

BA-Studiengang

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| 454189 | Preparation for TOEFL.ITP (Course 1) Übung SWS: 2; Anz. Teiln.: 35 Di 08:15 - 09:45 Raum: ZESS AP26 , wöchentlich Mo 14:00 - 17:00 Raum: ZHG ZHG009 , Klausur am: 16.02.2015 <i>Pfändner, Johannes</i> |
| Organisatorisches | Registration via Stud.IP: 15 - 24 October 2014 |
| Kommentar | This course is designed for (i) new BA students who have not yet passed a recognized test to prove sufficient English language skills and therefore have only conditionally been admitted to their course of study, and (ii) students who want to take up an MA course of study at the English Department and therefore must meet a similar requirement, but with a higher minimum grade defined by the Department. This class will prepare students for the TOEFL-ITP test, recognized by the Department for the requirements stated above, which will be taken at the end of the semester. We will practice the required skills, identify, analyze and work on problem areas and develop strategies to be successful. Please note that the class is free of charge of course, but you will have to pay a fee for the final test. |
| Module | B.EP.T7TOEFL.Mp: Sprachpraxismodul Test of English as a Foreign language |
| 458865 | Preparation for TOEFL.ITP (Course 2) Übung SWS: 2; Anz. Teiln.: 35 Fr 10:15 - 11:45 Raum: Verfügungs VG 3.102 , wöchentlich Mo 14:00 - 17:00 Raum: ZHG ZHG009 , Klausur am: 16.02.2015 <i>Stone, Jeff</i> |
| Organisatorisches | Registration via Stud.IP: 15 - 24 October, 2014 |
| Kommentar | This course is designed for (i) new BA students who have not yet passed a recognized test to prove sufficient English language skills and therefore have only conditionally been admitted to their course of study, and (ii) students who want to take up an MA course of study at the English Department and therefore must meet a similar requirement, but with a higher minimum grade defined by the Department. This class will prepare students for the TOEFL-ITP test, recognized by the Department for the requirements stated above, which will be taken at the end of the semester. We will practice the required skills, identify, analyze and work on problem areas and develop strategies to be successful. Please note that the class is free of charge of course, but you will have to pay a fee for the final test. |
| Module | B.EP.T7TOEFL.Mp: Sprachpraxismodul Test of English as a Foreign language |

I. Kerncurriculum

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

4500659 **Introduction to the Study of American Literature and Culture FOR AMERICAN STUDIES STUDENTS**
Einführung SWS: 2; Anz. Teiln.: 18 *Snyder-Körber, MaryAnn*
Mo 14:00 - 16:00 Raum: KWZ 0.610 , wöchentlich
Mo 14:00 - 16:00 Prüfungsvorleistung am: 02.02.2015
Mo 14:00 - 16:00 Raum: Verfügungs VG 0.110 , Klausur am:
09.02.2015

Kommentar **ATTENTION: THIS COURSE IS FOR STUDENTS OF AMERICAN STUDIES ONLY - STUDENTS OF ENGLISH/ENGLISH PHILOLOGY PLEASE REGISTER IN THE RESPECTIVE OTHER COURSE (NO. 4501505).**

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 25 students. Binding (!) registration on Stud.IP between 15 October (18:00h) and 19 October (23:59h) 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.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15):
B.AS.101.QT

For further information: MaryAnn.Snyder-Koerber@phil.uni-goettingen.de

4501506 **Introduction to the Study of American Literature and Culture FOR AMERICAN STUDIES STUDENTS**
Einführung SWS: 2; Anz. Teiln.: 18 *Snyder-Körber, MaryAnn*
Di 14:00 - 16:00 wöchentlich
Di - Prüfungsvorleistung am: 03.02.2015
Di 14:00 - 16:00 Klausur am: 10.02.2015

Kommentar **ATTENTION: THIS COURSE IS FOR STUDENTS OF AMERICAN STUDIES ONLY - STUDENTS OF ENGLISH/ENGLISH PHILOLOGY PLEASE REGISTER IN THE RESPECTIVE OTHER COURSE (NO. 4500660).**

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 25 students. Binding (!) registration on Stud.IP between 15 October (18:00h) and 19 October (23:59h) 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.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15):
B.AS.101.QT

For further information: MaryAnn.Snyder-Koerber@phil.uni-goettingen.de

459405

Introduction to the Study of American Literature and Culture FOR AMERICAN STUDIES STUDENTS

Einführung SWS: 2; Anz. Teiln.: 18

Künnemann, Vanessa

Mi 12:00 - 14:00 Raum: Verfügungs VG 3.108 , wöchentlich

Mi 12:00 - 14:00 Klausur am: 04.02.2015

Mi - Prüfungsvorleistung am: 04.02.2015

Kommentar

ATTENTION: THIS COURSE IS FOR STUDENTS OF AMERICAN STUDIES ONLY - STUDENTS OF ENGLISH/ENGLISH PHILOLOGY PLEASE REGISTER IN THE RESPECTIVE OTHER COURSE (NO. 4501504).

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 25 students. Binding (!) registration on Stud.IP between 15 October (18:00h) and 19 October (23:59h) 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.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15):
B.AS.101.QT

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

4500661

Reading the City

Proseminar SWS: 2; Anz. Teiln.: 35

Zappe, Florian

Mi 10:00 - 12:00 Präsentation am: 04.02.2015

Mi 10:00 - 12:00 Raum: Verfügungs VG 3.102 , wöchentlich

Mi 10:00 - 12:00 Prüfungsvorleistung am: 04.02.2015

Mi - Klausurähnliche Hausarbeit am: 11.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

"A city is a place where there is no need to wait for next week to get the answer to a question, to taste the food of any country, to find new voices to listen to and familiar ones to listen to again." - Margaret Mead

This quote by Margaret Mead indicates that the term "city" not only refers to a particular form of settlement or a sociological unit but also to a realm of experience that can be framed, perceived and expressed in multiple ways. This course will approach this com-

plex topic by analyzing a broad variety of artistic representations of the "city experience" in American culture and discuss them in their specific historical and cultural contexts. The main focus of the class will be on literary "readings" of the urban experience - ranging from classic texts such as Edgar Allan Poe's "The Man of the Crowd" (1840), modernist classics such as John Dos Passos' *Manhattan Transfer* (1925) to contemporary novels like Don DeLillo's *Cosmopolis* (2003), or Jonathan Lethem's *Chronic City* (2009). In addition to that, we will also discuss other non-literary forms such as photography, film and urban art (street art, graffiti etc.).

