of Victorian America and the ways in which new media like telegraphy, lithography, photography and the phonograph impacted the everyday culture, forms of communication and media ecology of the nineteenth century. We will consider both the technological and geographical dimensions and the social and cultural aspects of American media. Next to historical and theoretical texts, we will examine how literature and art reflect the popular responses—fantasies, hopes, and anxieties—that were prompted by the advent of communicative channels enabled by electric currents and codes. Telegraphy, photography and the phonograph were seen as haunted media; telegraphy was associated with spiritualism and mesmerism, but it also prompted visions of national progress and was welcomed as a new opportunity for social connection and for bridging geographical distances.

We will read essays, fiction, and poetry by Emily Dickinson, Ralph Waldo Emerson, Henry James, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and lesser known authors in order to explore how electronic and visual media were imagined at the time—how they constituted both the promise of new modes of communication and connecting people as well as an uncanny form of electronic presence. The visual art of the time, both painting and photography, and the distribution of cheap, popular prints enabled by litho-

graphy reflect how new media networks changed the North American rural and urban landscape; we will examine how these telecommunication technologies were depicted in Victorian visual culture. The aim of the course is to gain an understanding of the complex ways in which technological innovation, physical infrastructures, visual and intellectual culture and the literary imagination all had their share in the development of the nineteenth-century media landscape.

A syllabus and overview of the course readings will provided at the beginning of the term.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

Note: The regular course sessions are on Wednesday; the screening sessions are on Tuesday evening.

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

a) Amerikanistisches Seminar

4500756

Representational Burdens: Case Studies in African-American Authorship

Hauptseminar SWS: 2; Anz. Teiln.: 35

Snyder-Körber, MaryAnn

Mo 14:00 - 16:00 Raum: KWZ 0.602 , wöchentlich

Mo 14:00 - 16:00 mündliche Prüfung am: 14.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

When the writer Ralph Ellison sat down in the early 1960s to consider critical responses to writing by African-Americans he came up with three questions: "Why is it so often true that when critics confront the American as Negro they suddenly drop their advanced critical armament and revert with an air of confident superiority to quite primitive modes of analysis? Why is it that sociology-oriented critics seem to rate literature far below politics and ideology that they would rather kill a novel than modify their presumptions concerning a given reality which it seeks in its own terms to project? ... [W]hy is it that so many of those who would tell us the meaning of Negro life never bother to learn how varied it really is?" These questions boil down to the following accusations. Writing by African Americans is not understood as literature, but rather as an expression of identity and social circumstances. Moreover, if the text does not fit the white reader's expectations of blues singing, jazz rhythm, or ghetto suffering, then the work is not deemed authentic. In this seminar we are going to explore how Ellison and his colleague Richard Wright negotiated these expectations in their novels, essays, and career courses during the twentieth-century. We will also, however, be following these issues into the twenty-first century by looking at Percival Everett's *Erasure*. This novel of 2001 takes recourse to Wright's *Native Son* (1940) and Ellison's *Invisible Man* (1952). *Erasure* also takes a critical perspective on Sapphire's highly popular novel *Push* (1996), later adapted into the film *Precious* (2009).

Required Reading: Please purchase *Native Son*, *Invisible Man*, and *Erasure* (any edition). There are two versions of *Native Son* in circulation, one more strongly censored for sexual content than the other. Rather than seeing this as a problem, I think that this situation gives us opportunity to consider the novel's representational politics and reception in different historical frames. Shorter texts will be made available via StudIP over the course of the semester.

