

**MASTER AMERICAN STUDIES**

**VORLESUNGSKOMMENTAR  
SOMMERSEMESTER 2012**



SEMINAR FÜR  
ENGLISCHE  
PHILOGOLOGIE

## Raumabkürzungsschlüssel

AP	Goßlerstraße 10 (ehem. Pathologie)
AUDI SL	Altes Auditoriengebäude, Weender Landstraße 2 (Sprachlabor)
ERZ	Erziehungswissenschaftliche Fakultät, Waldweg 26
J	Juridicum, Platz der Göttinger Sieben 6
MED 23	Humboldtallee 36
Medienraum	Seminar für Englische Philologie, Käte-Hamburger-Weg 3 (Ebene I)
MZG	Mehrzweckgebäude, Platz der Göttinger Sieben 5 („Blauer Turm“)
OEC	Oeconomicum, Platz der Göttinger Sieben 3
PH 20	Humboldtallee 19
Raum 102	von-Siebold-Str. 2, 1 OG
Raum 106	Wilhelm-Weber-Str. 2, 1. OG
HDW	Heinrich-Düker-Weg 5
PH 05	Herzberger Landstr. 2 (Kulturanthropologie)
KHW	Käte-Hamburger-Weg 4
Raum 0.118	Käte-Hamburger-Weg 4
Raum 133	Käte-Hamburger-Weg 4
Raum 183	Z.I.S., Käte-Hamburger-Weg 3a
SLZ	Sprachlehrzentrum, Goßlerstraße 10 (ehem. Pathologie)
SR	Von-Sieboldstr. 2 (Lehrgebiet Chemie)
SRP	Seminar für Romanische Philologie, Humboldtallee 19
T	Theologicum, Platz der Göttinger Sieben 2
UE 140	Seminar für Englische Philologie, Käte-Hamburger-Weg 3 (Ebene I)
VG	Verfügungsgebäude, Platz der Göttinger Sieben 7
ZHG	Zentrales Hörsaalgebäude, Platz der Göttinger Sieben 3

### HINWEIS

Bei den Zeiten und Räumen der Lehrveranstaltungen treten oft aus technischen Gründen kurzfristig Änderungen auf. Es wird daher dringend empfohlen, die in den Treppenhäusern aushängende "Wandzeitung" (die jeweils die neueste Änderung enthält) zu beachten.

## **Sprechstunden**

### **in der Vorlesungszeit:**

Sekretariat:	Montag-Mittwoch, Freitag 12-13 Uhr Donnerstag 15-16 Uhr
Kelleter:	Montag 16-17:30 Uhr
Tischleder:	Donnerstag 15-16 Uhr
Hamscha:	Mittwoch 15-16 Uhr
Loock:	Mittwoch 15-16 Uhr
Otten:	Montag 16:30-17:30 Uhr
Petermann:	Dienstag 15-16 Uhr
Rosenhagen:	Dienstag 15-16 Uhr
Sommerfeld:	n. V.
Starre	Dienstag 15-16 Uhr
Stein:	Mittwoch 15-16 Uhr
Wetzel-Sahm:	im Anschluss an die Blockveranstaltung

**in der vorlesungsfreien Zeit:** siehe Aushang/Homepage

## **Inhalt**

### **I. Kerncurriculum American Studies**

### **II. Interdisziplinäre Wahlmodule**

## I: Kerncurriculum American Studies (Pflichtmodule)

Modul	Bezeichnung	Veranstaltungen	Modulprüfung
M.AS.1	„Advanced Cultural and Media Studies“ Teil 1	Übung Cultural Studies II	Hausarbeit
	Teil 2	Medienwissenschaftliches Proseminar	Hausarbeit
M.AS.2	„American Literature“ Teil 1	Seminar literaturhistorische Analyse	Hausarbeit
	Teil 2	Seminar kulturtheoretische Analyse [Tutorial zu den Seminaren]	Hausarbeit
M.AS.4	Master-Abschlussmodul	Seminar + Kolloquium	Mündliche Prüfung

## II: Interdisziplinäre Wahlmodule

Modul	Bezeichnung	Veranstaltungen	Modulprüfung
M.EP.01a (6 Credits / 4 SWS)	Anglistische Literatur- und Kulturwissenschaft – Basismodul	Vorlesung	Klausur
		Kulturwiss. LV	
M.EP.04a (6 C / 4 SWS)	Anglistische Literatur- und Kulturwissenschaft – Aufbaumodul	Hauptseminar	Hausarbeit
		LV zu "Literary Theory"	
B.EP.T1L+23 (AS) (11 C / 6 SWS)	Linguistik (Grundlagen A)	Einführungs-Proseminar	Klausur (unbenotet)
		Proseminar "Introduction to Semantic Theory" Lab Class Semantics	Hausarbeit
B.EP.T1L+42.1 (AS) (8 C / 4-6 SWS)	Linguistik (Grundlagen B)	Einführungs-Proseminar	Klausur (unbenotet)
		Lehrveranstaltung "Sprache in der Gesellschaft"	Hausarbeit
M.EP.021 (AS) (8 C / 4 SWS)	Linguistik (Vertiefung)	English Linguistics: An Overview	Referat und Hausarbeit
		Linguistisches Vertiefungsseminar	
B.EP.T1M+T26 (AS) (8 C / 4 SWS)	Historische Sprachwissenschaft (Grundlagen)	E-Proseminar	Klausur (unbenotet)
		Proseminar "Grundzüge der englischen Sprachgeschichte"	Klausur
M.EP.201 (8 C / 4 SWS)	Historische Sprachwissenschaft (Vertiefung)	Vorlesung	Klausur
		Seminar	
M.Gesch.4a (AS) (10 C / 4 SWS)	Geschichtswissenschaft für Amerikanisten	Vorlesung	Hausarbeit
		Masterseminar Neuzeit	
M.Kom.01 (9 C / 4 SWS)	Komparatistik Basismodul	Vorlesung	Klausur
		Seminar "Einführung in die Komparatistik"	
B.LingAm.1 (12 C / 4 SWS)	Altamerikanistik	Seminar "Altamerikanistik I" und "Altamerikanistik II"	2 Klausuren, schriftliche Ausarbeitung

M.Rom.Spa.32 (9 C / 4 SWS)	Hispanistische/ Lateinamerikanische Literaturwissenschaft	Masterseminar	Hausarbeit
		Weitere Lehrveranstaltung	Klausur/Referat
M.Rom.Spa.53 (9 C / 4 SWS)	Hispanistische/ Lateinamerikanische Landeswissenschaft	Masterseminar	Hausarbeit
		Weitere Lehrveranstaltung	Klausur/Referat
M.Spa.L.302 (8 C / 4 SWS)	Hispanistische/ Lateinamerikanische Literatur- und Landeswissenschaft	2 Masterseminare	Hausarbeit
M.KAEE.105 (8 C / 2 SWS)	Kulturtheorie	Vorlesung "Kulturtheorie"	Klausur
		Independent Study	Essay
M.Pol.1 (12 C / 4 SWS)	Politisches Denken heute	2 Seminare	2 Hausarbeiten
M.AS.3a (12 C / 4 SWS)	Cultural History of American Literature I	2 literaturhistorische Vorlesungen	2 Klausuren
M.AS.3b (6 C / 4 SWS)	Cultural History of American Literature II	Vorlesung  Directed Reading Course	Response Log
B.AS.4 (8 C / 4 SWS)	Introducing Critical Theory	2 Vorlesungen	Klausur und Hausarbeit

**Bitte beachten:**

**Überprüfen Sie Ihre Kursbelegung auch anhand der Broschüre "Studieninformation American Studies" auf der Homepage der American Studies (Bereich "Degree Programs") und anhand der für Sie geltenden Studienordnung (s. Link auf der Homepage). Bitte beachten Sie auch die genauen Modulbeschreibungen der interdisziplinären Wahlmodule (s. Modulverzeichnis) und melden Sie sich nach Möglichkeit vor Kursbeginn beim jeweiligen Dozenten.**

**Bei Unklarheiten und Fragen melden Sie sich bitte bei Alexander Starre (Alexander.Starre@phil.uni-goettingen.de).**

Während der vorlesungsfreien Zeit erfolgen können noch geringfügige Änderungen am Kursprogramm erfolgen.

Bitte besuchen Sie regelmäßig Stud.IP und unsere Website ([www.amstud.uni-goettingen.de](http://www.amstud.uni-goettingen.de)) um über Neuigkeiten informiert zu werden.