A definitive list of primary texts will be uploaded to Stud.IP at the beginning of the semester.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.101.2 und B.AS.103.2

4500757

Modernity and American Modernism

Proseminar SWS: 2; Anz. Teiln.: 35

Snyder-Körber, MaryAnn

Mo 08:00 - 10:00 Raum: Verfügungs VG 1.108 , Einzeltermin am: 01.12.2014

Mo 10:00 - 12:00 Raum: Verfügungs VG 1.106 , wöchentlich

Mo 10:00 - 12:00 Prüfungsvorleistung am: 02.02.2015

Mo - Klausurähnliche Hausarbeit am: 09.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

Modernism is most broadly defined as the art of the "new" and the "now." More specifically, modernism is the art that responds to the new historical conditions that we deem modernity by modernizing its own forms and strategies. This seminar is dedicated to exploring the connections between modernity, modernism, and artistic modernization. We will begin by considering modernity as a historical concept. Then we will look at key aspects of late nineteenth through twentieth-century modernity such as industrial standardization as well as the new visual cultures created by the camera, intensifying experiences of urbanity, mobility, and, not least, the rise of the United States to global influence. These considerations of modernity will alternate with inquiries into modernist responses ranging from the language experiments of Gertrude Stein through the comic critiques of Charlie Chaplin and Buster Keaton to the expressive possibilities of ragtime, jazz, and dance.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

For further information: MaryAnn.Snyder-Koerber@phil.uni-goettingen.de

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.101.2

453058

Transatlantic Relations: The German-American Encounter

Proseminar SWS: 2; Anz. Teiln.: 35

Twelbeck, Kirsten

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

Di - Prüfungsvorleistung am: 03.02.2015

Di - Klausurähnliche Hausarbeit am: 10.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar This seminar examines the German influence on America and the "Americanization" of German culture by examining at cultural contexts and historical events, but also literary texts, movies, and other forms of artistic expression that emerged in the German-American contact zone. Starting with the German Pietists in colonial America, we will discuss about the careers of German "Forty-Eighters" and socialists in America, analyze the "Amerikasehnsucht" expressed in the work of Karl May, and discuss the meaning(s) of German Anti-Americanism. Alternately, we will investigate American travel accounts, the experiences of African-American "GI" soldiers in Germany, and more recent views of Germany from an American perspective. Apart from providing a survey of this complex intercultural relationship, this seminar aims at identifying possible pitfalls in German-American cultural interaction where misunderstandings are bred.

Texts: Texts will be made available on Stud.IP as the semester approaches.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.101.2

B.AS.102: Language and Academic Skills

4500658

Academic Writing

Übung SWS: 2; Anz. Teiln.: 15

Di 10:15 - 11:45 Raum: KWZ 0.603 , wöchentlich Von: 04.11.2014

Bis:

Di 10:00 - 12:00Portfolio am: 03.02.2015

Snyder-Körber, MaryAnn

Kommentar

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

Requirements: credits may be obtained on the basis of regular attendance, active participation, minor writing assignments, and a portfolio (a compilation of written work throughout the semester of about 1,500 word-length)-

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between 15 October (18:00h) and 19 October (23:59h) is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session.

For students in the BA American Studies degree program, this class is part of the new module B.AS.102. As this class is offered in the winter semester only, first-semester students should make sure to take this class now. The second part of the module will be taught in the summer.

ATTENTION: This class (and please note that it is only this class!) will start on 04 November!

459855

Academic Writing (Course 1)

Übung SWS: 2; Anz. Teiln.: 15

Baig, Fatima

Mi 16:15 - 17:45Portfolio am: 04.02.2015
Mi 16:15 - 17:45 Raum: Verfügungs VG 1.104 , wöchentlich
Mi 16:15 - 17:45Klausur am: 11.02.2015
Mi - Abgabe Hausarbeit am: 11.02.2015

Organisatorisches Registration in Stud.IP: 1 Sept - 10 Oct, 2014
Registration for American Studies students only: 15 October (18.00 h) - 19 October (23:59 h), 2014

Kommentar This course is designed to give students theoretical understanding as well as practice in aspects of academic writing. Topics include features of successful academic writing and academic style, essay structure, how to write a good paragraph, academic reporting, language of critiquing, referencing and support. **This course is restricted to students and international students of the Seminar for English Philology/American Studies. Students from other departments, please consider "Academic Writing for International M.A. and Ph.D. Students".**

For students in the BA American Studies degree program, this class is part of the new module B.AS.102. As this class is offered in the winter semester only, first-semester students should make sure to take this class now. The second part of the module will be taught in the summer.

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

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

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

Zielgruppe This course is restricted to students and international students of the Seminar for English Philology/American Studies. Students from other departments, please consider "Academic Writing for International M.A. and Ph.D. Students".

For students in the BA American Studies degree program, this class is part of the new module B.AS.102. As this class is offered in the winter semester only, first-semester students should make sure to take this class now. The second part of the module will be taught in the summer.

458153

Academic Writing (Course 2)

Übung SWS: 2; Anz. Teiln.: 15

Baig, Fatima

Do 12:15 - 13:45Portfolio am: 05.02.2015
Do 12:15 - 13:45 Raum: Universität HDW 0.115 , wöchentlich
Do 12:15 - 13:45Klausur am: 12.02.2015
Do - Abgabe Hausarbeit am: 12.02.2015

Organisatorisches Registration in Stud.IP: 1 Sept - 10 Oct, 2014

Registration for American Studies students only: 15 October (18.00 h) - 19 October (23:59 h), 2014

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

This course is restricted to students and international students of the Seminar for English Philology/American Studies. Students from other departments, please consider "Academic Writing for International M.A. and Ph.D. Students".

For students in the BA American Studies degree program, this class is part of the new module B.AS.102. As this class is offered in the winter semester only, first-semester students should make sure to take this class now. The second part of the module will be taught in the summer.

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

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

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

Zielgruppe

This course is restricted to students and international students of the Seminar for English Philology/American Studies. Students from other departments, please consider "Academic Writing for International M.A. and Ph.D. Students".

For students in the BA American Studies degree program, this class is part of the new module B.AS.102. As this class is offered in the winter semester only, first-semester students should make sure to take this class now. The second part of the module will be taught in the summer.

