

BACHELOR 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. Profil fachwissenschaftliche Vertiefung

Neue Prüfungsordnung / Interdisziplinäre Wahlmodule

Seit dem Wintersemester 2011/12 ist die neue Prüfungs- und Studienordnung (PStO 2011) für das Bachelor-Studienfach American Studies in Kraft. Die interdisziplinären Wahlmodule sind durch neue Fachmodule ersetzt worden und laufen somit innerhalb der nächsten Semester aus. Studierende höherer Fachsemester sollten baldmöglichst ihr interdisziplinäres Modul abschließen. (Das Lehrprogramm im American Studies-Masterstudiengang wird auch in Zukunft durch interdisziplinäre Kooperationen ergänzt.)

Eine detaillierte Übersicht über die neue Prüfungsordnung finden Sie in der Broschüre "Studieninformation American Studies 2011" (Download hier: <http://www.uni-goettingen.de/de/197054.html>). Studierende im 5. Fachsemester (oder höher) nutzen bitte weiterhin die "Studieninformation American Studies 2009".

Die interdisziplinären Wahlmodule werden ab sofort nicht mehr in diesem Vorlesungskommentar gelistet. Die entsprechenden Angebote finden Studierende höherer Fachsemester weiterhin im Univz/Stud.IP.

I: Kerncurriculum American Studies

<i>Modul</i>	<i>Bezeichnung</i>	<i>Veranstaltungen</i>	<i>Modulprüfung</i>
B.AS.01	"Analysis and Interpretation"	Einführungs-Proseminar "Introduction to the Study of American Literature and Culture"	Hausarbeit
		Proseminar: Literatur- und kulturhistorische Analyse und Interpretation	
B.AS.21 B.AS.22 B.AS.23	Literary History	Vorlesung "A Cultural History of American Literature" oder wahlweise Directed Reading Course/Tutorial (jeweils andere Veranstaltungsform als im 2. Teil des Epochenmoduls B.AS.21)	Klausur + Response Log (pro Modul je 1x)
B.AS.31	American Cultural History	Übung "Introduction to American Cultural History I"	Klausur
		Übung "Introduction to American Cultural History II"	
B.AS.32	Film and Media Analysis	Einführungsseminar "Introduction to Film and Media Analysis"	Hausarbeit
		Proseminar "Medienwissenschaftliche Analyse und Interpretation"	
B.AS.04	Introducing Critical Theory	Vorlesung "Introducing Critical Theory I"	Klausur
		Vorlesung "Introducing Critical Theory I"	Klausur
B.AS.05	Vertiefungsmodul	(Haupt)Seminar	Hausarbeit oder Research Report

II. Profil fachwissenschaftliche Vertiefung

Das Profil ergänzt das Kerncurriculum (66 C) mit bis zu 18 C aus den im Folgenden gelisteten Modulen. Für ein wissenschaftlich profiliertes Studium (z.B. in Vorbereitung auf einen Masterstudiengang) empfiehlt sich die Belegung aller drei Module. Je nach eigener Studienplanung können aber auch nur einzelne Module absolviert werden.

<i>Modul</i>	<i>Bezeichnung</i>	<i>Veranstaltungen</i>	<i>Modulprüfung</i>
B.AS.33	Topics in American Studies	Zwei Proseminare	Hausarbeit
B.AS.8	Theory and Practice of American Studies	Hauptseminar + Tutorium oder Independent Study	Hausarbeit/Research Report
B.AS.9	Abschlussmodul	Kolloquium oder Independent Study	Mündliche Prüfung

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).

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

I. Kerncurriculum

B.AS.01: Analysis and Interpretation

452663 **Introduction to the Study of American Literature and Culture**
E-Proseminar SWS: 2 Credits: ; Anz. Teiln.: 35 *Hamscha, Susanne*
Di 14:00 - 16:00 Raum: Verfügungs VG 3.108 , wöchentlich
Di 14:15 - 15:45 Raum: Verfügungs VG 3.103 , Klausur am:
24.07.2012

Kommentar This course is designed to introduce students to standard concepts, methods, and resources of literary and cultural studies. We will cover the major literary genres, with a particular focus on American narrative fiction, poetry, and drama.

