

MA-Studiengang

I. Kerncurriculum

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

a) Kulturwissenschaftliches Seminar

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 Klausur am: 12.02.2015

Fr - Abgabe Hausarbeit am: 27.03.2015

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) Kulturtheoretisches oder medienwissenschaftliches Seminar

4500661

Reading the City

Proseminar SWS: 2; Anz. Teiln.: 35

Zappe, Florian

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

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.

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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:

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

1.2. American Literature M.AS.2

a) Seminar Fortgeschrittene Literatur- und Kulturtheoretische Analyse und Interpretation

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:

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
Mi 14:00 - 16:00 Raum: Verfügungs VG 2.106 , wöchentlich
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 10:00 - 12:00 Raum: Verfügungs VG 1.106 , wöchentlich
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 StudIP.
- 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: Jacob-Grim SEP 0.244 , wöchentlich Von:
28.10.2014 Bis:
Mi 12:00 - 14:00 mündliche Prüfung 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) Seminar Fortgeschrittene Literatur- und Kulturgeschichtliche Analyse und Interpretation

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:

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 lea-

ding 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.

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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

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

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

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 StudIP.

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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: Jacob-Grim SEP 0.244 , wöchentlich Von: 28.10.2014 Bis:

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

Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar

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

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

a) Amerikanistisches Seminar

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:

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.

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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

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

Mi - mündliche Prüfung am: 11.02.2015

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Kommentar

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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
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Fr - Abgabe Hausarbeit am: 27.03.2015

Radu, Anca-Raluca

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.

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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: Jacob-Grim SEP 0.244 , wöchentlich Von:
28.10.2014 Bis:

Mi 12:00 - 14:00 mündliche Prüfung 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) Amerikanistisches Kolloquium

452668

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

Kolloquium SWS: 2; Anz. Teiln.: 25

Snyder-Körber, Ma-
ryAnn

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

II. Interdisziplinäre Wahlmodule

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

4500530 **The Hollow Crown Series: Shakespeare's History Plays on TV**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Schaff, Barbara*
Mi 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 27.03.2015

Kommentar The much-acclaimed BBC TV Series *The Hollow Crown* (2012) is an adaptation of Shakespeare's Henriad (*Richard II*, *Henry IV, Part 1*, *Henry IV, Part 2* and *Henry V*). This course will look at formal aspects (how the four plays are transformed into the structure of a TV family drama, how the format of the series informs plot narration, by which means how thematic coherence is enforced and how visual language changes); it will address the issue of intermediality and ask about the intersection between the global commodification of the product Shakespeare and the national celebration of British literary heritage. This course hopes to find interested students who have a basic knowledge of the format of TV series and are willing to come to the course well prepared -i.e. with a profound knowledge of the textual sources (i.e. the plays named above). Although we will frequently compare the plays to their TV adaptation, there will be no time to read them extensively in class. Hence, participation will depend on the successful passing of a test on the content of the plays during the first meeting.

Registration: in StudIP until 20 October.

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

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

459795 **Introduction to Linguistics (Course 2)**
E-Proseminar SWS: 2; Anz. Teiln.: 30 *Csipak, Eva*
Di 10:15 - 11:45 Raum: Verfügungs VG 1.105 , wöchentlich
Di 10:15 - 11:45 Klausur am: 10.02.2015

Organisatorisches Registration in Stud.IP: 15 - 24 October, 2014

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. Parts of the course will feature of case-studies where students start making linguistic generalizations of their own.

459796 **Introduction to Semantic Theory**
Proseminar SWS: 2; Anz. Teiln.: 60 *Eckardt, Regine*
Di 10:15 - 11:45 Raum: Verfügungs VG 4.101 , wöchentlich
Mo - Klausurähnliche Hausarbeit am: 16.02.2015

Organisatorisches Registration via Stud.IP: 1 Sept - 17 Oct, 2014

Kommentar As humans, we have remarkable linguistic abilities: we are able to understand an unlimited number of sentences, including sentences that we haven't heard before. The knowledge that allows us to accomplish this incredible feat is largely unconscious. In this class, we will aim to uncover this knowledge by formulating and testing hypotheses about the

interpretation of sentences and their parts. At different points in the class, we may make connections with related fields, like language acquisition. This class will suit you if you are interested in linguistic meaning, are keen on analytical thinking and enjoy theory-building. Regular class participation and class homework are required.

2.4. Linguistik für Amerikanisten (Grundlagen B) B.EP.T1L+42.1 (AS)

2.5. Linguistik für Amerikanisten (Vertiefung) M.EP.021 (AS)

a) Lehrveranstaltung English Linguistics: An Overview

b) Linguistisches Vertiefungsseminar

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

453026 **Einführung in die historische Sprachwissenschaft**
E-Proseminar SWS: 2; Anz. Teiln.: 30 *Schultze, Dirk*
Do 10:00 - 12:00 Raum: KWZ 1.701 , wöchentlich
Do 10:00 - 12:00 Raum: KWZ 0.603 , Klausur am: 12.02.2015

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

Kommentar This introductory course intends to give an overview of the different fields of (historical) linguistics, its terminology and methods (phonology, morphology, syntax, lexicon and semantics) as well as the grammatical structures of Modern English. Students learn about the most important developments in the history of the English language from its beginnings until now. In addition, different stages such as Old English, Middle English or Early Modern English are covered. These developments are viewed in light of cultural, historical and political transformation processes. Besides the linguistic focus, this course provides a first glimpse at English literature and culture of the Middle Ages.