4501205

Academic Writing for intl. MA and PhD students

Übung SWS: 2; Anz. Teiln.: 15

Baig, Fatima

Fr 12:15 - 13:45 Portfolio am: 06.02.2015

Fr 12:15 - 13:45 Raum: Verfügungs VG 3.106 , wöchentlich

Organisatorisches

Registration Stud.IP: 1 Sept - 10 Oct, 2014

Kommentar

This course is designed to give international students theoretical understanding as well as practice in aspects of academic writing. Topics include features of successful academic writing and academic style, essay structure, how to write a good paragraph as well as referencing and support. Throughout the semester we will work on and provide feedback on your writing projects and focus on typical stumbling blocks in writing for EFL learners.

Zielgruppe

For (international) MA and Ph.D. Students from departments other than the Seminar für Englische Philologie

4501546

Academic Writing for BA American Studies students

Übung SWS: 2; Anz. Teiln.: 15

Baig, Fatima

Fr 12:15 - 13:45 Portfolio am: 06.02.2015

Fr 12:15 - 13:45 wöchentlich

Organisatorisches

Registration for American Studies students only: 15 October (18.00 h) - 19 October (23:59 h), 2014

Kommentar

This course is designed to give students theoretical understanding as well as practice in aspects of academic writing. Topics include features of successful academic writing and academic style, essay structure, how to write a good paragraph as well as referencing and support. Throughout the semester we will work on and provide feedback on your writing projects and focus on typical stumbling blocks in writing.

For students in the BA American Studies degree program, this class is part of the new module B.AS.102. As this class is offered in the winter semester only, first-semester students should make sure to take this class now. The second part of the module will be taught in the summer.

: regular attendance and active participation in class as well as a portfolio.

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

This class will take place in room VG 3.106

Zielgruppe For BA American Studies students.

For students in the BA American Studies degree program, this class is part of the new module B.AS.102. As this class is offered in the winter semester only, first-semester students should make sure to take this class now. The second part of the module will be taught in the summer.

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

459404

Introduction to Film and Media Studies

Proseminar SWS: 2; Anz. Teiln.: 35

Knipping, Marleen

Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
23.10.2014 Bis:

Mo 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Von: 27.10.2014 Bis:

Do 12:00 - 14:00 Prüfungsvorleistung am: 05.02.2015

Kommentar

This course is designed to introduce students to the methods and critical terms for the study and analysis of visual media, with a special focus on film, video, and television. Taking a closer look at a number of movies and film scenes of American film history, from the silent era to New Hollywood and the contemporary cinema, we will systematically consider various parameters such as storytelling and narrative style, mise-en-scène and setting, cinematography, editing, sound, color, lighting and special effects. At least one session will be dedicated to each of these aesthetic dimensions: we will closely examine selected scenes and discuss how they can be seen in relation to a film in its entirety. We will also consider how movies can be read according to genre - such as the western, melodrama, road movie, or the gangster film - and explore how generic parameters contribute to the overall form and interpretation of a film. While feature and documentary films will constitute the primary material for close analysis, we will also consider specific television formats, especially the television series. Here narrative modes depart significantly from feature films, due to the different temporal dimensions and serial structures of storytelling.

Learning how to read films and television shows with regard to specific aesthetic categories will acquaint students with the expressive possibilities of filmic media and will allow them to acquire the competency to critically analyze audiovisual media and to interpret their modes of storytelling, themes, and politics with regard to various formal aspects.

Class discussions will be based on Timothy Corrigan and Patricia White's *The Film Experience*, an introduction to the study of film, methods of film analysis, and key concepts of cinema and television studies.

Please acquire a copy of this book, for we will use it throughout the semester:

Timothy Corrigan and Patricia White, *The Film Experience: An Introduction*, Bedford/St. Martin's, 3rd edition: 2012. ISBN 978-0312681708.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15):
B.AS.103.QT

4500661

Reading the City

Proseminar SWS: 2; Anz. Teiln.: 35

Zappe, Florian

Mi 10:00 - 12:00 Präsentation am: 04.02.2015

Mi 10:00 - 12:00 Raum: Verfügungs VG 3.102 , wöchentlich

Mi 10:00 - 12:00 Prüfungsvorleistung am: 04.02.2015

Mi - Klausurähnliche Hausarbeit am: 11.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

"A city is a place where there is no need to wait for next week to get the answer to a question, to taste the food of any country, to find new voices to listen to and familiar ones to listen to again."- Margaret Mead

This quote by Margaret Mead indicates that the term "city" not only refers to a particular form of settlement or a sociological unit but also to a realm of experience that can be framed, perceived and expressed in multiple ways. This course will approach this complex topic by analyzing a broad variety of artistic representations of the "city experience" in American culture and discuss them in their specific historical and cultural contexts. The main focus of the class will be on literary "readings" of the urban experience - ranging from classic texts such as Edgar Allan Poe's "The Man of the Crowd" (1840), modernist classics such as John Dos Passos' *Manhattan Transfer* (1925) to contemporary novels like Don DeLillo's *Cosmopolis* (2003), or Jonathan Lethem's *Chronic City* (2009). In addition to that, we will also discuss other non-literary forms such as photography, film and urban art (street art, graffiti etc.).

A definitive list of primary texts will be uploaded to Stud.IP at the beginning of the semester.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.101.2 und B.AS.103.2

4500746

David Lynch - Multimedia Artist

Proseminar SWS: 2; Anz. Teiln.: 35

Zappe, Florian

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
21.10.2014 Bis:

Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
22.10.2014 Bis:

Di 14:00 - 16:00 Präsentation am: 03.02.2015

Di 14:00 - 16:00 Prüfungsvorleistung am: 03.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar David Lynch is one of the most versatile and idiosyncratic artists of our time. Though mostly renowned as a film director, his oeuvre - often described as mysterious and enigmatic - encompasses a wide range of media and eludes traditional categorizations. In this class, we will discuss his work as a filmmaker and TV innovator (*Twin Peaks*) but will also pay special attention to his visual art (painting, photography, sculpture, design) and his internet projects (*Rabbits*, *Interview Project*). We will examine how Lynch uses various media outlets to communicate his art, analyze possible intermedial correlations and retrace how technical developments such as digital video or the world wide web influenced his artistic production in terms of form, aesthetics and content.