Reading: Nünning, Ansgar, and Vera Nünning: *An Introduction to the Study of English and American Literature*. Stuttgart: Klett, 2004. A reader with theoretical background and key concepts is available at the copy shop "Klartext".

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

Registration: Attending the first session (in the first week of the semester) is mandatory for securing a seat in the course.

453058 **The City in American Literature and Culture (Late Nineteenth to Early Twentieth Century)**
Proseminar SWS: 2 Credits: ; Anz. Teiln.: 25 *Stein, Daniel*
Mi 16:00 - 18:00 Raum: Universität HDW 2.110 , wöchentlich
Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar The final decades of the nineteenth century and the first decades of the twentieth century were shaped by fundamental changes in all spheres of American life: rapid industrialization, the Great Migration from the Southern States to the expanding urban centers of the North, and successive waves of Eastern European and Asian immigration quickly transformed the social, political, and economic makeup of the United States. These changes and transformations were both reflected in and mediated by the literary fictions and popular productions of the time, which often depicted a previously uncharted setting: the modern city. The purpose of this course will be to study the representation of the modern city in a selection of literary texts that include works by William Dean Howells, Henry James, Stephen Crane, Edith Wharton, Abraham Cahan, Theodore Dreiser, Upton Sinclair, and James Weldon Johnson. In order to contextualize our literary analyses, we will also examine the visual construction of cityscapes in the photojournalism of Jacob Riis, the paintings of the Ashcan school, and the comic strips of Richard Outcault and Winsor McCay.

Texts
: Rather than read all of these texts in their entirety, we will, in most cases, study relevant excerpts. Once you have signed up for the course via Stud.IP, you will receive an email with a short list of texts that should be purchased for the course. Additional material will be included in a course reader available at *Klartext* (Am Güterverkehrszentrum 2) three weeks before the first session.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March-9 April 2012 is required. For final registration, participants need to attend the first session.

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

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

453059

Women's Writing at the Turn of the Century: Kate Chopin and Charlotte Perkins Gilman

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

Otten, Birte

Di 10:00 - 12:00 Raum: Verfügungs VG 1.101 , wöchentlich

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

Throughout the nineteenth century, the traditional role of women in American society became gradually more contested. As women engaged more actively in the various reform movements of the time (among them the temperance movement and the claim for female suffrage), they also began to demand greater autonomy and agency for themselves in the public and the private realm.

Simultaneously, women's literary activity increased significantly during this period. Women became more prominent within the literary sphere, as fictional protagonists as well as consumers and producers of fiction. Especially the domestic novel with its focus on self-discipline and female virtue developed into one of the most successful and popular literary genres. At the same time, female writers started to criticize restrictive societal norms and conventions that hindered female self-fulfillment. As Hubert Zapf notes, the various depictions of female roles in American society eventually led to ever new examinations of femininity and female identity in American fiction toward the end of the nineteenth century.

In this course, we will explore those depictions of women by women in American realist literature. We will examine how two prominent writers of the period, Kate Chopin and Charlotte Perkins Gilman, negotiated the role of women in American society at this time in history and how they engaged with the "new woman," a figure which challenged conventional gender roles and represented female individuality. In particular, we will read and discuss some of Chopin's short stories in addition to her novel *The Awakening* (1899), before turning to Gilman's "The Yellow Wallpaper" (1899) and her feminist utopian novel *Herland* (1915).

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.

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

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

453060

Outward and Inward: Henry James and the American Novel

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

Starre, Alexander

Do 10:00 - 12:00 Raum: Theologicu T0.135 , wöchentlich

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

Henry James's writing career spans the entire transformative period between the Civil War and the First World War. During this time, American fiction came into its own as a prominent art form, while the national literary market grew to support professional authors. As a

sophisticated mediator between Europe and the United States, James catered to an increasingly urbane readership that valued the refinement and complexity of his novels.

In this course, we will inquire into the development of James's extraordinary novelistic oeuvre. His earlier fiction exemplifies 19th century realism, portraying transatlantic encounters between lovers and societies. In his later works, James points ahead to the modernist experiments in form as he delves into psychological processes and constructs narrative enigmas. In novels such as *The Portrait of a Lady* (1881) and *The Ambassadors* (1903), American literature turns both outward and inward - outward to European culture and inward to the workings of the individual mind.