# I. Kerncurriculum

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

### a) Kulturwissenschaftliche Übung

456135

#### **Advanced American Cultural Studies: Education in American History, Politics, and Culture**

Übung SWS: 2 Credits: ; Anz. Teiln.: 25

*Wetzel-Sahm, Birgit*

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:  
27.04.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:  
28.04.2012

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:  
08.06.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:  
09.06.2012

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:  
22.06.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:  
23.06.2012

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

Thomas Jefferson and other Founding Fathers saw public education as an essential means to produce the informed citizenry on which the Republic depended. The early reformer Horace Mann embraced the concept of public education as a way to reduce crime, poverty and vice and to assimilate immigrants. Later, the philosopher John Dewey called for a more democratic education building on the inherent interests of children in classrooms functioning as cooperative communities of inquiry. However, education has played a crucial part in legal and social discrimination against minorities. The history of civil rights is unimaginable without the continuous fight for an equal education. Apart from studying landmark Supreme Court decisions that cemented the "separate but equal" doctrine, then granted equal educational rights and finally constitutionalized affirmative action, we'll look at the social, cultural and political developments following these legal decisions including federal measures such as busing and Head Start.

Topics for this class include the ongoing debates about the teaching of Evolution versus "Creationism", public education versus homeschooling, public versus private schools, bilingual education versus English only in the classroom.

You can gain credits for M.EP.01; M.AS 01 and/or Schlüsselkompetenzen (for ex: Informationskompetenz, Medienkompetenz and others).

#### Requirements for all modules

: informed reading of assignments, in-class presentation with a detailed handout; for M.AS.01 in addition: 10-page research paper.

#### Topics and schedule

: Visit the American Studies homepage for the schedule, the reading list and the list of topics for this course in early March. You must have signed up for a topic before the beginning of the semester and read the assignments for the April sessions. Therefore, please contact me in advance at [wetzel-sahm@web.de](mailto:wetzel-sahm@web.de).

The following key skills ("Schlüsselkompetenzen") can be obtained in this course: SK.EP.E1-1, SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4, SK.EP.E2-2; SK.EP.E4M.

## b) Kulturtheoretisches oder medienwissenschaftliches Proseminar

455816

### **The American Musical**

Proseminar SWS: 2 Credits: ; Anz. Teiln.: 35

Petermann, Emily

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

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

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

This proseminar 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 film musical in the United States. We will begin with an examination of the musical as it originated on stage before considering screen adaptations and a number of musicals that were written directly for the screen. Of these, we can identify the three types of theatrical musicals, integrated musicals, and animated musicals, all of which will be considered in this course. Major topics will include a comparison of the medial characteristics of stage vs. screen musicals, changing technologies, and musicals with mainstream vs. cult status. Because this course aims to provide a broad overview of the genre from the 1927 film *The Jazz Singer* to today, not all the required films can be shown during class time. As a result, students will be expected to view a large number of films independently. Some of the possible films under consideration: *The Wizard of Oz* (1939), *Singing in the Rain* (1952), *West Side Story* (1961), *The Producers* (1968/2005), *The Rocky Horror Picture Show* (1975), *The Little Mermaid* (1989), *Moulin Rouge* (2001), *Chicago* (2002). A final list will be posted on Stud.IP by the beginning of the semester.

Selected films 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 (2<sup>nd</sup> or 3<sup>rd</sup> edition), which was used in the Introduction to Film and Media Analysis and will also provide a foundation for our analyses of films in this course.

#### Registration

: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 9 April is required. For final registration, participants need to attend the first session.

453061

### **Buffy the Vampire Slayer, Television Studies, and Feminist Media Studies**

Proseminar SWS: 2 Credits: ; Anz. Teiln.: 35

Sulimma, Maria

Mo 20:00 - 22:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Do 10:00 - 12:00 Raum: Verfügungs VG 4.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

This proseminar is designed to help students apply the tools and methodology that they have acquired in the previous Seminar "Introduction to Film and Media Analysis", and further broaden these via an introduction to Television Studies as well as Feminist Film and Media Studies.

This class will take a closer look at Joss Whedon's TV series *Buffy the Vampire Slayer* (1997-2003). *Buffy* provides a very complex and rewarding subject matter which has already received much academic attention (cf. electronic Journal *Slayage*). Students will be encouraged to link discussions and research current controversies in the so-called *Buffy Studies*.

As one of the Journal's editors Rhonda Wilcox says in her book *"Why Buffy Matters: The Art of Buffy the Vampire Slayer"* (2005): "It matters because it shows that television can

be art, and deserves to be so studied...the depth of the characters, the truth of the stories, the profundity of the themes, and their precise incarnation in language, sound and image - all of these matter." (Wilcox 419)

This course will give students the opportunity to present their research interest and thesis in class, thereby obtaining feedback for the development of a term paper.

A reader with theoretical background information will be made available at Klartext in the first week of class.

As a pre-requisite for class attendance, all students are required to have watched *at least* two of the seven seasons of *Buffy the Vampire Slayer* before the first session.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 9 April is required. All news concerning this class will be posted on StudIP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

## 1.2. American Literature M.AS.2

### a) Seminar Fortgeschrittene Literatur- und Kulturtheoretische Analyse und Interpretation

453062

#### Theorizing Film Remakes

Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 35

Loock, Kathleen

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

Mi 10:00 - 12:00 mündliche Prüfung am: 18.07.2012

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

Film remakes present a continuous phenomenon throughout cinema history. From the film industry point of view remakes are profitable because they minimize costs and risks by retelling already existing stories and by virtually putting pre-sold products back on the release schedules. Yet this emphasis on repetition has generally resulted in their being received as derivative copies of earlier films, produced for purely commercial reasons. In recent years, critical attitudes towards remakes have started to change: In 2007, Martin Scorsese's *The Departed*, a remake of the 2002 Hong Kong thriller *Infernal Affairs*, won four Academy Awards, including one for best adapted screenplay, and the last decade in particular has seen a proliferation of commercially and/or critically successful film remakes, e.g. the heist film *Ocean's Eleven* (2001) and its sequels, the cross-cultural remake of the Asian *Ringu*-series, and remakes of classic horror and science fiction films such as *Dawn of the Dead* (2004), *War of the Worlds* (2005), and *I Am Legend* (2007).

This course will survey the emerging theoretical field dedicated to the study of (American) film remakes, addressing questions of originality, repetition and difference, genre, and the retrospective canonization(s) of literary and cinematic source texts. We will distinguish between remakes on the one hand and adaptations, sequels, franchises on the other, and discuss the economic, political and cultural implications of film remakes within the categories of production, reception, and textual aesthetics. Students will contribute their own research-interests in particular (American) film remakes and be asked to investigate them applying, critically questioning, and advancing existing definitions and theoretical approaches. A good working knowledge of film remakes and film history in general are requirements for this course.

Required Reading: Screenings of film remakes will be organized during the semester, depending on the research projects proposed. A reader with selected texts will be prepared before the semester starts. More precise reading assignments, specifics of organiza-



tion, and a detailed description of course requirements will be posted on our homepage ([www.amstud.uni-goettingen.de](http://www.amstud.uni-goettingen.de)).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 9 April is required. For final registration, participants need to attend the first session.

453175

### **The American West in Literature, Film, and Painting**

Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 35

*Tischleder, Bärbel*

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

19.04.2012 Bis: 19.07.2012

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

24.04.2012 Bis: 17.07.2012

Do - mündliche Prüfung am: 12.07.2012

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

The American West is both a region and an idea. This course approaches images, narratives and mythologies of the West and the visual iconography of its landscapes in different media and aesthetic forms. Considering literature, painting, photography and the cinema, we will trace the conjunction of ideas and place throughout various fictional and non-fictional contexts. How are different regions and cultural settings - the wide plains and open rangelands, desert landscapes, mesas and canyons, borderlands and frontier towns, Native American dwellings and ancient pueblos - tied to ideas of American character, opportunity, self-transformation, individualism, justice, or spirituality? We will first consider literature and visual art of the nineteenth century, discussing how concepts and clichés of the "Old West" - westward expansion, the untamed wilderness, life and settlement at the frontier, and the encounter between Europeans and Native Americans - developed and varied. We will relate dominant (white and masculine) visions of the West to competing accounts, especially the perspectives of Native Americans and women writers. We will read excerpts from James Fenimore Cooper's *Leatherstocking Tales*, Caroline Kirkland's novel *A New Home - Who'll Follow* (1838), short stories by Bret Harte, Stephen Crane, Mark Twain, and Zitkala-Ša as well as essays and non-fiction by explorers and geologists, historians and anthropologists, such as by Meriwether Lewis and William Clark, Frederick Jackson Turner and Lewis Henry Morgan. We will study the landscape paintings by Albert Bierstadt, Karl Bodmer, George Catlin, Asher Durand and Thomas Moran, as well as photography - Catlin's visions of First Americans and their culture, and Timothy H. O'Sullivan's images of wide uncharted landscapes and prehistoric ruins from the 1860 and 70s.

Nineteenth-century art and literature had shaped the cultural imaginary of the Wild West long before the advent the Western as a popular film genre with its stock figures of pioneers, settlers, outcasts, cowboys and Indians. We will study classic Westerns by Howard Hawks and John Ford and compare them to more recent films such as Jim Jarmusch's *Dead Man* (1995), Chris Eyre's *Smoke Signals* (1998), or the Coen brothers' *True Grit* (2010). Twentieth-century literature and art concerned with the cultures of the West portrays different regions, histories and cultural settings and deals with questions of nationhood, ethnicity and Native American heritage, violence, masculinity, and the nostalgia for and symbolism of Western landscapes: Willa Cather's Great Plains and New Mexico, Cormac McCarthy's Texan borderlands and Annie Proulx's Wyoming stories. We will also read literature by Native American authors such as N. Scott Momaday and Louise Erdrich who raise questions of ethnic identity and reflect native traditions of storytelling in their own writing. The West has also been a subject of twentieth and contemporary art, e.g. the vision of the American Southwest in Georgia O'Keeffe's paintings.