Please note that throughout the semester, there will be several dates (Wednesday evenings; 6-8 p.m.) which will offer film screenings of the films discussed in class. The regular class sessions will take place Tuesdays 14-16.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

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

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.103.2

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

458933

VL: A Cultural History of American Literature III

Vorlesung SWS: 2; Anz. Teiln.: 120

Twelbeck, Kirsten

Di 12:00 - 14:00 Raum: ZHG ZHG104 , wöchentlich

Di 12:00 - 14:00 Klausur am: 03.02.2015

Di - Klausurähnliche Hausarbeit am: 10.02.2015

Kommentar This survey class focuses on the interactions between high culture and popular culture, minorities and mainstream, marginalized groups and powerful parties in order to grasp cultural developments from the "New Imperialism" of the late nineteenth century to the Civil Rights Movement. We will discuss a broad selection of canonical literature against the historical backdrop of its emergence, paying particular attention to changing conceptions of nationality and culture but also to questions of genre and literary style. Starting with Henry James and American Naturalism we will discuss Ezra Pound's dictum, "Make it New," as a point of departure for understanding American modernism through the historical, aesthetic, critical and cultural contexts in which it emerged. We will talk about the photography and literature of the Great Depression, contextualizing it in the framework of the government programs that were developed to counter the crisis. The Second World War will be addressed as a watershed moment in American cultural and literary history for challenging earlier conceptions of society and the role of the author therein, widening the spectrum of literary voices, including new philosophical themes, and inspiring stylistic innovation. How, for instance, did the so-called Beat Generation approach the conformism of the 1950s? How did American Action painters intervene in established concepts of modernist art? How did women's postwar poetry re-imagine gender at the close of WWII? What was the place of Jewish American after Auschwitz, and of Japanese American literature after internment? We will conclude with a session or two on postwar African American literature and the Civil Rights movement.

Texts: Texts will be made available on Stud.IP. For general reference I strongly recommend purchasing the latest edition of *Amerikanische Literaturgeschichte*, edited by Hubert

Zapf (Stuttgart: Metzler) and *The Enduring Vision. A History of the American People*, ed. by Paul Boyer et al. (Florence: Cengage). Both are standard textbooks.

Registration: Attendance for this class is limited to 120 students. Binding (!) registration on Stud.IP between 01 September and 19 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

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

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.201.c

4500967

Reading Group Lecture Class American Literary History III

Lektürekurs SWS: 1; Anz. Teiln.: 20

Twelbeck, Kirsten

Mi 15:00 - 16:00 Raum: KWZ 0.608 , wöchentlich

Kommentar

This class is conceptualized as a supplement to the American Literary History lecture (Tuesday 12-14; course number 458933) but open to *all* students who like to read and discuss literary texts as both an art form (based in language) and as response to and expression of particular historical, political, social, and cultural constellations. To better understand the significance of cultural expressions at a given time we will engage in close readings of short stories, chapters from novels, and poems, using a variety of interpretive angles to gain a deeper understanding of twentieth century literary history. Authors may include Henry James, Jack London, Zora Neale Hurston, Ernest Hemingway, Ralph Ellison, or Sylvia Plath, but this is open for suggestions.

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

Registration: Binding (!) registration on Stud.IP between 01 September and 22 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that this is an optional **reading group** which may be taken in accompaniment to the lecture class (Tuesday 12-14). This reading group is NOT the Directed Reading Course and cannot be taken for credit. Please register separately for the lecture class.

453024

Directed Reading Course: A Cultural History of American Literature III

Übung SWS: 2; Anz. Teiln.: 30

Rauser, Michael

Mo 16:00 - 18:00 Raum: KWZ 3.601 , wöchentlich

Mo - Abgabe Hausarbeit am: 02.02.2015

Kommentar

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

from the purpose and scope of the lecture course. Hence, the DRC is not a tutorial for the lecture course, but a class in its own right with a 'Prüfungsleistung' of its own.

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

Important: Please note that in the winter semester 14/15 new study regulations ('Prüfungs- und Studienordnung') will be implemented. Under the new system, the DRC will no longer be part of the lecture-modules (B.AS.21-23). For students continuing their studies under the old system, we will still offer the DRC this semester and in the summer semester 15. Thus, you should make sure to complete lecture-modules (B.AS.21-23) which still need the DRC for completion as soon as possible. Alternatively, you might consider switching to the new study regulations (especially if you are in your third or fourth semester in the WS 14/15). Do see the coordinator of American Studies, Dr. des. Künnemann, ahead of time and/or attend information meetings prior to the winter semester to assess which solution is the best for you.

459401

Schreibwerkstatt für Response Logs

Tutorium SWS: 2; Anz. Teiln.: 25

Rauser, Michael

Do 16:00 - 18:00 Raum: KWZ 3.601 , wöchentlich

Kommentar

The aim of this workshop is to give students a chance to enhance their writing and composition skills and to practice the format of the 'reading log'. 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 choose to come to single sessions only, although a continuous attendance is highly recommended. 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 Course, the "Advanced Cultural History and Rhetoric" class (new PO starting WS 14-15; module B.AS.202) and the Proseminare literary and media studies.

Important: Please note that this workshop tutorial is provisionally planned at the moment (pending on funding). Please check for a confirmation of this tutorial as the semester approaches.

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

455220

Cultural History and Rhetoric / alte PO: American Cultural History I: Gender, Race, and the American Civil War

Übung SWS: 2; Anz. Teiln.: 35

Twelbeck, Kirsten

Mi 08:30 - 10:00 Raum: KWZ 0.602 , wöchentlich

Mi - Prüfungsvorleistung am: 04.02.2015

Mi 08:00 - 10:00 Klausurähnliche Hausarbeit am: 11.02.2015

Kommentar

When on January 1, 1863, Abraham Lincoln issued the Emancipation Proclamation, it was not only Confederates that protested the end of slavery, the population from the Union states was equally skeptical. "What shall we do with the Negro when the war is over?" was one of the core questions of that era. African Americans, treated as second-class soldiers while serving in the Union Army, began demanding concrete legal measures to im-

prove their situation. At the same time, white women, many of whom served as volunteer nurses in the newly founded Civil War hospitals, publicly wondered what *their* place would be following the war.

This seminar will trace the complexities of Civil War race- and gender relations by examining nonfiction and fiction writing from that time period. To better grasp the era's ideological and religious conflicts and tensions we will read and analyze political speeches and pamphlets, legal devices and regulations, public speeches and newspaper articles, but also religious sermons, private letters, diary entries, popular short stories and patriotic songs. Since the American Civil War was not only a mass-mediated historical event, but also the first photographed armed conflict in the nation's history we will also look at visual material to ascertain how the war was represented and made meaningful. We will also spend a few sessions on the decade *after* the Civil War—the Reconstruction period—to better understand the nation's political development during the so-called "Second Founding."