In his influential critical essays, James observes and theorizes the form of his own fiction and develops an analytical vocabulary that will later inform the New Criticism. Following the author's interest in narrative technique, we will read three of James's novels with specific attention to their formal and stylistic features. Along the way, we will also turn to selections from James's short stories and his travel writing.

Please purchase the following three novels in the Oxford World's Classics edition as stated below (to facilitate class discussion, please do not buy any other editions!).

The Europeans. Oxford: Oxford UP, 2009. ISBN: 019955563X

The Portrait of a Lady. Oxford: Oxford UP, 2009. ISBN: 0199217947

The Ambassadors. Oxford: Oxford UP, 2008. ISBN: 0199538549

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.

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

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

456137

Male Call: Naturalism, Jack London, and Masculinity

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

Hartwig, Marcel

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 20.04.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 21.04.2012

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 18.05.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 19.05.2012

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 29.06.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 30.06.2012

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

This course provides an introduction to the tenets and themes of what is called 'American literary naturalism.' The focus is on gender theories and aspects of American literary naturalism in Jack London's literary work. In the introductory session of this block seminar

we will roughly cover the years between the publications of Rebecca Harding Davis's prototypical naturalist novella *Life in the Iron Mills* in 1861 to Theodore Dreiser's *An American Tragedy* in 1925 in order to learn how naturalist authors negotiated American class divisions and the forces of heredity and social environment as they affect individual lives. Students will be asked to read selected excerpts in preparation for the introduction. In the following sessions this seminar's main focus will be on a selection of Jack London's novels, non-fictional works, and short fiction and their key themes such as survival, violence, and social taboos. Students will learn how 'naturalism' was defined from a late 19th-century and early 20th century point of view and what socio-cultural functions "American literary naturalism" had in U.S. society. A further accent will be placed on the closeness of London's naturalist writings to scientifically motivated approaches such as "social Darwinism" and "degeneration theory."

Required Reading:

Jack London: *The Call of the Wild* (1903).

---: *The Iron Heel* (1908).

---: *The Sea Wolf* (1904).

---: *The People of the Abyss* (1903).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March-9 April 2012 is required. For final registration, participants need to attend the first session.

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

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

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

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.

452710

Workshop: Scholarly Writing and Composition

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

Knipping, Marleen

Mo 16:00 - 18:00 Raum: Universität HDW 2.116 , wöchentlich

Kommentar

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

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!

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 stu-

dy 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.

B.AS.31: American Cultural History

455220

Introduction to American Cultural History I

Übung SWS: 2 Credits: ; Anz. Teiln.: 35
Do 12:15 - 13:45 Raum: Theologicu T0.133 , wöchentlich
Do 12:15 - 13:45 Klausur am: 19.07.2012

Hamscha, Susanne

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

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

Reading: Primary texts and other material will be made available in a reader at "Klartext." For contextualization and background study, all participants please purchase Paul Boyer, ed. *The Enduring Vision*, 7th edition (Boston: Houghton, 2010; ISBN-10: 1439081794).

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

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

457237

Introduction to American Cultural History I

Übung SWS: 2 Credits: ; Anz. Teiln.: 35
Di 10:15 - 11:45 Raum: Verfügungs VG 1.102 , wöchentlich
Di 10:00 - 12:00 Raum: Verfügungs VG 1.102 , Klausur am:
24.07.2012

Rosenhagen, Diana

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

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

Reading: Primary texts and other material will be made available in a reader at "Klartext." For contextualization and background study, all participants please purchase Paul Boyer, ed. *The Enduring Vision*, 7th edition (Boston: Houghton, 2010; ISBN-10: 1439081794).

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

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

B.AS.32: Film and Media Analysis

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 (2nd or 3rd 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.

B.AS.04: Introducing Critical Theory

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.

B.AS.05: Vertiefungsmodul

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 re-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).

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.