The aim of the course is to familiarize students with the diversity of images, narratives and myths of the American West, and to gain an understanding of the complex and conflicted ways in which it has been envisioned and reconfigured in literature and visual art from the early nineteenth century to the present.

Please acquire copies of the following books (preferably the editions indicated):

Caroline Kirkland's *A New Home - Who'll Follow* (1838), ed. by Sandra A. Zagarell, Rutgers University Press (1990) - ISBN 978-0813515427.

Cormac McCarthy, *All The Pretty Horses* (1992), New York: Vintage, ISBN 978-0679744399.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 9 April is required. For final registration, participants need to attend the first session.

<b>457238</b>	<b>Methodologisches Tutorial zu den Hauptseminaren</b>	
	Tutorium SWS: 2 Credits: ; Anz. Teiln.: 2	<i>Loock, Kathleen</i>
Organisatorisches	Ort und Zeit nach Vereinbarung.	
Kommentar	This tutorial accompanies the "Hauptseminare." If you wish to take a "Hauptseminar" for your "Wissenschaftsmodul" in English Philology (B.EP.10b/51) or for your "wissenschaftliche Vertiefungsmodul" in American Studies (B.AS.8), <b>please see your instructor well in advance (at least three weeks before classes commence)!</b>	

## **b) Seminar Fortgeschrittene Literatur- und Kulturgeschichtliche Analyse und Interpretation**

<b>453062</b>	<b>Theorizing Film Remakes</b>	
	Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 35	<i>Loock, Kathleen</i>
	Mi 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich	
	Mi 10:00 - 12:00 mündliche Prüfung am: 18.07.2012	
	Fr - Abgabe Hausarbeit am: 24.08.2012	
Kommentar	Film remakes present a continuous phenomenon throughout cinema history. From the film industry point of view remakes are profitable because they minimize costs and risks by retelling already existing stories and by virtually putting pre-sold products back on the release schedules. Yet this emphasis on repetition has generally resulted in their being received as derivative copies of earlier films, produced for purely commercial reasons. In recent years, critical attitudes towards remakes have started to change: In 2007, Martin Scorsese's <i>The Departed</i> , a remake of the 2002 Hong Kong thriller <i>Infernal Affairs</i> , won four Academy Awards, including one for best adapted screenplay, and the last decade in particular has seen a proliferation of commercially and/or critically successful film remakes, e.g. the heist film <i>Ocean's Eleven</i> (2001) and its sequels, the cross-cultural remake of the Asian <i>Ringu</i> -series, and remakes of classic horror and science fiction films such as <i>Dawn of the Dead</i> (2004), <i>War of the Worlds</i> (2005), and <i>I Am Legend</i> (2007).	
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457238

### Methodologisches Tutorial zu den Hauptseminaren

Tutorium SWS: 2 Credits: ; Anz. Teiln.: 2

Loock, Kathleen

Organisatorisches

Ort und Zeit nach Vereinbarung.

Kommentar

This tutorial accompanies the "Hauptseminare." If you wish to take a "Hauptseminar" for your "Wissenschaftsmodul" in English Philology (B.EP.10b/51) or for your "wissenschaftliche Vertiefungsmodul" in American Studies (B.AS.8), **please see your instructor well in advance (at least three weeks before classes commence)!**

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

### a) Amerikanistisches Seminar

453062

### Theorizing Film Remakes

Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 35

Loock, Kathleen

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

Mi 10:00 - 12:00 mündliche Prüfung am: 18.07.2012

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

Film remakes present a continuous phenomenon throughout cinema history. From the film industry point of view remakes are profitable because they minimize costs and risks by retelling already existing stories and by virtually putting pre-sold products back on the release schedules. Yet this emphasis on repetition has generally resulted in their being received as derivative copies of earlier films, produced for purely commercial reasons. In recent years, critical attitudes towards remakes have started to change: In 2007, Martin Scorsese's *The Departed*, a remake of the 2002 Hong Kong thriller *Infernal Affairs*, won

four Academy Awards, including one for best adapted screenplay, and the last decade in particular has seen a proliferation of commercially and/or critically successful film remakes, e.g. the heist film *Ocean's Eleven* (2001) and its sequels, the cross-cultural remake of the Asian *Ringu*-series, and remakes of classic horror and science fiction films such as *Dawn of the Dead* (2004), *War of the Worlds* (2005), and *I Am Legend* (2007).

This course will survey the emerging theoretical field dedicated to the study of (American) film remakes, addressing questions of originality, repetition and difference, genre, and the retrospective canonization(s) of literary and cinematic source texts. We will distinguish between remakes on the one hand and adaptations, sequels, franchises on the other, and discuss the economic, political and cultural implications of film remakes within the categories of production, reception, and textual aesthetics. Students will contribute their own research-interests in particular (American) film remakes and be asked to investigate them applying, critically questioning, and advancing existing definitions and theoretical approaches. A good working knowledge of film remakes and film history in general are requirements for this course.

Required Reading: Screenings of film remakes will be organized during the semester, depending on the research projects proposed. A reader with selected texts will be prepared before the semester starts. More precise reading assignments, specifics of organization, and a detailed description of course requirements will be posted on our homepage ([www.amstud.uni-goettingen.de](http://www.amstud.uni-goettingen.de)).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 9 April is required. For final registration, participants need to attend the first session.

453175

### **The American West in Literature, Film, and Painting**

Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 35

*Tischleder, Bärbel*

Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 19.04.2012 Bis: 19.07.2012

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 24.04.2012 Bis: 17.07.2012

Do - mündliche Prüfung am: 12.07.2012

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

The American West is both a region and an idea. This course approaches images, narratives and mythologies of the West and the visual iconography of its landscapes in different media and aesthetic forms. Considering literature, painting, photography and the cinema, we will trace the conjunction of ideas and place throughout various fictional and non-fictional contexts. How are different regions and cultural settings - the wide plains and open rangelands, desert landscapes, mesas and canyons, borderlands and frontier towns, Native American dwellings and ancient pueblos - tied to ideas of American character, opportunity, self-transformation, individualism, justice, or spirituality? We will first consider literature and visual art of the nineteenth century, discussing how concepts and clichés of the "Old West" - westward expansion, the untamed wilderness, life and settlement at the frontier, and the encounter between Europeans and Native Americans - developed and varied. We will relate dominant (white and masculine) visions of the West to competing accounts, especially the perspectives of Native Americans and women writers. We will read excerpts from James Fenimore Cooper's *Leatherstocking Tales*, Caroline Kirkland's novel *A New Home - Who'll Follow* (1838), short stories by Bret Harte, Stephen Crane, Mark Twain, and Zitkala-Ša as well as essays and non-fiction by explorers and geologists, historians and anthropologists, such as by Meriwether Lewis and William Clark, Frederick

Jackson Turner and Lewis Henry Morgan. We will study the landscape paintings by Albert Bierstadt, Karl Bodmer, George Catlin, Asher Durand and Thomas Moran, as well as photography - Catlin's visions of First Americans and their culture, and Timothy H. O'Sullivan's images of wide uncharted landscapes and prehistoric ruins from the 1860 and 70s.

Nineteenth-century art and literature had shaped the cultural imaginary of the Wild West long before the advent the Western as a popular film genre with its stock figures of pioneers, settlers, outcasts, cowboys and Indians. We will study classic Westerns by Howard Hawks and John Ford and compare them to more recent films such as Jim Jarmusch's *Dead Man* (1995), Chris Eyre's *Smoke Signals* (1998), or the Coen brothers' *True Grit* (2010). Twentieth-century literature and art concerned with the cultures of the West portrays different regions, histories and cultural settings and deals with questions of nationhood, ethnicity and Native American heritage, violence, masculinity, and the nostalgia for and symbolism of Western landscapes: Willa Cather's Great Plains and New Mexico, Cormac McCarthy's Texan borderlands and Annie Proulx's Wyoming stories. We will also read literature by Native American authors such as N. Scott Momaday and Louise Erdrich who raise questions of ethnic identity and reflect native traditions of storytelling in their own writing. The West has also been a subject of twentieth and contemporary art, e.g. the vision of the American Southwest in Georgia O'Keeffe's paintings.

The aim of the course is to familiarize students with the diversity of images, narratives and myths of the American West, and to gain an understanding of the complex and conflicted ways in which it has been envisioned and reconfigured in literature and visual art from the early nineteenth century to the present.

Please acquire copies of the following books (preferably the editions indicated):

Caroline Kirkland's *A New Home - Who'll Follow* (1838), ed. by Sandra A. Zagarell, Rutgers University Press (1990) - ISBN 978-0813515427.