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

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Important: Please note that in the winter semester 14/15 new study regulations ('Prüfungs- und Studienordnung') will be implemented. As part of the new system, the old "American Cultural History I" class will slightly change in its thematic focus and concern. Regardless of that, however, if you continue to study under the old system, this class will still count for the 'old' modules B.AS.31.1; B.EP.31; and B.EP.T31. Under the new regulations, this class is part of module B.AS.202. If you consider switching to the new study regulations (especially if you are in your third or fourth semester in the WS 14/15), see the coordinator of American Studies, Dr. des. Künnemann, ahead of time and/or attend information meetings prior to the winter semester to assess which solution is the best for you.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.202.1

456135

Advanced Cultural History and Rhetoric / alte PO: American Cultural History II: American Avant-Garde(s)

Übung SWS: 2; Anz. Teiln.: 35

Zappe, Florian

Do 10:00 - 12:00 Raum: KWZ 0.607 , wöchentlich

Do 10:00 - 12:00 Klausurähnliche Hausarbeit am: 12.02.2015

Kommentar

The fact that the term "avant-garde" is often used interchangeably with related terms like "modernism" or "experimental art" shows the elusiveness of the concept. By interpreting non-fiction text such as essays, criticism, pamphlets, artist statements, or manifestos, this class will approach the rich and diverse history of the avant-garde art in the United States. Beginning with Theodore Roosevelt's famous review of the *Armory Show* of 1913 (entitled "A Layman's View of an Art Exhibition") we will read - among others - texts by Clement Greenberg, Ezra Pound, John Cage, William S. Burroughs, Susan Sontag, or Andy Warhol.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Important: Please note that in the winter semester 14/15 new study regulations ('Prüfungs- und Studienordnung') will be implemented. As part of the new system, the old "American Cultural History II" class will slightly change in its thematic focus and concern. Regardless of that, however, if you continue to study under the old system, this class will still count for the 'old' modules B.AS.31.2; B.AS.31.Mp]. Under the new regulations, this class is the second part of module B.AS.202. If you consider switching to the new BA study regulations (especially if you are in your third or fourth semester in the WS 14/15), see the coordinator of American Studies, Dr. des. Künnemann, ahead of time and/or attend information meetings prior to the winter semester to assess which solution is the best for you.

MA students: Please note that this class will count as part of module M.AS.1 (in lieu of the old "Advanced American Cultural Studies" class).

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

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.202.2

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

452398

Introducing Critical Theory II: Approaches and Methods in Media Studies

Vorlesung SWS: 2; Anz. Teiln.: 40

Knipping, Marleen

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

Mo 14:00 - 16:00 Raum: KWZ 0.602 , Klausur am: 09.02.2015

Kommentar

The two-semester lecture series aims at introducing students to major approaches, traditions, and key figures in the fields of cultural and media theory. The second part of the series, "Approaches and Methods in Media Studies," will focus on media theory, visual culture, material culture and cultural studies. In this class, we will be concerned with media history, the relation between (mass) media and society, media aesthetics, models of communication, and questions of cultural memory, technology, materiality and embodiment. Other relevant issues are medial configurations of time and space, networks and systems, concepts of hyperreality, postmodernity and the digital. We will also consider theories of single media: photography, the cinema, television, the computer and mobile media.

The course will introduce a number of key texts and we will approach them on the basis of the participants' reading. We will discuss major schools that have been influential in the development of critical media and cultural studies: The Toronto School, the Frankfurt School, German media theory, British Cultural Studies, theories of postmodernism and visual culture, film and television theory, theories of material culture, systems theory, and actor-network theory.

Key thinkers are Theodor W. Adorno, Walter Benjamin, Jean Baudrillard, Bill Brown, James Carey, Richard Dyer, John Fiske, Stuart Hall, Mark Hansen, Miriam Hansen, Donna Haraway, Katherine Hayles, Max Horkheimer, Harold Innis, Frederic Jameson, Friedrich Kittler, Bruno Latour, Marshall McLuhan, Jason Mittell, Laura Mulvey, John Durham Peters, Claude Shannon, Raymond Williams, and Geoffrey Winthrop-Young.

Individual sessions are concerned with selected key thinkers and texts; the latter will be provided on Stud.IP.

Registration: Attendance for this class is limited to 40 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.301.2

4500444 **Tutorial to Critical Theory**
Tutorium SWS: 2; Anz. Teiln.: 25 *Oehm, Uwe*
Di 16:00 - 18:00 Raum: Universität HDW 2.110 , wöchentlich

Organisatorisches Ort und Zeit nach Vereinbarung.

Kommentar This - voluntary but highly recommended - tutorial is taught in conjunction with the class "Introducing Critical Theory II: Approaches and Methods in Media Studies" (modules: B.AS.04; B.AS.301; M.EP.01b; M.EP01b-L). "Critical Theory II" 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 texts covered in the course, to address questions and to support the comprehension of the theories and critical concepts in question by means of close readings and in-depth discussion. Difficulties and questions regarding the theoretical texts can be addressed and revisited according to students' needs. Hence participating in the tutorial will also be helpful as a preparation for the final exam in the Critical Theory class.

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

Further material will be provided on Stud.IP.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.301.2

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

4500758 **Contemporary Asian American Literature and Culture**
Hauptseminar SWS: 2; Anz. Teiln.: 35 *Künnemann, Vanessa*
Di 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
21.10.2014 Bis:
Fr - Abgabe Essay am: 27.03.2015
Di - Prüfungsvorleistung am: 03.02.2015
Di 10:00 - 12:00 Raum: Jacob-Grim SEP 1.301 , mündliche Prüfung am: 10.02.2015
Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar Suzy Park, a court interpreter in New York City, is haunted by the recent murder of her parents with whom she fell out years ago. At 29, in the midst of another love affair that is leading nowhere and caught in a job that has become rather dull, Suzy is suddenly taken out of her boredom when a routine translating assignment reveals that her parents were not murdered by random violence, as the police had indicated. In the course of her own investigations, Suzy is faced with a seemingly sinister Asian American culture with its very own rules and practices.

Thus goes the - short version of a complex and intriguing - story of Suki Kim's *The Interpreter* (2003), a Korean American novel widely celebrated for its conflation of detective fiction, family novel, and contemporary Asian American identity politics in the new millennium. Kim's novel is illustrative of recent trends in Asian American literature and culture which, on the one hand, can be seen as a continuity of Asian American studies of the 20th century (with Maxine Hong Kingston as a major reference point), but which, on the other hand, break with well-established traditions and often transgress generic boundaries.