Recommended Reading: The good news is that all of the novels that we are going to focus on this semester are fantastic. The less good news is that they are long. Please get a head start on reading *Native Son* before the semester begins.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

453059

Life Writing. Gendered Perspectives on the Art of American Auto/Biography

Hauptseminar SWS: 2; Anz. Teiln.: 35

Künnemann, Vanessa

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

Di 10:00 - 12:00 mündliche Prüfung am: 22.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Traditionally composed by white men, written in factual, documentary style and telling 'official' stories of (professional) success, the genre of autobiography has been appropriated, modified, and sometimes even radicalized by women ever since the Enlightenment. There are certain critics who claim that autobiography is a truly American genre, a form of writing which - in the guise of a personal life story - negotiates and communicates 'American values' and national identity while it captivates its readers. Peeking into other people's lives, we, as readers, become virtual sleuths as we (pretend to) read these autobiographies also as historical, anthropological, and/or artistic accounts. Perhaps more contradictory than any other genre, autobiographies oscillate between fact and fiction, collective and individual memory, they are fascinating and vibrant precisely because they are personal *and* political, because they can trigger reader identification or may keep their audience at a bay. They are thus replete with tensions and can take on a diversity that is reminiscent of the many meanings of 'America' as such.

In this class we will look at the various ways in which (ethnic) female autobiographers have discussed, affirmed and/or revised American identity, politics and culture and thereby also transformed the genre. We will analyze how these traditionally marginalized voices in American literature and culture present to us with their own and subjective versions of their lives, often written against the light of larger history. Our analysis and discussion of these autobiographical accounts will evolve around the following questions: In what sense can autobiography as a literary genre provide a forum for addressing the socio-political as well as cultural obstacles that have long impeded the liberation and empowerment of women? What are the major characteristics of this genre? What narrative forms can the genre take? Where do we find continuities, similarities, and differences among these texts? Where exactly are differences between autobiographical writings of women and men, and do they matter at all? What was/is the political impact of these accounts? Are these texts visionary, naïve, provocative, and/or realistic?

Readings: To survey the rich tradition of American women's autobiography, we will read texts (mostly in the form of excerpts) ranging from the slave narrative (Harriet Jacobs) to writers, public personae, and politicians of various ethnic backgrounds of the 19th and 20th century (e.g., Gertrude Stein, Margaret Bourke-White, Jade Snow Wong, Maya Angelou, Leslie Marmon Silko, Hillary Clinton).

The texts will be made available in a reader at the beginning of the semester, but you are asked to purchase the following two autobiographies: Jade Snow Wong's *Fifth Chinese Daughter* (U of Washington P; ISBN: 978-0295968261) and Maya Angelou's *I Know Why the Caged Bird Sings* (Ballantine, ISBN: 978-0345514400).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

For further information: vanessa.kuennemann@phil.uni-goettingen.de

457779

Nineteenth-Century American Women Writers

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Do 12:00 - 14:00 mündliche Prüfung am: 17.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Despite its enlightened ideals, the American Revolution did not establish liberty, equality, and political participation for all Americans. One of the many fields in which social and political realities stopped short of enlightened ideals were gender relations and the situation of women in nineteenth-century America. Women of all ethnicities and classes were barred from equal political participation as well as from many professions. Especially the earlier nineteenth century was characterized by its dichotomous conceptualizations of gender which constructed women as a deviance from the male "norm," and relegated them to the home as a separate sphere in which they could exert their influence. Writing was one of the few occupations that was open to women, although it was also subject to dichotomous constructions of "male" and "female" natures, values, and spheres. These were often accompanied by a depreciation of women's literary output, despite or even because of its popular appeal, which shaped the status of nineteenth-century women's writing and its relative critical neglect until well into the twentieth century. .

In this seminar, we will discuss fictional texts by nineteenth-century American women writers such as Catharine Maria Sedgwick, Harriet Prescott Spofford, Louisa May Alcott, Elizabeth Stoddard, and Edith Wharton and discuss their contributions to nineteenth-century U.S. American literature. We will also pay close attention to the ways in which they engage with, negotiate, and reflect upon women's position in nineteenth-century society, constructions of male and female "nature," and social relations more generally. Participants should be willing to do a lot of reading (3 novels, plus short fiction, plus secondary material), to contribute regularly to online and in-class discussions, and to take over a task in class.