Cormac McCarthy, *All The Pretty Horses* (1992), New York: Vintage, ISBN 978-0679744399.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 9 April is required. For final registration, participants need to attend the first session.

## b) Amerikanistisches Kolloquium

<b>452647</b>	<b>Examens- und Forschungskolloquium</b> Kolloquium SWS: 1 Credits: ; Anz. Teiln.: 25 Di 18:00 - 19:00wöchentlich Di 18:00 - 19:00mündliche Prüfung am: 17.07.2012 <i>Kelleter, Frank</i>
Kommentar	This colloquium is open to all students who wish to take their final exams with me (especially B.A. and M.A. theses). Please register personally <i>before</i> the first week of classes. 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)!
<b>452668</b>	<b>Current Issues in American Studies</b> Kolloquium SWS: 2 Credits: ; Anz. Teiln.: 25 Do 16:30 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 19.04.2012 Bis: 19.07.2012 Do 16:30 - 18:00mündliche Prüfung am: 12.07.2012 <i>Tischleder, Bärbel</i>

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

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

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

**452708**

### **Theory and Research Projects in American Studies**

Oberseminar SWS: 2 Credits: ; Anz. Teiln.: 25

*Kelleter, Frank;*

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

*Tischleder, Bärbel*

17.04.2012 Bis: 17.07.2012

Kommentar

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

This "Oberseminar" is designed to identify the fault-lines, schisms, and systemic differentiations in current cultural and literary theory. This semester's focus will be on topics and problems discussed in the graduate program "Textwissenschaften", the planned graduate program "Digitization and Literature," and the DFG-Forschergruppe "Popular Seriality." Attendance by invitation only.

## II. Interdisziplinäre Wahlmodule

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

- 457197**      **The Graphic Novel**  
Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 20 Glaser, Brigitte  
Do 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Fr - Abgabe Hausarbeit am: 31.08.2012
- Kommentar      Graphic novels have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its positioning as cultural product and practice. The theoretical approaches taken to analyze graphic novels will derive from visual culture studies, postmodernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into the graphic novel, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.
- Readings: Alan Moore, *V for Vendetta* and *The League of Extraordinary Gentlemen*; Neil Gaiman, *The Sandman*; Shaun Tan, *The Arrival*; Apostolos Doxiadis and Christos Papadimitriou, *Logicomix: An Epic Search for Truth*; and Ian Rankin, *Dark Entries*.
- Recommended further reading: Marjane Satrapi, *Persepolis*; Alison Bechdel, *Fun Home: A Family Tragicomic*; Jason Lutes, *City of Stones*; Alan Moore, *From Hell*; and Katsuhiro Otomo, *Akira*;
- Requirements: Regular attendance, active participation, oral presentations and term paper. Klausur: Module M.EP. 01a written essay exam in the "Survey" VL.
- Registration: in StudIP (until April 18)
- 
- 457337**      **Postcolonial Theories**  
Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 20 Glaser, Brigitte  
Di 16:00 - 18:00 Raum: Universität HDW 2.111 , wöchentlich  
Fr - Abgabe Hausarbeit am: 31.08.2012
- Kommentar      In this seminar the focus of investigation will be on theories originating in relation to lives lived and literature written in postcolonial societies or by migrant writers. Among the aspects considered will be the following: the political dimension of the literary texts; hybrid identities and double colonization; translocation and translation; syncretic and transnational writing, as well as the impact of globalization.
- Readings: selections from *The Postcolonial Studies Reader* (ed. Ashcroft, Griffith, and Tiffin); John McLeod, *Beginning Postcolonialism*; Ania Loomba, *Colonialism/Postcolonialism*; Elleke Boehmer, *Colonial and Postcolonial Literature. A Reader* will be available in StudIP.
- Requirements: Regular attendance, active participation, oral presentations and term paper. Klausur: Module M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul M.EP. 06a should please contact the instructor to arrange for the oral exam.
- Registration: in StudIP (until April 18) Limited to 12 students.
- 
- 457365**      **A Survey of British Literature and Cultural History: The Early Modern Period VL**



Vorlesung SWS: 2 Credits: ; Anz. Teiln.: 200  
Do 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich  
Do 12:00 - 14:00 Klausur am: 19.07.2012

Haekel, Ralf

**Kommentar** During the 150 years covered in this lecture course, the British Isles witnessed a number of changes and revolutions that can still be felt today. The Protestant Reformation, the colonization of Ireland, and the British Civil War fundamentally shaped modern Great Britain and Ireland. Furthermore, the literature written in Renaissance England is immensely rich, ranging from Elizabethan sonnets, over long poems and plays to literary theories and extended prose texts. This lecture course will provide an overview of the scope of Early Modern literature and culture. We will look at the development of British Society from 1500 to 1660, read and discuss texts by authors such as Thomas More, Philip Sidney, Edmund Spenser, or John Donne. Special focus will be put on Elizabethan drama and theatre, particularly on the works of William Shakespeare.

Watch for the syllabus on StudIP. All the primary texts will be taken from the Norton Anthology of English Literature.

Klausur: Modules B.EP. 40a/b; M.EP. 01a written exam.

Registration: in StudIP until 27. April

**457373**

### **The First-Person Novel**

Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 25

Radu, Anca-Raluca

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

Fr - Abgabe Hausarbeit am: 31.08.2012

**Kommentar** We all love a first-person narrator who allows us to partake of the excitement and despair, fortunes and misfortunes of his/her story. But do we also take the narration for granted and do we really "identify" with and feel lured by the "I" of the storyteller? Are we even supposed to do so, or is the "I" rather a warning against such gullibility? The first-person novel has lived under the fickle star of authenticity ever since its invention. The way we understand authenticity has changed over the centuries and so have the claims of truth made by homodiegetic narrators. Whereas in the 18<sup>th</sup> century the first-person account of a "real" person was often supposed to be read as a first-hand, reliable narration, as was frequently made clear in prefaces attached to the novels, we nowadays take these with more than a pinch of salt. At the same time, contemporary first-person narrators tend rather to draw attention to their fallibility and lack of credibility, thus hinting at an identity and existential crisis to which they seek to draw the reader's attention and for which they wish to elicit a sympathetic reader response. Our concern in reading the selected primary and theoretical texts will be with narrative reliability and the rhetoric of narrative transmission, in particular with the ethical aspects of narrative communication by the first-person narrator.

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

**Reading:** Several theoretical texts will be available on Stud.IP. Also, please read the following texts: Shlomith Rimmon-Kenan. *Narrative Fiction: Contemporary Poetics*. 2<sup>nd</sup> ed. London: Routledge, 2002. [several other editions also available at our libraries] ; Daniel Defoe, *Moll Flanders* (1722); James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* [do read on, the second part is "Written by Himself"] (1824); Kazuo Ishiguro, *The Remains of the Day* (1993); Julian Barnes, *The Sense of an Ending* (2011)

**Registration:** StudIP until 9.4.2012

- 457387**      **Representations of Africa in Narratives**  
Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 20      *Nambula, Katharina*  
Mo 10:00 - 12:00 Raum: Universität HDW 0.115 , wöchentlich  
Fr - Abgabe Hausarbeit am: 31.08.2012
- Kommentar      What are Western shared images of Africa? And how are they (re) produced? Thinking about the exotic continent Africa, all of us have numerous images in mind: vast wildlife, thatched huts, hunger, war and genocide. These often fragmented and inaccurate images are based on stereotypes which we consume and spread through magazines, movies and news. In this seminar, we will discover how these images of Africa are represented in movies, literature, popular culture and the media. Applying concepts of 'otherness' and 'hegemony', we will examine how such images create and, at the same time, are created in narratives.
- Readings: Joseph Conrad, *The Heart of Darkness*, Zakes Mda, *The Heart of Redness*. Furthermore, carefully selected abstracts of narratives will be provided in the course.
- Recommended background reading: Edward Said, *Orientalism* (Vintage, 1979)
- Klausur: Module M.EP. 01a written essay exam in the "Survey" VL.
- Registration: in StudIP (until Apr. 7).
- 457645**      **Cultural Studies VL--ONLINE**  
Vorlesung SWS: 2 Credits: ; Anz. Teiln.: 80      *Schaff, Barbara*
- Kommentar      Information on how to access the lectures online will be provided at the beginning of the semester.
- Description:
- In the past two decades, Cultural Studies as an academic field has become more and more important in English studies. As opposed to the traditional *Landeskunde* which concentrates on the social and cultural history of Great Britain, Cultural Studies investigates the theoretical bases of our understanding of cultural, social, and political practices. These theories are concerned with the relation of cultural practices to power, and they focus on aspects such as ethnicity, class, and gender.
- This lecture course serves as an introduction to and survey of the field of Cultural Studies. We will begin by looking at the concept of culture as well as its historical development. Furthermore, this series of lectures will provide an overview of several theoretical fields such as British Cultural Studies, Postcolonialism, Gender Studies, Cultural Materialism, Media Studies as well as Theories of the Body, and of Nation and Identity. These topics will be further discussed and explored in the *Introduction to Cultural Studies*-classes accompanying this lecture series.
- Readings: A course reader will be available on StudIP.
- 457649**      **The Short-Story Genre**  
Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 20      *Radu, Anca-Raluca*  
Do 10:00 - 12:00 Raum: Universität HDW 2.110 , wöchentlich  
Fr - Abgabe Hausarbeit am: 31.08.2012

Kommentar      Short stories are not always the shortest texts and when E.A. Poe decreed that they should "be read at one sitting" in order not to spoil the "unity of impression" ("The Philo-

sophy of Composition," 1846) he may have had a longer sitting in mind. Aesthetically and commercially appealing, the short story is a very popular and sophisticated genre that has long overcome its status as the novel's little sister. We shall examine the history and theory of the genre and devote our analytical attention to a case study of the genre in English-Canadian literature.

