

American Studies

BA-Studiengang

454189 **Preparation for TOEFL - ITP (Course 2)**
Übung SWS: 2; Anz. Teiln.: 35 *Pfändner, Johannes*
Mi 14:15 - 15:45 Raum: Verfügungs VG 1.102 , wöchentlich

Organisatorisches Registration via Stud.IP: **1 Sept - 18 Oct, 2013**

Kommentar This course is designed for

(i) new BA students who have not yet passed a recognized test to prove sufficient English language skills and therefore have only conditionally been admitted to their course of study, and

(ii) students who want to take up an MA course of study at the English Department and therefore must meet a similar requirement, but with a higher minimum grade defined by the Department.

This class will prepare students for the TOEFL-ITP test, recognized by the Department for the requirements stated above, which will be taken at the end of the semester.

We will practice the required skills, identify, analyze and work on problem areas and develop strategies to be successful.

Please note that the class is free of charge of course, but you will have to pay a fee for the final test.

458865 **Preparation for TOEFL - ITP (Course 1)**
Übung SWS: 2; Anz. Teiln.: 35 *Stone, Jeff*
Do 10:15 - 11:45 Raum: Verfügungs VG 4.102 , wöchentlich

Organisatorisches Registration via Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar This course is designed for

(i) new BA students who have not yet passed a recognized test to prove sufficient English language skills and therefore have only conditionally been admitted to their course of study, and

(ii) students who want to take up an MA course of study at the English Department and therefore must meet a similar requirement, but with a higher minimum grade defined by the Department.

This class will prepare students for the TOEFL-ITP test, recognized by the Department for the requirements stated above, which will be taken at the end of the semester.

We will practice the required skills, identify, analyze and work on problem areas and develop strategies to be successful.

Please note that the class is free of charge of course, but you will have to pay a fee for the final test.

I. Kerncurriculum

B.AS.01: Analysis and Interpretation

4500068

The Salem Witch Trials: Historical Voices and Cultural Reception

Proseminar SWS: 2; Anz. Teiln.: 35

Rosenhagen, Diana

Fr 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Vorbesprechung am: 25.10.2013

Sa 09:30 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 16.11.2013

Sa 09:30 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 14.12.2013

Sa 09:30 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 18.01.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The Salem witch trials were the last and arguably the most culturally productive manifestation of witchcraft-related mass hysteria in English-speaking North America. Between February 1692 and May 1693 more than 20 people, most of them women, were executed or died in custody after being accused of witchcraft; many more were indicted and/or tried, but escaped execution. In this class, we will consider the historical, cultural, and religious contexts of the Salem witch trials as well as their cultural reception in later periods. We will proceed from the historical events of the years 1692/93 and several documents written in connection with the Salem witch trials to the way these trials have been represented in American literature and culture in the 19th and 20th centuries. Key texts will include excerpts from Deodat Lawson's critical *A Brief and True Narrative* (1692), Cotton Mather's defence of the proceedings *The Wonders of the Invisible World* (1692, dated 1693), Nathaniel Hawthorne's *The House of the Seven Gables* (1851), poems by John Greenleaf Whittier (1807-1892) and Arthur Miller's *The Crucible* (1953). Considering these texts as well as other popular representations including tourist attractions, advertising and new media, we will ask ourselves what it is about the Salem witch trials that remains salient in different periods and which aspects of the historical record have been emphasized and embellished by different texts and other medial representations.

The class will take place in a workshop format with block sessions on three Saturdays (16.11.2013, 14.12.2013, 18.01.2014). A mandatory preliminary meeting will be held on Friday, 25 April 2013, 4-6 pm in the SEP-Medienraum. In addition to student presentations, two keynote lectures will provide insights into and room for discussions about additional texts and theories concerning the topic.

Credit for the course depends on successful completion of a 10-12 page term paper (due March 28, 2014), regular and active class participation, and either an oral presentation or an equivalent contribution to the workshop (e.g., poster presentation).

The course reader containing all required texts can be purchased shortly before the beginning of the semester at Digitales Druckzentrum DDZ, Weender Landstraße 8-10, 37073 Göttingen. Please bring your copy of the reader to the preliminary meeting on October 25.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between September 1 and October 15 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: SK.EP.E1-1, SK.EP.E1-3, SK.EP.E3.