Please obtain the following editions:

Catharine Maria Sedgwick. *Hope Leslie*. 1827. New York: Penguin, 1998. ISBN 0140436766

Elizabeth Stoddard. *The Morgesons*. 1862. New York: Penguin, 1997. ISBN: 0140436510

A third novel will be announced at the beginning of the semester. All other texts will be made available on StudIP or on the reserve shelf.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

458837

Media Culture of the Nineteenth Century: History, Literature, and Visual Art

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Mi 12:00 - 14:00 mündliche Prüfung am: 16.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Telegraphy has been termed the *Victorian Internet*, the hand-colored prints of the print-making company Currier & Ives, which were widely distributed in the U.S. by the mid-ni-

nineteenth century, can be seen as the first visual mass medium. This course is concerned with the media history of Victorian America and the ways in which new media like telegraphy, lithography, photography and the phonograph impacted the everyday culture, forms of communication and media ecology of the nineteenth century. We will consider both the technological and geographical dimensions and the social and cultural aspects of American media. Next to historical and theoretical texts, we will examine how literature and art reflect the popular responses—fantasies, hopes, and anxieties—that were prompted by the advent of communicative channels enabled by electric currents and codes. Telegraphy, photography and the phonograph were seen as haunted media; telegraphy was associated with spiritualism and mesmerism, but it also prompted visions of national progress and was welcomed as a new opportunity for social connection and for bridging geographical distances.

We will read essays, fiction, and poetry by Emily Dickinson, Ralph Waldo Emerson, Henry James, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and lesser known authors in order to explore how electronic and visual media were imagined at the time—how they constituted both the promise of new modes of communication and connecting people as well as an uncanny form of electronic presence. The visual art of the time, both painting and photography, and the distribution of cheap, popular prints enabled by lithography reflect how new media networks changed the North American rural and urban landscape; we will examine how these telecommunication technologies were depicted in Victorian visual culture. The aim of the course is to gain an understanding of the complex ways in which technological innovation, physical infrastructures, visual and intellectual culture and the literary imagination all had their share in the development of the nineteenth-century media landscape.

A syllabus and overview of the course readings will be provided at the beginning of the term.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

Note: The regular course sessions are on Wednesday; the screening sessions are on Tuesday evening.

b) Amerikanistisches Kolloquium

452668 **Current Issues in North American Studies**
Kolloquium SWS: 2; Anz. Teiln.: 25 *Tischleder, Bärbel*
Mo 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mo 18:00 - 20:00 mündliche Prüfung am: 21.07.2014
Fr - Abgabe Hausarbeit am: 29.08.2014

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

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

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

452708

Forschungskolloquium: Research Projects and New Interventions in the Americanist Field

Oberseminar SWS: 2; Anz. Teiln.: 25

Spengler, Birgit;

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

Tischleder, Bärbel

22.04.2014 Bis: 22.07.2014

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, Middle-Brow 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

4500319

Introduction to Cultural Studies

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

Alam, Sarah

Do 12:00 - 14:00 Raum: Verfügungs VG 2.104 , wöchentlich

Do 12:00 - 14:00 Klausur am: 24.07.2014

Kommentar

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

Reading: To be announced through StudIP. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

4500327

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 35

Fazli, Sabina

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

Mo 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:
28.07.2014

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

Reading: To be announced through StudIP. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

4500388

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 35

Reitemeier, Frauke

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

Di 08:30 - 10:00 Klausur am: 22.07.2014

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

Reading: To be announced through StudIP. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

4500391

Introduction to Cultural Studies

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

Sandrock, Kirsten

Mi 14:00 - 16:00 Raum: Verfügungs VG 4.105 , wöchentlich

Mi 14:00 - 16:00 Raum: Verfügungs VG 4.102 , Klausur am:
30.07.2014

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

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

Reading: To be announced through StudIP. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

4500530

Twentieth-Century British Poetry

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Mi 10:00 - 12:00 Raum: Verfügungs VG 4.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

This course will provide students with a survey of the main schools and movements in British poetry of the twentieth century with special attention paid to some key poetic figures, such as W.B. Yeats, T.S. Eliot, W.H. Auden, Dylan M. Thomas, Philip Larkin, Ted Hughes, Seamus Heaney, Grace Nichols, Medbh McGuckian, Jackie Kay and David Dabydeen. Students will learn how to approach difficult texts with apposite analytical tools, how to relate form to meaning, and how to contextualise poems in a wider cultural and socio-political context. One particular focus will be on the question how British poets embraced or rejected modernism, a second one will be on the choices editors make when anthologising poetry - aesthetic, ideological and commercial ones.