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

**Reading:** A selection of theoretical texts and short stories will be available on Stud.IP before the beginning of the class. Please also read the following: Adrian Hunter, *The Cambridge Introduction to the Short Story in English* (2007), Jane Urquhart, ed., *The Penguin Book of Canadian Short Stories* (2007), and Alice Munro, *Who Do You Think You Are?* (1978) and *Too Much Happiness* (2009).

**Registration:** StudIP until 9.4.2012

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

457337

### Postcolonial Theories

Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 20

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Universität HDW 2.111 , wöchentlich

Fr - Abgabe Hausarbeit am: 31.08.2012

Kommentar

In this seminar the focus of investigation will be on theories originating in relation to lives lived and literature written in postcolonial societies or by migrant writers. Among the aspects considered will be the following: the political dimension of the literary texts; hybrid identities and double colonization; translocation and translation; syncretic and transnational writing, as well as the impact of globalization.

Readings: selections from *The Postcolonial Studies Reader* (ed. Ashcroft, Griffith, and Tiffin); John McLeod, *Beginning Postcolonialism*; Ania Loomba, *Colonialism/Postcolonialism*; Elleke Boehmer, *Colonial and Postcolonial Literature. A Reader* will be available in StudIP.

Requirements: Regular attendance, active participation, oral presentations and term paper. Klausur: Module M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul M.EP. 06a should please contact the instructor to arrange for the oral exam.

Registration: in StudIP (until April 18) Limited to 12 students.

457365

### A Survey of British Literature and Cultural History: The Early Modern Period VL

Vorlesung SWS: 2 Credits: ; Anz. Teiln.: 200

Haekel, Ralf

Do 12:00 - 14:00 Raum: ZHG ZHG101 , wöchentlich

Do 12:00 - 14:00 Klausur am: 19.07.2012

Kommentar

During the 150 years covered in this lecture course, the British Isles witnessed a number of changes and revolutions that can still be felt today. The Protestant Reformation, the colonization of Ireland, and the British Civil War fundamentally shaped modern Great Britain and Ireland. Furthermore, the literature written in Renaissance England is immensely rich, ranging from Elizabethan sonnets, over long poems and plays to literary theories and extended prose texts. This lecture course will provide an overview of the scope of Early Modern literature and culture. We will look at the development of British Society from 1500 to 1660, read and discuss texts by authors such as Thomas More, Philip Sidney, Edmund

Spenser, or John Donne. Special focus will be put on Elizabethan drama and theatre, particularly on the works of William Shakespeare.

Watch for the syllabus on StudIP. All the primary texts will be taken from the Norton Anthology of English Literature.

Klausur: Modules B.EP. 40a/b; M.EP. 01a written exam.

Registration: in StudIP until 27. April

457373

### The First-Person Novel

Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 25

Radu, Anca-Raluca

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

Fr - Abgabe Hausarbeit am: 31.08.2012

Kommentar

We all love a first-person narrator who allows us to partake of the excitement and despair, fortunes and misfortunes of his/her story. But do we also take the narration for granted and do we really "identify" with and feel lured by the "I" of the storyteller? Are we even supposed to do so, or is the "I" rather a warning against such gullibility? The first-person novel has lived under the fickle star of authenticity ever since its invention. The way we understand authenticity has changed over the centuries and so have the claims of truth made by homodiegetic narrators. Whereas in the 18<sup>th</sup> century the first-person account of a "real" person was often supposed to be read as a first-hand, reliable narration, as was frequently made clear in prefaces attached to the novels, we nowadays take these with more than a pinch of salt. At the same time, contemporary first-person narrators tend rather to draw attention to their fallibility and lack of credibility, thus hinting at an identity and existential crisis to which they seek to draw the reader's attention and for which they wish to elicit a sympathetic reader response. Our concern in reading the selected primary and theoretical texts will be with narrative reliability and the rhetoric of narrative transmission, in particular with the ethical aspects of narrative communication by the first-person narrator.

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

**Reading:** Several theoretical texts will be available on Stud.IP. Also, please read the following texts: Shlomith Rimmon-Kenan. *Narrative Fiction: Contemporary Poetics*. 2<sup>nd</sup> ed. London: Routledge, 2002. [several other editions also available at our libraries] ; Daniel Defoe, *Moll Flanders* (1722); James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* [do read on, the second part is "Written by Himself"] (1824); Kazuo Ishiguro, *The Remains of the Day* (1993); Julian Barnes, *The Sense of an Ending* (2011)

**Registration:** StudIP until 9.4.2012

457387

### Representations of Africa in Narratives

Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 20

Nambula, Katharina

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

Fr - Abgabe Hausarbeit am: 31.08.2012

Kommentar

What are Western shared images of Africa? And how are they (re) produced? Thinking about the exotic continent Africa, all of us have numerous images in mind: vast wildlife, thatched huts, hunger, war and genocide. These often fragmented and inaccurate images are based on stereotypes which we consume and spread through magazines, movies and news. In this seminar, we will discover how these images of Africa are represented in movies, literature, popular culture and the media. Applying concepts of 'otherness' and 'he-

gemony', we will examine how such images create and, at the same time, are created in narratives.

Readings: Joseph Conrad, *The Heart of Darkness*, Zakes Mda, *The Heart of Redness*. Furthermore, carefully selected abstracts of narratives will be provided in the course.

Recommended background reading: Edward Said, *Orientalism* (Vintage, 1979)

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

Registration: in StudIP (until Apr. 7).

**457645**

### **Cultural Studies VL--ONLINE**

Vorlesung SWS: 2 Credits ; Anz. Teiln.: 80

*Schaff, Barbara*

Kommentar

Information on how to access the lectures online will be provided at the beginning of the semester.

Description:

In the past two decades, Cultural Studies as an academic field has become more and more important in English studies. As opposed to the traditional *Landeskunde* which concentrates on the social and cultural history of Great Britain, Cultural Studies investigates the theoretical bases of our understanding of cultural, social, and political practices. These theories are concerned with the relation of cultural practices to power, and they focus on aspects such as ethnicity, class, and gender.

This lecture course serves as an introduction to and survey of the field of Cultural Studies. We will begin by looking at the concept of culture as well as its historical development. Furthermore, this series of lectures will provide an overview of several theoretical fields such as British Cultural Studies, Postcolonialism, Gender Studies, Cultural Materialism, Media Studies as well as Theories of the Body, and of Nation and Identity. These topics will be further discussed and explored in the *Introduction to Cultural Studies*-classes accompanying this lecture series.

Readings: A course reader will be available on StudIP.

**457649**

### **The Short-Story Genre**

Hauptseminar SWS: 2 Credits ; Anz. Teiln.: 20

*Radu, Anca-Raluca*

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

Fr - Abgabe Hausarbeit am: 31.08.2012

Kommentar

Short stories are not always the shortest texts and when E.A. Poe decreed that they should "be read at one sitting" in order not to spoil the "unity of impression" ("The Philosophy of Composition," 1846) he may have had a longer sitting in mind. Aesthetically and commercially appealing, the short story is a very popular and sophisticated genre that has long overcome its status as the novel's little sister. We shall examine the history and theory of the genre and devote our analytical attention to a case study of the genre in English-Canadian literature.

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

**Reading:** A selection of theoretical texts and short stories will be available on Stud.IP before the beginning of the class. Please also read the following: Adrian Hunter, *The Cambridge Introduction to the Short Story in English* (2007), Jane Urquhart, ed., *The Penguin*

*Book of Canadian Short Stories* (2007), and Alice Munro, *Who Do You Think You Are?* (1978) and *Too Much Happiness* (2009).