In this class we will be concerned with these recent trends and read selected Asian American texts (Chinese, Japanese, Indian, Vietnamese, as well as Korean American) which reflect the heterogeneity and fascinating newness of this literary field, disclosing perspectives on the various courses which contemporary Asian American writing charts in its defiance and subversion of the categories of mainstream and margin, exclusion and assimilation, high and popular culture.

Readings: Most texts will be made available in a reader (uploaded as PDF files to Stud.IP) at the start of the semester, but you are asked to purchase two novels before the beginning of class: Suki Kim's *The Interpreter* (Picador; ISBN: 0312422245) and Le Thi Diem Thúy's *The Gangster We Are All Looking For* (Anchor; ISBN: 0375700021).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October 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 that depending on the final syllabus, there might be several dates (Monday evenings; 6-8 p.m.) throughout the semester which will offer screenings of films discussed in class. The regular class sessions will take place Tuesdays 10-12.

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

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

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.401; 402; 403

4500873

Irish-Canadian Literature / Representations of the Irish in Canadian Literature

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte Johanna

Fr - Abgabe Präsentation Ausarbeitung am: 27.03.2015

Fr - Abgabe Essay am: 27.03.2015

Mi 14:00 - 16:00 Raum: Verfügungs VG 2.106 , wöchentlich

Mi - Prüfungsvorleistung am: 04.02.2015

Mi - mündliche Prüfung am: 11.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

The Irish are among those migrants who have numerically most contributed to Canada and who have most been taken notice of, given the history of poverty and starvation, the at times rigid adherence to the Catholic faith as well as their Celtic heritage and traditions that accompanied them to the new world. We will discuss the ways in which they have been represented in literary texts, while at the same time reading these narratives against the background of historical developments involving the Irish people and of literary movements or techniques (such as magic realism or postmodern writing) that made use of stereotypical images of the Irish.

Readings: Jack Hodgins, *The Invention of the World*; Jane Urquhart, *Away*; Margaret Atwood, *Alias Grace*; Peter Behrens, *The Law of Dreams*; and a selection of short stories (made available on StudIP).

Registration: via StudIP (until Oct. 18)

4500939

Alice Munro

Hauptseminar/Vertiefung SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Fr - Abgabe Präsentation Ausarbeitung am: 27.03.2015
Fr - Abgabe Essay am: 27.03.2015
Fr 10:00 - 12:00 Raum: Verfügungs VG 1.106 , wöchentlich
Fr - Prüfungsvorleistung am: 06.02.2015
Fr 10:00 - 12:00mündliche Prüfung am: 13.02.2015
Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

Alice Munro is the surprising, but also uncontested winner of the 2013 Nobel Prize for Literature. A writer of short fiction leading a private life in provincial Ontario, Canada, and an awardee of several prestigious literary prizes, including the Governor General's Award and the Man Booker International Prize, Munro had long been a suitable candidate for the Nobel, but an unlikely winner, in particular due to the form in which she writes, namely the short story. While she addresses the status of the genre in several of her stories, her signature topics are inter-human relationships in small-town environments, (female) protagonists" struggle with the pressure of their communities to suppress individuality, family connections, aging, ancestry, as well as more or less loosely autobiographical topics. She turns her attention to the extraordinary, the ironic, and the grotesque looming behind the apparent banality of everyday life, subverting realist conventions and expectations that arise from the traditional narrative form that she prefers. We shall read the volumes listed below entirely so please make sure to get your own copies. Further reading will be available for download on Stud.IP.

Reading: *Lives of Girls and Women* (1971), *Open Secrets* (1994), *The View from Castle Rock* (2006), and *Dear Life* (2012).

Registration: in StudIP until 17 October.

458837

America and the Holocaust

Hauptseminar SWS: 2; Anz. Teiln.: 35

Twelbeck, Kirsten

Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
22.10.2014 Bis:

Di 18:00 - 20:00 Raum: KWZ 0.602 , Einzeltermin am: 04.11.2014

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
25.11.2014

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
09.12.2014

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
16.12.2014

Di 18:00 - 20:00 Raum: ZESS AP26 , Einzeltermin am: 16.12.2014

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
20.01.2015

Fr - Abgabe Essay am: 27.03.2015

Mi 12:00 - 14:00mündliche Prüfung am: 04.02.2015

Mi - Prüfungsvorleistung am: 04.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

How has the Holocaust changed and shaped American culture? What may at first sound like an odd question makes more sense when considering the distrust of "grand narratives" among American intellectuals after the Second World War, the rhetoric of civil rights activists, or the building of the Holocaust Museum on the Washington Mall. The European catastrophe of genocide has so profoundly influenced American Jewish identities that -- as Peter Novick has argued -- the *Shoah* has come to define how American Jews understand themselves, and are understood by others. Starting with an early film about an American Holocaust survivor ("The Pawnbroker") the seminar seeks to analyze particularly *American* representations of the *Zivilisationsbruch* and how this has influenced Ameri-

can culture at large. Starting from the assumption that the horrors of Auschwitz need no artistic amplification, we will investigate a broad spectrum of cultural expressions that have emerged despite this warning, including literature, (documentary and non-documentary) film, graphic novels, and memorial culture. Our discussion will involve a constant process of self-reflection as well: if most of us are German, non-Jewish, and born after 1945, for instance, how do we perceive of the way the Holocaust is discussed and represented in American culture?

Texts: Texts for preparation and additional material will be posted on Stud.IP. Please buy Jonathan Safran Foer's *Everything is Illuminated* (NY: Penguin, 2002). All other texts will be made available on StudIP. I also recommend that you obtain a copy of Peter Novick's *The Holocaust in American Life* (Boston: Houghton Mifflin, 2000) for further reading. It is a very good basis for this seminar.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that depending on the final syllabus, there might be several dates (Tuesday evenings; 6-8 p.m.) throughout the semester which will offer screenings of films discussed in class. The regular class sessions will take place Wednesdays 12-14.