Reading: Texts will be mostly taken from Keith Tuma's Anthology of Twentieth-Century British & Irish verse, Oxford: OUP 2001. A reader with primary and secondary texts will be made available on StudIP by the beginning of April.

Registration in StudIP until 22.4.14.

457735

World War I in Contemporary Anglophone Literature

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Fr - Abgabe Präsentation Ausarbeitung am: 26.09.2014

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

Fr - Andere Prf. form am: 26.09.2014

Fr - Abgabe Hausarbeit am: 26.09.2014

Kommentar

The year 2014 marks the 100th anniversary of the beginning of what came to be known as the "Great War." Although set predominately on European soil, it involved individuals from around the globe, many of whom were drawn into the war because of their countries' affiliation with the British Empire. This war, which wiped out, mutilated and traumatised a generation of young men and women, continues to capture the imagination of writers. Drawing on the concept of "postcolonial nostalgia" (Baym, Walder), we will discuss a selection of British, Canadian and Australian novels, with a special focus on the following topics: the fictional representation of historical characters, settings and events; the historical events as seen from a postcolonial perspective; and the re-appropriation of voice through revisiting imaginatively the past.

Readings: Pat Barker, *Regeneration*; Frances Itani, *Deafening*; Thomas Keneally, *The Daughters of Mars*; Joseph Boyden; *Three Day Road*; and Jane Urquhart, *The Stone Carvers*.

Registration: in StudIP (until April 15)

457853

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 30

Radu, Anca-Raluca

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

Di 12:00 - 14:00 Raum: Verfügungs VG 1.103 , Klausur am:
29.07.2014

Kommentar

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

Reading: To be announced through StudIP. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

458089

Literature and Materiality

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Portfolio am: 29.08.2014

Di 14:00 - 16:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

Kommentar

When we read poetry, plays or novels, we usually concentrate on the contents and don't often think about how the materiality of texts (manuscripts and printed books) also creates meaning. This course will look at the medium book and ask how its material condition influences our perception and modes of consumption. A particular focus will be laid on the materiality of texts in the context of the literature museum: what effects do "original" manuscripts have on visitors, is the concept of the aura still relevant? What relation does the material testimony have with the biographical author? And lastly, how can new digital technologies enhance our understanding of the materiality of literature?

As a tribute to Shakespeare's 450th anniversary, the course also aims at providing students with a good understanding of the various publication formats of Shakespeare's plays, addressing the question of authorship and authenticity in regard to the process of publication.

Readings: A reader will be prepared and put on StudIP. Advance reading is not required.

Registration in StudIP until 21.4.14.

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

457735	World War I in Contemporary Anglophone Literature	
	Hauptseminar SWS: 2; Anz. Teiln.: 25	Glaser, Brigitte
	Fr - Abgabe Präsentation Ausarbeitung am: 26.09.2014	
	Do 14:00 - 16:00 Raum: Verfügungs VG 4.102 , wöchentlich	
	Fr - Andere Prf. form am: 26.09.2014	
	Fr - Abgabe Hausarbeit am: 26.09.2014	

Kommentar The year 2014 marks the 100th anniversary of the beginning of what came to be known as the "Great War." Although set predominately on European soil, it involved individuals from around the globe, many of whom were drawn into the war because of their countries' affiliation with the British Empire. This war, which wiped out, mutilated and traumatised a generation of young men and women, continues to capture the imagination of writers. Drawing on the concept of "postcolonial nostalgia" (Baym, Walder), we will discuss a selection of British, Canadian and Australian novels, with a special focus on the following topics: the fictional representation of historical characters, settings and events; the historical events as seen from a postcolonial perspective; and the re-appropriation of voice through revisiting imaginatively the past.