455206 **Einführung in die historische Sprachwissenschaft**
E-Proseminar SWS: 2; Anz. Teiln.: 50 *Schultze, Dirk*
Mi 14:00 - 16:00 Raum: Verfügungs VG 1.103 , wöchentlich
Mi 14:00 - 16:00 Raum: Verfügungs VG 1.103 , Klausur am:
11.02.2015

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

Kommentar This introductory course intends to give an overview of the different fields of (historical) linguistics, its terminology and methods (phonology, morphology, syntax, lexicon and semantics) as well as the grammatical structures of Modern English. Students learn about the most important developments in the history of the English language from its beginnings until now. In addition, different stages such as Old English, Middle English or Early Modern English are covered. These developments are viewed in light of cultural, historical and political transformation processes. Besides the linguistic focus, this course provides a first glimpse at English literature and culture of the Middle Ages.

Registration per Stud.IP is from 15.10.2014 - 24.10.2014.

455207 **Einführung in die historische Sprachwissenschaft (Christine Voth)**
E-Proseminar SWS: 2; Anz. Teiln.: 30 *NN2, ;*
Mi 16:00 - 18:00 Raum: KWZ 0.606 , wöchentlich *Schultze, Dirk*
Mi 16:00 - 18:00 Klausur am: 04.02.2015

Organisatorisches	Credits können für folgende Module erworben werden: B.EP.01, B.EP.T1M (Klausur, Anmeldung über E-PS).
Kommentar	This introductory course intends to give an overview of the different fields of (historical) linguistics, its terminology and methods (phonology, morphology, syntax, lexicon and semantics) as well as the grammatical structures of Modern English. Students learn about the most important developments in the history of the English language from its beginnings until now. In addition, different stages such as Old English, Middle English or Early Modern English are covered. These developments are viewed in light of cultural, historical and political transformation processes. Besides the linguistic focus, this course provides a first glimpse at English literature and culture of the Middle Ages. Registration per Stud.IP is from 15.10.2014 - 24.10.2014.

457372 **Einführung in die historische Sprachwissenschaft**
E-Proseminar SWS: 2; Anz. Teiln.: 30 *Langeslag, Paul*
Do 08:30 - 10:00 Raum: KWZ 0.606 , wöchentlich
Do 08:30 - 10:00 Klausur am: 05.02.2015

Organisatorisches	Credits können für folgende Module erworben werden: B.EP.01, B.EP.T1M (Klausur, Anmeldung über E-PS).
Kommentar	This introductory course intends to give an overview of the different fields of (historical) linguistics, its terminology and methods (phonology, morphology, syntax, lexicon and semantics) as well as the grammatical structures of Modern English. Students learn about the most important developments in the history of the English language from its beginnings until now. In addition, different stages such as Old English, Middle English or Early Modern English are covered. These developments are viewed in light of cultural, historical and political transformation processes. Besides the linguistic focus, this course provides a first glimpse at English literature and culture of the Middle Ages. Registration per Stud.IP is from 15.10.2014 - 24.10.2014.

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

a) Vorlesung zur Mediävistik

453681 **Englische Sprachgeschichte**
Vorlesung SWS: 2; Anz. Teiln.: 160 *Rudolf, Winfried*
Do 14:00 - 16:00 Raum: ZHG ZHG007 , wöchentlich

Kommentar	The historical development of the English language, from a variety of formerly continental Germanic dialects, over a pan-European pidgin to a global lingua franca of World Englishes encompasses numerous internal and external factors. This lecture offers a basic introduction to the main phonological, morphological, lexicological and syntactic changes of English between 650 and 1700 AD and also searches for triggers and an arguable teleology of language change. The lecture course is intended as a useful companion to a series of modules taught during this semester.
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2.8. Geschichtswissenschaft für Amerikanisten M.Gesch.04a (AS)

2.9. Basismodul Komparatistik M.Kom.01

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

454057 **Altamerikanistik I: Kulturen und Gesellschaften Mesoamerikas**
Seminar SWS: 2; Anz. Teiln.: 20 *Whittaker, Gordon*

Mo 10:15 - 11:45 Raum: Verfügungs VG 4.105 , wöchentlich Von:
27.10.2014 Bis:
Fr - Abgabe Referat am: 06.02.2015

2.11. Kulturtheorie für Amerikanisten M.KAEE.105

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

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

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

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

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

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

Fr - Abgabe Hausarbeit am: 27.03.2015

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

Rausser, 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.

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

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

Fr - Abgabe Hausarbeit am: 27.03.2015

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

Rausser, 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.

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

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