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

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.401; 402; 403

II. Profil fachwissenschaftliche Vertiefung

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

4500758

Contemporary Asian American Literature and Culture

Hauptseminar SWS: 2; Anz. Teiln.: 35

Künnemann, Vanessa

Di 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 21.10.2014 Bis:

Fr - Abgabe Essay am: 27.03.2015

Di - Prüfungsvorleistung am: 03.02.2015

Di 10:00 - 12:00 Raum: Jacob-Grim SEP 1.301 , mündliche Prüfung am: 10.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

Suzy Park, a court interpreter in New York City, is haunted by the recent murder of her parents with whom she fell out years ago. At 29, in the midst of another love affair that is leading nowhere and caught in a job that has become rather dull, Suzy is suddenly taken out of her boredom when a routine translating assignment reveals that her parents were not murdered by random violence, as the police had indicated. In the course of her own investigations, Suzy is faced with a seemingly sinister Asian American culture with its very own rules and practices.

Thus goes the - short version of a complex and intriguing - story of Suki Kim's *The Interpreter* (2003), a Korean American novel widely celebrated for its conflation of detective fiction, family novel, and contemporary Asian American identity politics in the new millennium. Kim's novel is illustrative of recent trends in Asian American literature and culture

which, on the one hand, can be seen as a continuity of Asian American studies of the 20th century (with Maxine Hong Kingston as a major reference point), but which, on the other hand, break with well-established traditions and often transgress generic boundaries.

In this class we will be concerned with these recent trends and read selected Asian American texts (Chinese, Japanese, Indian, Vietnamese, as well as Korean American) which reflect the heterogeneity and fascinating newness of this literary field, disclosing perspectives on the various courses which contemporary Asian American writing charts in its defiance and subversion of the categories of mainstream and margin, exclusion and assimilation, high and popular culture.

Readings: Most texts will be made available in a reader (uploaded as PDF files to Stud.IP) at the start of the semester, but you are asked to purchase two novels before the beginning of class: Suki Kim's *The Interpreter* (Picador; ISBN: 0312422245) and Le Thi Diem Thúy's *The Gangster We Are All Looking For* (Anchor; ISBN: 0375700021).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October 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 that depending on the final syllabus, there might be several dates (Monday evenings; 6-8 p.m.) throughout the semester which will offer screenings of films discussed in class. The regular class sessions will take place Tuesdays 10-12.

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

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

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.401; 402; 403

4500873

Irish-Canadian Literature / Representations of the Irish in Canadian Literature

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte Johanna

Fr - Abgabe Präsentation Ausarbeitung am: 27.03.2015

na

Fr - Abgabe Essay am: 27.03.2015

Mi 14:00 - 16:00 Raum: Verfügungs VG 2.106 , wöchentlich

Mi - Prüfungsvorleistung am: 04.02.2015

Mi - mündliche Prüfung am: 11.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

The Irish are among those migrants who have numerically most contributed to Canada and who have most been taken notice of, given the history of poverty and starvation, the at times rigid adherence to the Catholic faith as well as their Celtic heritage and traditions that accompanied them to the new world. We will discuss the ways in which they have been represented in literary texts, while at the same time reading these narratives against the background of historical developments involving the Irish people and of literary movements or techniques (such as magic realism or postmodern writing) that made use of stereotypical images of the Irish.

Readings: Jack Hodgins, *The Invention of the World*; Jane Urquhart, *Away*; Margaret Atwood, *Alias Grace*; Peter Behrens, *The Law of Dreams*; and a selection of short stories (made available on StudIP).

Registration: via StudIP (until Oct. 18)

4500939

Alice Munro

Hauptseminar/Vertiefung SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Fr - Abgabe Präsentation Ausarbeitung am: 27.03.2015

Fr - Abgabe Essay am: 27.03.2015

Fr 10:00 - 12:00 Raum: Verfügungs VG 1.106 , wöchentlich

Fr - Prüfungsvorleistung am: 06.02.2015

Fr 10:00 - 12:00 mündliche Prüfung am: 13.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

Alice Munro is the surprising, but also uncontested winner of the 2013 Nobel Prize for Literature. A writer of short fiction leading a private life in provincial Ontario, Canada, and an awardee of several prestigious literary prizes, including the Governor General's Award and the Man Booker International Prize, Munro had long been a suitable candidate for the Nobel, but an unlikely winner, in particular due to the form in which she writes, namely the short story. While she addresses the status of the genre in several of her stories, her signature topics are inter-human relationships in small-town environments, (female) protagonists' struggle with the pressure of their communities to suppress individuality, family connections, aging, ancestry, as well as more or less loosely autobiographical topics. She turns her attention to the extraordinary, the ironic, and the grotesque looming behind the apparent banality of everyday life, subverting realist conventions and expectations that arise from the traditional narrative form that she prefers. We shall read the volumes listed below entirely so please make sure to get your own copies. Further reading will be available for download on Stud.IP.

Reading: *Lives of Girls and Women* (1971), *Open Secrets* (1994), *The View from Castle Rock* (2006), and *Dear Life* (2012).

Registration: in StudIP until 17 October.

458837

America and the Holocaust

Hauptseminar SWS: 2; Anz. Teiln.: 35

Twelbeck, Kirsten

Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 22.10.2014 Bis:

Di 18:00 - 20:00 Raum: KWZ 0.602 , Einzeltermin am: 04.11.2014

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 25.11.2014

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 09.12.2014

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 16.12.2014

Di 18:00 - 20:00 Raum: ZESS AP26 , Einzeltermin am: 16.12.2014

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 20.01.2015

Fr - Abgabe Essay am: 27.03.2015

Mi 12:00 - 14:00 mündliche Prüfung am: 04.02.2015

Mi - Prüfungsvorleistung am: 04.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

How has the Holocaust changed and shaped American culture? What may at first sound like an odd question makes more sense when considering the distrust of "grand narratives" among American intellectuals after the Second World War, the rhetoric of civil rights activists, or the building of the Holocaust Museum on the Washington Mall. The European

catastrophe of genocide has so profoundly influenced American Jewish identities that -- as Peter Novick has argued -- the *Shoah* has come to define how American Jews understand themselves, and are understood by others. Starting with an early film about an American Holocaust survivor ("The Pawnbroker") the seminar seeks to analyze particularly *American* representations of the *Zivilisationsbruch* and how this has influenced American culture at large. Starting from the assumption that the horrors of Auschwitz need no artistic amplification, we will investigate a broad spectrum of cultural expressions that have emerged despite this warning, including literature, (documentary and non-documentary) film, graphic novels, and memorial culture. Our discussion will involve a constant process of self-reflection as well: if most of us are German, non-Jewish, and born after 1945, for instance, how do we perceive of the way the Holocaust is discussed and represented in American culture?