Readings: Pat Barker, *Regeneration*; Frances Itani, *Deafening*; Thomas Keneally, *The Daughters of Mars*; Joseph Boyden; *Three Day Road*; and Jane Urquhart, *The Stone Carvers*.

Registration: in StudIP (until April 15)

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

459796	Introduction to Semantic Theory	
	Proseminar SWS: 2; Anz. Teiln.: 15	Eckardt, Regine
	Di 10:00 - 12:00 Raum: Verfügungs VG 1.101 , wöchentlich	
	Mo - Klausurähnliche Hausarbeit am: 15.09.2014	

Organisatorisches Registration via Stud.IP: 1 March - 22 April 2014

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)

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

a) Vorlesung zur Mediävistik

b) Seminar zur englischen Sprachgeschichte

452473	The Canterbury Tales	<i>Rudolf, Winfried</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 30	
	Sa 09:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 17.05.2014	
	Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich	
	Do 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , Klausur am: 24.07.2014	
	Fr - Abgabe Hausarbeit am: 29.08.2014	
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	The timeless pinnacle of Chaucer's oeuvre continues to fascinate throughout the centuries and needs no extra appraisal. Its deep insight into almost every facet of human nature, its form, language, humour and general celebration of life provide endless material for intensive study and criticism. Students are especially invited to explore the manuscript transmission and narrative 'seriality' of the text in this course, as well as discuss issues of authority, hipness, sexuality, exegesis, crime and redemption. The paperback edition required is <i>The Riverside Chaucer</i> , ed. L. D. Benson (Oxford: OUP, 2008).	

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	Quellen zu den indigenen Kulturen und Gesellschaften der nordamerikanischen Plains	<i>Whittaker, Gordon</i>
	Seminar SWS: 2; Anz. Teiln.: 20	
	Mo 10:15 - 11:45 Raum: KWZ 2.738 , wöchentlich Von: 28.04.2014 Bis:	
	Fr - Abgabe Referat am: 25.07.2014	

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

458933	From the Early Republic to the Late Nineteenth Century (A Cultural History of American Literature II)	<i>Spengler, Birgit</i>
	Vorlesung SWS: 2; Anz. Teiln.: 100	
	Di 12:00 - 14:00 Raum: ZHG ZHG004 , wöchentlich	
	Fr - Abgabe Hausarbeit am: 28.03.2014	
	Di 12:00 - 14:00 Klausur am: 22.07.2014	

Kommentar This lecture course will provide an overview of major developments in American literature from the 1820s to the late 19th century. We will discuss genres such as the historical novel, domestic fiction, and the slave narrative; calls for cultural independence from

Europe in the context of American transcendentalism, the American Renaissance, and twentieth-century literary scholarship; the poetry of William Cullen Bryant, Emily Dickinson, and Walt Whitman; and the development of local color fiction and literary realism in the later 19th century. Among the authors included will be Catharine Maria Sedgwick, James Fenimore Cooper, Edgar Allen Poe, Henry Thoreau, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Frederick Douglass, Harriet Beecher Stowe, Louisa May Alcott, Emily Dickinson, Walt Whitman, Harriet Prescott Spofford, Mary Wilkins Freeman, Mark Twain, Edith Wharton, Kate Chopin, and Henry James. Literary developments will be situated within larger cultural contexts, including visual cultures, westward expansion, slavery, the literary marketplace, and nineteenth-century discourses about gender, race, and class.