II. Profil fachwissenschaftliche Vertiefung

B.AS.33: Topics in American Studies

453058 **The City in American Literature and Culture (Late Nineteenth to Early Twentieth Century)**
Proseminar SWS: 2 Credits: ; Anz. Teiln.: 25 *Stein, Daniel*
Mi 16:00 - 18:00 Raum: Universität HDW 2.110 , wöchentlich
Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar The final decades of the nineteenth century and the first decades of the twentieth century were shaped by fundamental changes in all spheres of American life: rapid industrialization, the Great Migration from the Southern States to the expanding urban centers of the North, and successive waves of Eastern European and Asian immigration quickly transformed the social, political, and economic makeup of the United States. These changes and transformations were both reflected in and mediated by the literary fictions and popular productions of the time, which often depicted a previously uncharted setting: the modern city. The purpose of this course will be to study the representation of the modern city in a selection of literary texts that include works by William Dean Howells, Henry James, Stephen Crane, Edith Wharton, Abraham Cahan, Theodore Dreiser, Upton Sinclair, and James Weldon Johnson. In order to contextualize our literary analyses, we will also examine the visual construction of cityscapes in the photojournalism of Jacob Riis, the paintings of the Ashcan school, and the comic strips of Richard Outcault and Winsor McCay.

Texts

: Rather than read all of these texts in their entirety, we will, in most cases, study relevant excerpts. Once you have signed up for the course via Stud.IP, you will receive an email with a short list of texts that should be purchased for the course. Additional material will be included in a course reader available at *Klartext* (Am Güterverkehrszentrum 2) three weeks before the first session.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March-9 April 2012 is required. For final registration, participants need to attend the first session.

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

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

453059 **Women's Writing at the Turn of the Century: Kate Chopin and Charlotte Perkins Gilman**
Proseminar SWS: 2 Credits: ; Anz. Teiln.: 35 *Otten, Birte*
Di 10:00 - 12:00 Raum: Verfügungs VG 1.101 , wöchentlich
Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar Throughout the nineteenth century, the traditional role of women in American society became gradually more contested. As women engaged more actively in the various reform movements of the time (among them the temperance movement and the claim for female suffrage), they also began to demand greater autonomy and agency for themselves in the public and the private realm.

Simultaneously, women's literary activity increased significantly during this period. Women became more prominent within the literary sphere, as fictional protagonists as well as consumers and producers of fiction. Especially the domestic novel with its focus on self-dis-

cipline and female virtue developed into one of the most successful and popular literary genres. At the same time, female writers started to criticize restrictive societal norms and conventions that hindered female self-fulfillment. As Hubert Zapf notes, the various depictions of female roles in American society eventually led to ever new examinations of femininity and female identity in American fiction toward the end of the nineteenth century.

In this course, we will explore those depictions of women by women in American realist literature. We will examine how two prominent writers of the period, Kate Chopin and Charlotte Perkins Gilman, negotiated the role of women in American society at this time in history and how they engaged with the "new woman," a figure which challenged conventional gender roles and represented female individuality. In particular, we will read and discuss some of Chopin's short stories in addition to her novel *The Awakening* (1899), before turning to Gilman's "The Yellow Wallpaper" (1899) and her feminist utopian novel *Herland* (1915).

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.

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

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

453060

Outward and Inward: Henry James and the American Novel

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

Starre, Alexander

Do 10:00 - 12:00 Raum: Theologicu T0.135 , wöchentlich

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar

Henry James's writing career spans the entire transformative period between the Civil War and the First World War. During this time, American fiction came into its own as a prominent art form, while the national literary market grew to support professional authors. As a sophisticated mediator between Europe and the United States, James catered to an increasingly urbane readership that valued the refinement and complexity of his novels.

In this course, we will inquire into the development of James's extraordinary novelistic oeuvre. His earlier fiction exemplifies 19th century realism, portraying transatlantic encounters between lovers and societies. In his later works, James points ahead to the modernist experiments in form as he delves into psychological processes and constructs narrative enigmas. In novels such as *The Portrait of a Lady* (1881) and *The Ambassadors* (1903), American literature turns both outward and inward - outward to European culture and inward to the workings of the individual mind.

In his influential critical essays, James observes and theorizes the form of his own fiction and develops an analytical vocabulary that will later inform the New Criticism. Following the author's interest in narrative technique, we will read three of James's novels with specific attention to their formal and stylistic features. Along the way, we will also turn to selections from James's short stories and his travel writing.

Please purchase the following three novels in the Oxford World's Classics edition as stated below (to facilitate class discussion, please do not buy any other editions!).