Texts: Texts for preparation and additional material will be posted on Stud.IP. Please buy Jonathan Safran Foer's *Everything is Illuminated* (NY: Penguin, 2002). All other texts will be made available on StudIP. I also recommend that you obtain a copy of Peter Novick's *The Holocaust in American Life* (Boston: Houghton Mifflin, 2000) for further reading. It is a very good basis for this seminar.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Please note that depending on the final syllabus, there might be several dates (Tuesday evenings; 6-8 p.m.) throughout the semester which will offer screenings of films discussed in class. The regular class sessions will take place Wednesdays 12-14.

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

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.401; 402; 403

B.AS.33: Topics in American Studies / B.AS. 403: Topics in Literary and Media Studies

4500661

Reading the City

Proseminar SWS: 2; Anz. Teiln.: 35

Zappe, Florian

Mi 10:00 - 12:00 Präsentation am: 04.02.2015

Mi 10:00 - 12:00 Raum: Verfügungs VG 3.102 , wöchentlich

Mi 10:00 - 12:00 Prüfungsvorleistung am: 04.02.2015

Mi - Klausurähnliche Hausarbeit am: 11.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

"A city is a place where there is no need to wait for next week to get the answer to a question, to taste the food of any country, to find new voices to listen to and familiar ones to listen to again." - Margaret Mead

This quote by Margaret Mead indicates that the term "city" not only refers to a particular form of settlement or a sociological unit but also to a realm of experience that can be framed, perceived and expressed in multiple ways. This course will approach this complex topic by analyzing a broad variety of artistic representations of the "city experience" in American culture and discuss them in their specific historical and cultural contexts. The main focus of the class will be on literary "readings" of the urban experience - ranging from classic texts such as Edgar Allan Poe's "The Man of the Crowd" (1840), modernist

classics such as John Dos Passos' *Manhattan Transfer* (1925) to contemporary novels like Don DeLillo's *Cosmopolis* (2003), or Jonathan Lethem's *Chronic City* (2009). In addition to that, we will also discuss other non-literary forms such as photography, film and urban art (street art, graffiti etc.).

A definitive list of primary texts will be uploaded to Stud.IP at the beginning of the semester.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.101.2 und B.AS.103.2

4500746

David Lynch - Multimedia Artist

Proseminar SWS: 2; Anz. Teiln.: 35

Zappe, Florian

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
21.10.2014 Bis:

Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
22.10.2014 Bis:

Di 14:00 - 16:00Präsentation am: 03.02.2015

Di 14:00 - 16:00Prüfungsvorleistung am: 03.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

David Lynch is one of the most versatile and idiosyncratic artists of our time. Though mostly renowned as a film director, his oeuvre - often described as mysterious and enigmatic - encompasses a wide range of media and eludes traditional categorizations. In this class, we will discuss his work as a filmmaker and TV innovator (*Twin Peaks*) but will also pay special attention to his visual art (painting, photography, sculpture, design) and his internet projects (*Rabbits*, *Interview Project*). We will examine how Lynch uses various media outlets to communicate his art, analyze possible intermedial correlations and retrace how technical developments such as digital video or the world wide web influenced his artistic production in terms of form, aesthetics and content.

Please note that throughout the semester, there will be several dates (Wednesday evenings; 6-8 p.m.) which will offer film screenings of the films discussed in class. The regular class sessions will take place Tuesdays 14-16.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

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

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.103.2

4500757

Modernity and American Modernism

Proseminar SWS: 2; Anz. Teiln.: 35

Snyder-Körber, MaryAnn

Mo 08:00 - 10:00 Raum: Verfügungs VG 1.108 , Einzeltermin am:
01.12.2014

Mo 10:00 - 12:00 Raum: Verfügungs VG 1.106 , wöchentlich

Mo 10:00 - 12:00Prüfungsvorleistung am: 02.02.2015

Mo - Klausurähnliche Hausarbeit am: 09.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar Modernism is most broadly defined as the art of the "new" and the "now." More specifically, modernism is the art that responds to the new historical conditions that we deem modernity by modernizing its own forms and strategies. This seminar is dedicated to exploring the connections between modernity, modernism, and artistic modernization. We will begin by considering modernity as a historical concept. Then we will look at key aspects of late nineteenth through twentieth-century modernity such as industrial standardization as well as the new visual cultures created by the camera, intensifying experiences of urbanity, mobility, and, not least, the rise of the United States to global influence. These considerations of modernity will alternate with inquiries into modernist responses ranging from the language experiments of Gertrude Stein through the comic critiques of Charlie Chaplin and Buster Keaton to the expressive possibilities of ragtime, jazz, and dance.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

For further information: MaryAnn.Snyder-Koerber@phil.uni-goettingen.de

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.101.2

453058

Transatlantic Relations: The German-American Encounter

Proseminar SWS: 2; Anz. Teiln.: 35

Twelbeck, Kirsten

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

Di - Prüfungsvorleistung am: 03.02.2015

Di - Klausurähnliche Hausarbeit am: 10.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar This seminar examines the German influence on America and the "Americanization" of German culture by examining at cultural contexts and historical events, but also literary texts, movies, and other forms of artistic expression that emerged in the German-American contact zone. Starting with the German Pietists in colonial America, we will discuss about the careers of German "Forty-Eighters" and socialists in America, analyze the "Amerikasehnsucht" expressed in the work of Karl May, and discuss the meaning(s) of German Anti-Americanism. Alternately, we will investigate American travel accounts, the experiences of African-American "GI" soldiers in Germany, and more recent views of Germany from an American perspective. Apart from providing a survey of this complex intercultural relationship, this seminar aims at identifying possible pitfalls in German-American cultural interaction where misunderstandings are bred.

Texts: Texts will be made available on Stud.IP as the semester approaches.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

Achtung: Modulzugehörigkeit in der neuen Prüfungsordnung (ab WiSe 14/15): B.AS.101.2

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

452668

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

Kolloquium SWS: 2; Anz. Teiln.: 25

Snyder-Körber, MaryAnn

Mi 14:00 - 16:00 Präsentation am: 04.02.2015

Mi 14:00 - 16:00 Raum: KWZ 0.601 , wöchentlich

Mi 14:00 - 16:00 mündliche Prüfung am: 04.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

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

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

If you wish to take this colloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09; B.AS.501) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance.

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

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

Registration: Binding (!) registration on Stud.IP between 01 September and 10 October is required. All news concerning this class will be posted on Stud.IP as well. The class will start in the first week of the semester. For final registration, participants need to attend the first session of class.

For further information: MaryAnn.Snyder-Koerber@phil.uni-goettingen.de