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

Registration: Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

b) Vorlesung II

458933

From the Early Republic to the Late Nineteenth Century (A Cultural History of American Literature II)

Vorlesung SWS: 2; Anz. Teiln.: 100

Spengler, Birgit

Di 12:00 - 14:00 Raum: ZHG ZHG004 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Di 12:00 - 14:00 Klausur am: 22.07.2014

Kommentar

This lecture course will provide an overview of major developments in American literature from the 1820s to the late 19th century. We will discuss genres such as the historical novel, domestic fiction, and the slave narrative; calls for cultural independence from Europe in the context of American transcendentalism, the American Renaissance, and twentieth-century literary scholarship; the poetry of William Cullen Bryant, Emily Dickinson, and Walt Whitman; and the development of local color fiction and literary realism in the later 19th century. Among the authors included will be Catharine Maria Sedgwick, James Fenimore Cooper, Edgar Allen Poe, Henry Thoreau, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Frederick Douglass, Harriet Beecher Stowe, Louisa May Alcott, Emily Dickinson, Walt Whitman, Harriet Prescott Spofford, Mary Wilkins Freeman, Mark Twain, Edith Wharton, Kate Chopin, and Henry James. Literary developments will be situated within larger cultural contexts, including visual cultures, westward expansion, slavery, the literary marketplace, and nineteenth-century discourses about gender, race, and class.

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

Registration: Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

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

458933

From the Early Republic to the Late Nineteenth Century (A Cultural History of American Literature II)

Vorlesung SWS: 2; Anz. Teiln.: 100
Di 12:00 - 14:00 Raum: ZHG ZHG004 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Di 12:00 - 14:00 Klausur am: 22.07.2014

Spengler, Birgit

Kommentar

This lecture course will provide an overview of major developments in American literature from the 1820s to the late 19th century. We will discuss genres such as the historical novel, domestic fiction, and the slave narrative; calls for cultural independence from Europe in the context of American transcendentalism, the American Renaissance, and twentieth-century literary scholarship; the poetry of William Cullen Bryant, Emily Dickinson, and Walt Whitman; and the development of local color fiction and literary realism in the later 19th century. Among the authors included will be Catharine Maria Sedgwick, James Fenimore Cooper, Edgar Allen Poe, Henry Thoreau, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Frederick Douglass, Harriet Beecher Stowe, Louisa May Alcott, Emily Dickinson, Walt Whitman, Harriet Prescott Spofford, Mary Wilkins Freeman, Mark Twain, Edith Wharton, Kate Chopin, and Henry James. Literary developments will be situated within larger cultural contexts, including visual cultures, westward expansion, slavery, the literary marketplace, and nineteenth-century discourses about gender, race, and class.

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

Registration: Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

453024

Directed Reading Course: A Cultural History of American Literature II (1.-3. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Rausser, Michael

Mo 16:00 - 18:00 Raum: KWZ 1.601 , wöchentlich

Mo - Abgabe Hausarbeit am: 21.07.2014

Kommentar

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

457782

Directed Reading Course: A Cultural History of American Literature II (1.-3. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Zappe, Florian

Do 10:00 - 12:00 Raum: Theologicu T0.133 , wöchentlich

Do - Abgabe Hausarbeit am: 24.07.2014

Kommentar

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

453025

Directed Reading Course: A Cultural History of American Literature II (4.-6. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Spengler, Birgit

Mi 12:00 - 14:00 Einzeltermin am: 18.06.2014

Mi 12:00 - 14:00 Raum: Oec OEC 1.164 , wöchentlich

Mi - Abgabe Hausarbeit am: 23.07.2014

Kommentar

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

In order to better accommodate the needs of the various educational stages, we have divided the reading courses according to the depth of background. If at all possible please attend the reading course geared toward your current point of studies. However, as each reading course will cover the same material, this material will be equally novel to each

group of students. Thus, if there is a scheduling conflict with other courses, you can attend any of the reading courses, no matter how far advanced you are in your studies.

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between March 1 and April 15 is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

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

452398

Introducing Critical Theory I: Approaches in Literary and Cultural Studies

Vorlesung SWS: 2; Anz. Teiln.: 80

Tischleder, Bärbel

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

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , Klausur am: 28.07.2014

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 2014/15, 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: Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.