The Europeans. Oxford: Oxford UP, 2009. ISBN: 019955563X

The Portrait of a Lady. Oxford: Oxford UP, 2009. ISBN: 0199217947

The Ambassadors. Oxford: Oxford UP, 2008. ISBN: 0199538549

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.

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

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

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.

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 (2nd or 3rd 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.

456137

Male Call: Naturalism, Jack London, and Masculinity

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

Hartwig, Marcel

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 20.04.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 21.04.2012

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 18.05.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 19.05.2012

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 29.06.2012

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 30.06.2012

Fr - Abgabe Hausarbeit am: 24.08.2012

Kommentar This course provides an introduction to the tenets and themes of what is called 'American literary naturalism.' The focus is on gender theories and aspects of American literary naturalism in Jack London's literary work. In the introductory session of this block seminar we will roughly cover the years between the publications of Rebecca Harding Davis's prototypical naturalist novella *Life in the Iron Mills* in 1861 to Theodore Dreiser's *An American Tragedy* in 1925 in order to learn how naturalist authors negotiated American class divisions and the forces of heredity and social environment as they affect individual lives. Students will be asked to read selected excerpts in preparation for the introduction. In the following sessions this seminar's main focus will be on a selection of Jack London's no-

vels, non-fictional works, and short fiction and their key themes such as survival, violence, and social taboos. Students will learn how 'naturalism' was defined from a late 19th-century and early 20th century point of view and what socio-cultural functions "American literary naturalism" had in U.S. society. A further accent will be placed on the closeness of London's naturalist writings to scientifically motivated approaches such as "social Darwinism" and "degeneration theory."

Required Reading:

Jack London: *The Call of the Wild* (1903).

---: *The Iron Heel* (1908).

---: *The Sea Wolf* (1904).

---: *The People of the Abyss* (1903).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March-9 April 2012 is required. For final registration, participants need to attend the first session.

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

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

457790

Freud als Kulturtheoretiker - Freud in der Populärkultur

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

Frizzoni, Brigitte

Mo 16:15 - 17:45 Raum: KWZ 0.608 , wöchentlich Von:

16.04.2012 Bis: 09.07.2012

Mo 16:15 - 17:45Referat Von: 16.07.2012 Bis:

Bemerkung

Visionierungstermine werden zu Semesterbeginn bekannt gegeben

Kommentar

Der Lektürekurs beschäftigt sich mit einem Kulturtheoretiker, der im Fach bisher eher wenig Beachtung fand, dessen Konzepte in adaptierter Form in der Alltagskultur und in populären Medien aber weit verbreitet sind. So wird in Alltagsgesprächen ganz selbstverständlich von Fehlleistung, Versprecher, Verdrängung und unbewussten Vorgängen gesprochen, in populären TV-Serien und Filmen die Sitzung beim «shrink» als Routinehandlung eingeführt (The Sopranos, In Treatment, A Couch in New York, Analyze That) und in Zeitungskolumnen Rat bei Psychoanalytikern geholt (Peter Schneider). Der Lektürekurs nimmt entsprechend eine doppelte Perspektive ein: Zum einen werden wir uns mit grundlegenden Texten Freuds kritisch auseinandersetzen. Welchen Beitrag zur Erklärung und Interpretation von Kultur kann die Freudsche Psychoanalyse leisten? Welche Auffassungen von Entstehung, Bedeutung und Funktion von Kultur und Zivilisation könnten für heutige kulturwissenschaftliche Analysen nützlich sein? Zum anderen untersuchen wir, welche Aspekte von Freuds Denken und Oeuvre im öffentlichen Diskurs kritisiert, in popularisierter Form (z.B. in TV-Serien, Filmen, Songs, Ratgebern) aufgegriffen, kritisiert, verändert und tradiert werden.