**Registration:** StudIP until 9.4.2012

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

<b>451857</b>	<b>Introduction to Modern Linguistics</b>	
	E-Proseminar SWS: 2 Credits: ; Anz. Teiln.: 30	<i>Menéndez-Benito, Paula</i>
	Mo 16:15 - 17:45 Raum: Verfügungs VG 3.102 , wöchentlich	
	Mo 16:15 - 17:45 Raum: Verfügungs VG 3.102 , Klausur am: 16.07.2012	
	Di 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , Klausur am: 09.10.2012	
Organisatorisches	Registration in Stud.IP: 1 March - 15 April, 2012	
Kommentar	This course introduces to the basic terms and tools for analyzing and describing the structure of language. We will explore the core areas of structural linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics as well as the interdisciplinary areas socio- and psycholinguistics.	
Literatur	Reader available at DDZ	
<b>454114</b>	<b>Introduction to Semantic Theory</b>	
	Proseminar SWS: 2 Credits: ; Anz. Teiln.: 40	<i>Eckardt, Regine</i>
	Mo 10:15 - 11:45 Raum: Verfügungs VG 1.102 , wöchentlich	
	Fr - Klausurähnliche Hausarbeit am: 31.08.2012	
Organisatorisches	Registration via Stud.IP: 1 March - 15 April, 2012	
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.	
<b>455251</b>	<b>Semantics Lab Class</b>	
	Proseminar SWS: 2 Credits: ; Anz. Teiln.: 35	<i>N.N.,</i>
	- - wöchentlich	
Organisatorisches	Registration in Stud.IP : 1 March - 15 April, 2012	
Kommentar	In this class we will work step by step through the analysis of major phenomena in semantics. The emphasis will be on the practical application of the material covered in the overview course "Introduction to Semantic Theory".	
	It is recommended to attend the seminar "Introduction to Semantic Theory" simultaneously.	

## 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

457519	<b>The semantics of free indirect discourse</b>	<i>Eckardt, Regine</i>
	Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 20	
	Mo 16:15 - 17:45 Raum: Oec OEC 1.164 , wöchentlich	
	Fr - Abgabe Hausarbeit am: 28.09.2012	
Organisatorisches	Registration in Stud.IP: 1 March - 15 April, 2012	
Kommentar	The seminar explores various kinds of indirect speech in English and German literary texts. Taking our starting point from Banfield's classic " <i>Unspeakable Sentences</i> ", we will discuss the grammatical characteristics of (free) indirect speech as well as its semantic peculiarities. Starting from Kaplan's classical analysis of indexicals ( <i>I, you, here, now</i> ) we will develop a formal semantic analysis for English free indirect speech, German indirekte Rede, and German "erlebte Rede". The analysis is supposed to cover the use of pronouns, tense, (German) modal particles, (English and German) exclamatives, (English) emotive markers like <i>alas!</i> , logophoric pronouns, and other known indicators of free indirect discourse. <b>The class offers topics for MA theses.</b>	
	Preparatory literature:	
	Banfield, Ann. <i>Unspeakable Sentences</i> . (1982)	
	Kaplan, David. "Demonstratives". In Almog, et al., eds. <i>Themes From Kaplan</i> (1989)	

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

452360	<b>Grundzüge der englischen Sprachgeschichte</b>	<i>Mertens, Andre</i>
	Proseminar SWS: 2 Credits: ; Anz. Teiln.: 30	
	Mi 18:15 - 19:45 Raum: Verfügungs VG 4.103 , wöchentlich	
	Mi 18:15 - 19:45 Raum: ZHG ZHG006 , Klausur am: 25.07.2012	
	Fr - Abgabe Hausarbeit am: 24.08.2012	
	Do 14:15 - 15:45Wiederholungsklausur am: 18.10.2012	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.26 (Klausur), B.EP.43c (Klausur), SK.EP.E1-2 (klausurähnliche Hausarbeit), SK.EP.E2-1 (Präsentation u. schriftl. Reflexion); B.EP.T26 (Klausur), B.EP.T1M+T26 (AS) (klausurähnliche Hausarbeit).	
Kommentar	The English language has in the course of its history been the mother tongue of stout Germanic warriors, a second-rate language of peasants, a wonderfully artistic vehicle for Shakespeare, and it has most recently become the undisputed global language. These stages in the history of English, i.e. Old English, Middle English, and Early Modern English, all deserve scrutiny in order to gain understanding why and how the English language has become what it is today. The course will provide an overview of the significant changes in morphology, phonology, spelling, syntax, and vocabulary. A small body of literary texts will exemplify the different stages as well as offer insights into the culture of its day. All primary texts will be provided.	

Requirements:

First session attendance is mandatory.

**455206**

**Einführung in die historische Sprachwissenschaft**

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

*Skiba, Michael*

Di 18:15 - 19:45 Raum: Verfügungs VG 2.104 , wöchentlich

Di 18:15 - 19:45 Raum: Verfügungs VG 1.103 , Klausur am:  
24.07.2012

Do 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-  
klausur am: 18.10.2012

Organisatori-  
sches

Credits können für folgende Module erworben werden: B.EP.01, B.EP.T1M (Klausur, Anmeldung über E-PS) sowie B.EP.T1M+T26 (AS) (Klausur).

Kommentar

In this E-Proseminar, beginning students of English Medieval Studies will learn basic concepts and methods of general and historical linguistics (covering the fields of phonology, morphology, syntax, lexicology and semantics). The grammatical structures of Modern English and the most important changes and developments in the history of the English language will be important topics of this course as well. In addition, students will get first impressions of Old and Middle English texts and the history of medieval English literature and culture.

**456411**

**Grundzüge der englischen Sprachgeschichte**

Proseminar SWS: 2 Credits: ; Anz. Teiln.: 30

*Lemke, Andreas*

Di 08:30 - 10:00 Raum: Verfügungs VG 2.104 , wöchentlich

Di 08:30 - 10:00 Klausur am: 17.07.2012

Fr - Abgabe Hausarbeit am: 24.08.2012

Do 14:15 - 15:45 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-  
klausur am: 18.10.2012

Organisatori-  
sches

Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.26 (Klausur), B.EP.43c (Klausur), SK.EP.E1-2 (klausurähnliche Hausarbeit), SK.EP.E2-1 (Präsentation u. schriftl. Reflexion); B.EP.T26 (Klausur), B.EP.T1M+T26 (AS) (klausurähnliche Hausarbeit).

Kommentar

The English language has in the course of its history been the mother tongue of stout Germanic warriors, a second-rate language of peasants, a wonderfully artistic vehicle for Shakespeare, and it has most recently become the undisputed global language. These stages in the history of English, i.e. Old English, Middle English, and Early Modern English, all deserve scrutiny in order to gain understanding why and how the English language has become what it is today. The course will provide an overview of the significant changes in morphology, phonology, spelling, syntax, and vocabulary. A small body of literary texts will exemplify the different stages as well as offer insights into the culture of its day. All primary texts will be provided.

Requirements:

First session attendance is mandatory.

## **2.7. Historische Sprachwissenschaft für Amerikanisten (Vertiefung)**

### **M.EP.201**

#### **a) Vorlesung zur Mediävistik**

**453681**

**English Literature 1200-1500**

Vorlesung SWS: 2 Credits: ; Anz. Teiln.: 160

*Rudolf, Winfried*

Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich



**Kommentar** The lecture course completes last term's gallery of landmarks of English medieval literature in their social, historical and material contexts. It will focus, among other topics, on the rise of romance, the uses of debate poetry, Langland's monumental *Piers Plowman*, the English lyric, medieval drama, and, of course, the constitutional oeuvre of Chaucer.

## b) Seminar zur englischen Sprachgeschichte

**452212** **HS Altenglisch: The Exeter Book** *Rudolf, Winfried*  
Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 25  
Mi 14:15 - 15:45 Raum: Verfügungs VG 4.105 , wöchentlich  
Mi 14:15 - 15:45 Raum: Verfügungs VG 3.103 , Klausur am:  
25.07.2012  
Fr - Abgabe Hausarbeit am: 24.08.2012

**Organisatorisches** Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.11b (Hausarbeit), M.EP.02b-L (Hausarbeit), M.EP.02b (Klausur), M.EP.05b (Hausarbeit), SK.EP.E4M (Forschungsbericht).

**Kommentar** No other Anglo-Saxon codex condenses the dignity, complexity and wisdom of Old English poetry as well as the Exeter Book. One of the four major manuscripts containing Old English poetry, this book never fails to impress the ardent reader. Its structure, possible thematic coherence, composition and use remain as enigmatic and obscure as the rich layers of meaning in its liturgical poetry, the famous elegies, maxims and riddles. This course will be entirely devoted to the study of this manuscript, which has sometimes been called the prototypical 'wisdom book' or 'book on the last things'. Students are invited to take a fresh look at these timeless masterpieces of English poetry, which continue to inspire many modern poets, by looking at the material contexts, medieval theories of authorship and the meaning of wisdom in Anglo-Saxon society. Poems should be read in translation from anthologies before the beginning of the course (e.g. S. A. J. Bradley, ed., *Anglo-Saxon Poetry*, London: 1995).

### Requirements:

First session attendance is mandatory.

**457454** **Middle English Lyrics - Summer School in Edinburgh** *Rudolf, Winfried*  
Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 30  
So - Abgabe Hausarbeit am: 30.09.2012  
Do 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:  
18.10.2012

**Organisatorisches** Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.33 (Klausur), B.EP.43e (Klausur), B.EP.11b (Hausarbeit), M.EP.02b-L (Hausarbeit), M.EP.02b (Klausur), M.EP.05b (Hausarbeit), SK.EP.E1-2 (klausurähnliche Hausarbeit), SK.EP.E2-1 (Präsentation u. schriftl. Reflexion), SK.EP.E2-2 (Planungs- und Durchführungsskizze), SK.EP.E4M (Forschungsbericht); B.EP.T33 (Klausur).

**Kommentar** The English lyric of the Later Middle Ages exhibits a fascinating variety of topics, formal experiments and generic syncretism. New or concurring concepts of love, divine will, nature, sin or social rank find their expression in an intriguing spectrum of songs, be they long or short, low or high in style. The course aims to offer new insights into the innovations of this particular genre, while paying special attention to the multilingualism of the time and the political and material contexts of English lyrics, as far as they can be reconstructed. Texts will be provided. This course is offered as part of the SEP's Summer School in Edinburgh, and may include a visit to the manuscript collection of the National Library of Scotland.

<b>452473</b>	<b>Reading the Medieval Manuscript</b> Hauptseminar SWS: 2 Credits: ; Anz. Teiln.: 30 Do 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Do 10:00 - 12:00 Raum: Verfügungs VG 3.103 , Klausur am: 26.07.2012 Fr - Abgabe Hausarbeit am: 24.08.2012 <i>Rudolf, Winfried</i>
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.33 (Klausur), B.EP.43e (Klausur), B.EP.11b (Hausarbeit), M.EP.02b-L (Hausarbeit), M.EP.02b (Klausur), M.EP.05b (Hausarbeit), SK.EP.E1-2 (klausurähnliche Hausarbeit), SK.EP.E2-1 (Präsentation u. schriftl. Reflexion), SK.EP.E2-2 (Planungs- und Durchführungsskizze), SK.EP.E4M (Forschungsbericht); B.EP.T33 (Klausur) sowie M.EP.201 (AS) (Klausur).
Kommentar	'Back to the Manuscripts!' With this battle-cry E. G. Stanley, approved veteran of Anglo-Saxon studies, encouraged young students of medieval English in the year 1998 to shift their focus to the material text as the only reliable starting point for the study and appreciation of medieval language and textuality. This course seeks to follow in Stanley's footsteps by offering students an introduction to the description and analysis of medieval books and handwriting. Students will take their very first steps in deciphering, transcribing and translating medieval English texts as encountered in their material context. Aspects of editing as well as dating medieval texts on account of material and linguistic evidence will be addressed in this course. A field trip to the Bibliotheca Amploniana in Erfurt has also been scheduled, allowing participants to encounter original manuscripts from the first millennium AD. All primary texts will be provided.  <u>Requirements:</u> First session attendance is mandatory.
<b>452514</b>	<b>Reading Geoffrey Chaucer's Canterbury Tales</b> Seminar SWS: 2 Credits: ; Anz. Teiln.: 30 Mi 18:15 - 19:45 Raum: Verfügungs VG 3.108 , wöchentlich Mi 18:15 - 19:45 Raum: ZHG ZHG006 , Klausur am: 25.07.2012 <i>Skiba, Michael</i>
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.33 (Klausur), B.EP.43e (Klausur), SK.EP.E1-2 (klausurähnliche Hausarbeit), SK.EP.E2-1 (Präsentation u. schriftl. Reflexion), SK.EP.E2-2 (Planungs- und Durchführungsskizze); B.EP.T33 (Klausur) sowie M.EP.201 (AS) (Klausur).
Kommentar	Geoffrey Chaucer's <i>Canterbury Tales</i> are a masterpiece of medieval literature, displaying the rich Middle English language and a wide range of medieval literary genres. In this course, we will read and discuss some particularly interesting tales, focusing on pronunciation, translation and linguistic phenomena in the texts. The primary goal of this course is to deepen students' knowledge of the Middle English language and historical linguistics and to extend their translation skills.  <u>Requirements:</u> First session attendance is mandatory.
<b>457717</b>	<b>Old English Poetry and Modern Revivals</b> Seminar SWS: 2 Credits: ; Anz. Teiln.: 20 Mi 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 18.04.2012 Bis: 18.07.2012 Mi 18:00 - 20:00 Raum: ZHG ZHG006 , Klausur am: 25.07.2012 <i>Bock, Oliver</i>

Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.33 (Klausur), B.EP.43e (Klausur), SK.EP.E1-2 (klausurähnliche Hausarbeit), SK.EP.E2-1 (Präsentation u. schriftl. Reflexion), SK.EP.E2-2 (Planungs- und Durchführungsskizze); B.EP.T33 (Klausur) sowie M.EP.201 (AS) (Klausur).
Kommentar	This course aims to introduce students to selected texts from the corpus of Old English Poetry. Their literary merit will be explored through close readings and through considering them against "modern" counterparts from 19 <sup>th</sup> and 20 <sup>th</sup> century English poetry. In dealing with modern poems and poetic renderings stemming from Anglo-Saxon poetic sources we will look at a variety of writerly techniques such as translation, imitation, adaptation and rewrites. In the course students will acquire a deeper understanding of Old English Poetry as well as of categories of poetic composition as such, e.g. forms of rhyme and meter, figures and tropes. Selected texts will include (but are not necessarily limited to): <i>The Seafarer</i> , <i>The Battle of Brunanburh</i> , <i>Beowulf</i> (in parts) on the Old English side, and poetry by Tennyson, G. M. Hopkins, William Morris, Ezra Pound and Seamus Heaney.
	<u>Requirements:</u> Attendance in the first session is mandatory.

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

457472	<b>Geschichte der USA seit 1890/History of the USA since 1890 (in English)</b>
	Vorlesung SWS: 2 Credits: ; Anz. Teiln.: 120 <span style="float: right;"><i>Schumann, Dirk</i></span> Di 10:00 - 12:00 Raum: ZHG ZHG006 , wöchentlich
Bemerkung	Diese Vorlesung kann auch in allen Bachelor Neuzeit-Modulen gewählt werden, wird aber nicht gesondert abgeprüft.

457610	<b>The „Roaring Twenties“: Die Massenkultur der 1920er Jahre in transatlantischer Perspektive</b>
	Masterseminar SWS: 2 Credits: ; Anz. Teiln.: 25 <span style="float: right;"><i>Schumann, Dirk</i></span> Di 14:00 - 16:00 Raum: Verfügungs VG 2.102 , wöchentlich

## 2.9. Basismodul Komparatistik M.Kom.01

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

454057	<b>Indigene Kulturen und Gesellschaften Nordamerikas</b>
	Seminar SWS: 2 Credits: ; Anz. Teiln.: 20 <span style="float: right;"><i>Whittaker, Gordon</i></span> Mo 10:15 - 11:45 Raum: Oec OEC 1.164 , wöchentlich Mo - Klausur am: 23.07.2012

## 2.11. Kulturtheorie für Amerikanisten M.KAEE.105

457778	<b>Kulturtheorien</b>
	Vorlesung SWS: 2 Credits: ; Anz. Teiln.: 100 <span style="float: right;"><i>Lipp, Carola;</i></span> Do 10:15 - 11:45 wöchentlich Von: 19.04.2012 Bis: 19.07.2012 <span style="float: right;"><i>Bendix, Regina</i></span> Do 10:15 - 11:45 Klausur am: 12.07.2012

Voraussetzungen	Teilnahme am Seminar Kulturtheorie (B.KAEE.4.2)
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Organisatorisches	Es wird erwartet, dass die Studierenden parallel zur Vertiefung der Vorlesung das Lektüreseminar "Kulturtheorien" (B.KAEE.4.2) besuchen.
Kommentar	Kultur ist ein Begriff, der heute in vielen Disziplinen in verwirrend vielen Bedeutungen verwendet wird. In den meisten Fällen wird er gemäß der jeweiligen Fachtradition unterschiedlich interpretiert und begründet. Die Vorlesung versucht deshalb am Beispiel von Klassikern der Kulturtheorie einerseits einen Überblick über die Entwicklung des Kulturbegriffs und seines praktischen Gebrauchs in konkreten Forschungen zu geben und andererseits vertiefend in zentrale, in der Kulturanthropologie und Europäischen Ethnologie verwendete Kulturtheorien einzuführen. Vermittelt werden sollen Kenntnisse wichtigster Autoren und der von ihnen gebrauchten Schlüsselbegriffe. Die Vorlesung soll dazu befähigen, sich künftig selbstständig Theorien und analytische Konzepte zu erarbeiten und die für eigene Fragestellungen zu operationalisieren. Die Modulprüfung besteht aus einer Klausur von 90 Minuten (in der vorletzten Semesterwoche).
Literatur	Eine Leseliste zur Nachbereitung wird jeweils zu den Veranstaltungen ausgegeben.