457791

Krimi

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

Frizzoni, Brigitte

Di 10:15 - 11:45 Raum: KWZ 0.601 , wöchentlich Von: 17.04.2012
Bis: 10.07.2012
Di 10:15 - 11:45Referat Von: 17.07.2012 Bis: 17.07.2012
Di 10:15 - 11:45Andere Prf. form am: 17.07.2012

Bemerkung Visionierungstermine werden zu Semesterbeginn

bekannt gegeben

Kommentar Der Krimi, eines der weltweit populärsten Unterhaltungsgenres, spricht seit seinen Anfängen im 19. Jh. bis in die Gegenwart mit immer wieder neuen Akzentuierungen, Ausdifferenzierungen, Genverbindungen und medialen Formen RezipientInnen unterschiedlicher Herkunft, unterschiedlichen Alters und Geschlechts an. Auf unterhaltsame Weise werden im Krimi gesellschaftliche Grundfragen verhandelt, wird über Macht und Ohnmacht, Norm und Normverletzung, Gemeinschaft, Gewalt und Verbrechen, Recht und Gesetz räsoniert, wird die Rolle von staatlichen Kontroll- und Ordnungsinstanzen diskutiert. Zudem werden Zuschreibungen aufgrund von Klasse, Rasse, Ethnizität, Nationalität, Religion, Alter, Geschlecht oder sexueller Orientierung thematisiert. Ziel des Seminars ist die Herausarbeitung der zentralen Diskurse in ausgewählten Krimis seit den 1980er Jahren. Gleichzeitig interessieren uns Aktivitäten rund um diese Krimis, etwa in Form von Kommentaren, Leserbriefen, Diskussionen in Blogs, Weiter- und Umerzählungen in fan fiction und fan videos.

457792

"Fortsetzung folgt!" Serielles Erzählen im Fernsehen

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

Frizzoni, Brigitte

Di 14:15 - 15:45 Raum: KWZ 0.601 , wöchentlich Von: 17.04.2012
Bis: 10.07.2012

Mo 14:15 - 15:45mündliche Prüfung am: 16.07.2012

Di 14:15 - 15:45Andere Prf. form am: 17.07.2012

Bemerkung Visionierungstermine werden zu Semesterbeginn
bekannt gegeben

Kommentar Der Vater hat das Messer in der Hand, im Begriff, unwissentlich den eigenen Sohn zu erstechen, und - Schnitt! Dies ist nicht etwa der Cliffhanger einer aktuell laufenden Telenovela, sondern das Ende der ersten von 1001 Nächten, in denen Schehrezâd in Fortsetzung gegen den Tod anezählt. Das Erzählen in Etappen und die spannungssteigernden Verfahren, mit welchen die zyklisch-seriellen Erzählungen gegen ihren «Tod» (das nachlassende Interesse, die sinkende Einschaltquote, die rückläufige Auflage) anfabulieren, ist also keine Erfindung des Fernsehens, sondern ein populäres narratives Verfahren, das in ganz unterschiedlichen Formen fasziniert, gegenwärtig aber durch eine Vielzahl von aufwendig produzierten TV-Serien wie Sex and the City, Lost, The Wire, Breaking Bad, Mad Men unter dem Begriff des «Quality-TV» wieder verstärkt für mediale Aufmerksamkeit sorgt. Dieser jüngeren Entwicklung innerhalb des Fernsehens seit den 1990er Jahren widmet sich das Seminar. Dabei gilt das Interesse nicht nur der Produktion, Ästhetik und Rezeption dieser komplexen fiktionalen Serien, sondern auch jener von seriellen TV-Formaten, gegen die sich der Begriff des «Quality-TV» absetzt, z. B. den Reality-TV-Formaten, die entsprechend als «Trash-TV» abqualifiziert werden. Besonderes Augenmerk gilt zudem Fanaktivitäten wie der Erstellung sog. «sweded TV-Shows», d.h. mit einfachen Mitteln hergestellter kurzer privater Remakes von TV-Serien.

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

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).

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, oppor-

tunity, 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.

457238	Methodologisches Tutorial zu den Hauptseminaren	
	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), please see your instructor well in advance (at least three weeks before classes commence)!	

B.AS.09: Abschlussmodul

452647

Examens- und Forschungskolloquium

Kolloquium SWS: 1 Credits ; Anz. Teiln.: 25

Kelleter, Frank

Di 18:00 - 19:00wöchentlich

Di 18:00 - 19:00mündliche Prüfung am: 17.07.2012

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 *before* 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)!

452668

Current Issues in American Studies

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

Tischleder, Bärbel

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

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)!