<b>457788</b>	<b>Kulturtheorien</b>	
	Seminar SWS: 2 Credits: ; Anz. Teiln.: 40	<i>Wagener-Böck, Nadine</i>
	Fr 10:15 - 11:45 wöchentlich Von: 20.04.2012 Bis: 20.07.2012	
	Fr 10:15 - 11:45 Prüfungsleistung am: 22.06.2012	
Voraussetzungen	Diese Veranstaltung ist ein Pflichtmodul im Bachelor- Studiengang und deshalb obligatorisch für Studierende im Bachelor- Studiengang im zweiten Semester. Voraussetzung ist der Besuch der Pflichtveranstaltungen B.KAEE.1 und B.KAEE.2 im ersten Semester. Das Programm setzt den Besuch der Vorlesung "Kulturtheorie" B.KAEE.4.1 voraus. Ohne dieses Teilmodul kann das Seminar nicht besucht werden.	
Kommentar	Diese Veranstaltung ist ein Pflichtmodul im Bachelor- Studiengang und ist obligatorisch für Studierende im zweiten Semester. Sie ist inhaltlich direkt gekoppelt an die Vorlesung "Kulturtheorie" (B.KAEE.4.1), die einen Überblick über die Entwicklung des Kulturbegriffs und seines praktischen Gebrauchs in konkreten Forschungen geben soll. Im Rahmen dieser Vorlesung erfolgt die Prüfung für Modul B.KAEE.4 in Form einer Klausur. Im Seminar werden wir einzelne Probleme und spezielle Fragen der Anwendung und Umsetzung von Kulturtheorien intensiver bearbeiten. Zur Vertiefung der Vorlesung sollen (Original-)Texte gelesen, gemeinsam erschlossen und in kurzen Referaten vorgestellt werden.	
Literatur	Eine Textauswahl wird zu Beginn des Semesters bereitgestellt.	

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

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

<b>450325</b>	<b>La comedia áurea: Tirso, Lope, Calderón</b>	
	Masterseminar SWS: 2 Credits: ; Anz. Teiln.: 25	<i>Brandenberger, Tobias</i>
	Sa 09:15 - 16:00 Raum: Philosoph. SRP 1.231 , Einzeltermin am: 09.06.2012	
	Fr 08:30 - 10:00 Raum: Philosoph. SRP 1.231 , wöchentlich	
	Fr 08:30 - 10:00 Klausur am: 20.07.2012	
	Fr - Abgabe Referat am: 20.07.2012	
	Sa - Abgabe Hausarbeit am: 15.09.2012	

<b>455288</b>	<b>Teresa de la Parra y María Luisa Bombal</b>	
	Masterseminar SWS: 2 Credits: ; Anz. Teiln.: 25	<i>Paatz, Annette</i>

Do 08:30 - 10:00 Raum: Verfügungs VG 2.104 , wöchentlich

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

**456893**      **Masterseminar zur iberoamerikanischen Landeswissenschaft**  
Masterseminar SWS: 2 Credits ; Anz. Teiln.: 25 *N.N.,*  
Di 10:15 - 11:45 Raum: Wald.26 ERZ 8.116 , wöchentlich  
Di - Klausur am: 24.07.2012

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

**450325**      **La comedia áurea: Tirso, Lope, Calderón**  
Masterseminar SWS: 2 Credits ; Anz. Teiln.: 25 *Brandenberger, Tobias*  
Sa 09:15 - 16:00 Raum: Philosoph. SRP 1.231 , Einzeltermin am:  
09.06.2012  
Fr 08:30 - 10:00 Raum: Philosoph. SRP 1.231 , wöchentlich  
Fr 08:30 - 10:00 Klausur am: 20.07.2012  
Fr - Abgabe Referat am: 20.07.2012  
Sa - Abgabe Hausarbeit am: 15.09.2012

**455288**      **Teresa de la Parra y María Luisa Bombal**  
Masterseminar SWS: 2 Credits ; Anz. Teiln.: 25 *Paatz, Annette*  
Do 08:30 - 10:00 Raum: Verfügungs VG 2.104 , wöchentlich

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

### a) Vorlesung I

**453022**      **Realism, Naturalism, Early Modernism: U.S. Literature from the Civil War to the Armory Show (A Cultural History of American Literature IV)**  
Vorlesung SWS: 2 Credits ; Anz. Teiln.: 210 *Kelleter, Frank*  
Mo 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich  
Mo 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 23.07.2012

Kommentar      The four decades following the Civil War constitute a momentous moment in U.S. history. The premature end of Reconstruction in the South and the rapid urbanization of the North along with the invention of new technologies of traffic and communication contributed to the emergence of a new consciousness of change and evolution which prepared the way for American modernity. In this lecture course, we will ask how the transformation of American society in the postbellum era is related to the literary revolutions taking place at the same time. Our discussions will center on texts such as Mark Twain, *Adventures of Huckleberry Finn*; William Dean Howells, *The Rise of Silas Lapham*; Theodore Dreiser, *Sister Carrie*; Kate Chopin, *The Awakening*; W.E.B. DuBois, *The Souls of Black Folk*; Charlotte Perkins Gilman, *Herland*; Edward Bellamy, *Looking Backward*; and the fiction of Henry James. (For final selection of texts, see syllabus.)

This lecture course is the fourth part of a six-semester lecture series, spanning from the 15th to the 21st century. It is possible to begin attending the lecture series at any point in

the cycle, i.e. it is not necessary to have attended lecture courses on earlier periods in order to attend the current one!

Texts:

Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. C). Additional texts will be made available in a reader at the copyshop "Klartext." *Sister Carrie* should be bought as a full text in an edition that reproduces the 1907 Dodge version (e.g. Bantam paperback),

**not**

the later ("unexpurgated") Pennsylvania version (e.g. Penguin).

Please note:

If you cannot attend this lecture course because of a scheduling conflict with other mandatory courses, please see us in advance and we will organize screenings of the lecture course for you and provide you with material for independent study. Please understand that we can provide this service only if you contact us before the first week of classes!

## b) Vorlesung II

453022

**Realism, Naturalism, Early Modernism: U.S. Literature from the Civil War to the Armory Show (A Cultural History of American Literature IV)**

Vorlesung SWS: 2 Credits: ; Anz. Teiln.: 210

*Kelleter, Frank*

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

Mo 14:00 - 16:00 Raum: ZHG ZHG103 , Klausur am: 23.07.2012

Kommentar

The four decades following the Civil War constitute a momentous moment in U.S. history. The premature end of Reconstruction in the South and the rapid urbanization of the North along with the invention of new technologies of traffic and communication contributed to the emergence of a new consciousness of change and evolution which prepared the way for American modernity. In this lecture course, we will ask how the transformation of American society in the postbellum era is related to the literary revolutions taking place at the same time. Our discussions will center on texts such as Mark Twain, *Adventures of Huckleberry Finn*; William Dean Howells, *The Rise of Silas Lapham*; Theodore Dreiser, *Sister Carrie*; Kate Chopin, *The Awakening*; W.E.B. DuBois, *The Souls of Black Folk*; Charlotte Perkins Gilman, *Herland*; Edward Bellamy, *Looking Backward*; and the fiction of Henry James. (For final selection of texts, see syllabus.)

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**not**

the later ("unexpurgated") Pennsylvania version (e.g. Penguin).

Please note:

If you cannot attend this lecture course because of a scheduling conflict with other mandatory courses, please see us in advance and we will organize screenings of the lecture

course for you and provide you with material for independent study. Please understand that we can provide this service only if you contact us before the first week of classes!

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

**453024**      **Directed Reading Course: A Cultural History of American Literature IV (1.-2. Sem.)**  
Lektürekurs SWS: 2 Credits: ; Anz. Teiln.: 20      *Starre, Alexander*  
Mi 08:30 - 10:00 Raum: Verfügungs VG 3.106 , wöchentlich  
Mo - Abgabe Hausarbeit am: 23.07.2012

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

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between 1 March and 9 April 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 IV (3.-4. Sem.)**  
Lektürekurs SWS: 2 Credits: ; Anz. Teiln.: 20      *Sulimma, Maria*  
Di 10:00 - 12:00 Raum: Verfügungs VG 2.106 , wöchentlich  
Mo - Abgabe Hausarbeit am: 23.07.2012

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

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between 1 March and 9 April is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

**455814**

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

Lektürekurs SWS: 2 Credits: ; Anz. Teiln.: 20

*Hamscha, Susanne*

Mi 12:00 - 14:00 Raum: Verfügungs VG 1.106 , wöchentlich

Mo - Abgabe Hausarbeit am: 23.07.2012

Kommentar

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

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between 1 March and 9 April is required. For final registration, participants need to attend the first session.

The course starts in the first week of the semester.

**457909**

**Directed Reading Course: A Cultural History of American Literature IV (2.-4. Sem.)**

Lektürekurs SWS: 2 Credits: ; Anz. Teiln.: 15

*Soller, Bettina*

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

Mo - Abgabe Hausarbeit am: 23.07.2012

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in Prof. Kelleter's lecture series. The



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

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

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

Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between 1 March and 9 April 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 Credits: ; Anz. Teiln.: 80

*Tischleder, Bärbel*

Di 12:15 - 13:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Di 12:15 - 13:45 Klausur am: 17.07.2012

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 2012/13, 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.