452664	Introduction to the Study of American Literature and Culture E-Proseminar SWS: 2; Anz. Teiln.: 40 Mo 14:00 - 16:00 Raum: Verfügungs VG 2.103 , wöchentlich Mo 14:00 - 16:00 Raum: Verfügungs VG 0.110 , Klausur am: 10.02.2014 <i>Künemann, Vanessa</i>
Kommentar	<p>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.</p> <p><u>Reading:</u> A reader will be made available at the beginning of the semester.</p> <p><u>Requirements:</u> Credits may be obtained on the basis of regular attendance, active participation, writing assignments, and a final exam.</p> <p><u>Registration:</u> Attending the first session (in the first week of the semester) is mandatory for securing a seat in the course.</p>
459402	Introduction to the Study of American Literature and Culture E-Proseminar SWS: 2; Anz. Teiln.: 45 Mi 12:00 - 14:00 Raum: Verfügungs VG 0.111 , wöchentlich Mi 12:00 - 14:00 Raum: KWZ 0.607 , Klausur am: 05.02.2014 <i>Spengler, Birgit</i>
Kommentar	<p>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.</p> <p><u>Reading:</u> A reader will be made available at the beginning of the semester.</p> <p><u>Requirements:</u> Credits may be obtained on the basis of regular attendance, active participation, writing assignments, and a final exam.</p> <p><u>Registration:</u> Attending the first session (in the first week of the semester) is mandatory for securing a seat in the course.</p>
459403	Introduction to the Study of American Literature and Culture E-Proseminar SWS: 2; Anz. Teiln.: 45 Do 12:00 - 14:00 Raum: KWZ 0.607 , wöchentlich Do 12:00 - 14:00 Klausur am: 06.02.2014 <i>Sommerfeld, Stephanie</i>
Kommentar	<p>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.</p> <p><u>Reading:</u> A reader will be made available at the beginning of the semester.</p> <p><u>Requirements:</u> Credits may be obtained on the basis of regular attendance, active participation, writing assignments, and a final exam.</p> <p><u>Registration:</u> Attending the first session (in the first week of the semester) is mandatory for securing a seat in the course.</p>
459405	Imagining the Other: The "Orient" in American Literature and Culture Proseminar SWS: 2; Anz. Teiln.: 35 <i>Spengler, Birgit</i>

Do 12:00 - 14:00 Raum: KWZ 0.609 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

From the late eighteenth century onward, the "Orient" became a recurring topic in American literature and culture. Important American writers, thinkers, and artists were fascinated by foreign cultures, customs, and rites, some of them even embarking on long expeditions in order to explore distant places and peoples. For those who did not have the opportunity to travel, popular forms of entertainment, such as art exhibitions, dioramas or travel accounts, brought "the foreign" back home and opened it up for public perusal. Such forms of visual and verbal representations often created images of the "Orient" as an exotic, mysterious, and alluring place, not only distinctly and inherently "different" from Western civilizations, but also presumably inferior.

In this seminar we will examine the ways in which the "Orient" has figured in the American imagination from the early nineteenth century onward. In the course of the semester, we will be dealing with a variety of literary forms (such as poetry, fiction, and travel writing) and visual representations (including painting, photography, and film) from the early nineteenth to the twentieth century as well as with various theoretical approaches. We will explore what Orientalist discourses reveal about the anxieties, problems, and conceptions of self within the United States and how American forms of Orientalist rhetoric and imagery have changed in the course of time. Among the authors included will be Washington Irving, Edgar Allan Poe, Harriet Prescott Spofford, and Edith Wharton.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between September 1 and October 15 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:
SK.EP.E1-1, SK.EP.E1-3, SK.EP.E3.

459412

Contemporary Canadian Literature

Proseminar SWS: 2; Anz. Teiln.: 25

Sandrock, Kirsten

Mi 16:00 - 17:45 Raum: Verfügungs VG 3.104 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

This class will introduce you to core texts and developments of contemporary Canadian literature in English. We will read some of the most exciting authors of Canada's multicultural literary industry, including Margaret Atwood, Alice Munro, Michael Ondaatje, Thomas King, Fred Wah and Rita Joe. We will place the works of these authors in the context of Canada's multicultural society and discuss in how far the texts develop, challenge and contribute to the construction of Canadian identity today. In addition, students will be familiarized with central theories and themes of Canadian literature as they have emerged over the past decades.

Readings: Please get a hold of the following books: Margaret Atwood, *Moral Disorder* (2006), Thomas King, *A Short Story of Indians in Canada* (2005), Alice Munro, *Dear Life* (2012), Michael Ondaatje, *Divisadero* (2007)

Other texts, including poems by Fred Wah, Rita Joe and secondary sources, will be provided as master copies or via StudIP at the start of the semester.

Requirements: Regular attendance, active participation, oral presentation and final exam and/or term paper.

Registration: via StudIP until 18.10.13.

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

- 458933** **A Cultural History of American Literature I: From Exploration and Settlement to the Early Republic**
Vorlesung SWS: 2; Anz. Teiln.: 85 *Spengler, Birgit*
Mo 10:30 - 12:30 Raum: ZHG ZHG103 , Einzeltermin am:
07.10.2013
Di 12:00 - 14:00 Raum: ZHG ZHG002 , wöchentlich
Di 12:00 - 14:00 Klausur am: 04.02.2014
- 453025** **Directed Reading Course: A Cultural History of American Literature I (1.-2. Sem.)**
Lektürekurs SWS: 2; Anz. Teiln.: 20 *Rausser, Michael*
Mo 16:00 - 18:00 Raum: Oec OEC 1.165 , wöchentlich
Mo - Abgabe Hausarbeit am: 03.02.2014
- Kommentar The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in the lecture series. The overall reading assignments for the DRC and 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.E1-1, SK.EP.E1-3 and SK.EP.E3.
- Registration: Attendance for this class is limited to 20 students. Binding (!) registration on Stud.IP between September 1 and October 15 is required. For final registration, participants need to attend the first session.
- The course starts in the first week of the semester.
- 453024** **Directed Reading Course: A Cultural History of American Literature I (3.-4. Sem.)**
Lektürekurs SWS: 2; Anz. Teiln.: 20 *Otten, Birte*
Di 12:15 - 13:45 Raum: KWZ 2.738 , wöchentlich
Di - Abgabe Hausarbeit am: 04.02.2014

Kommentar The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in the lecture series. The overall reading assignments for the DRC and 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.E1-1, SK.EP.E1-3 and SK.EP.E3.

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

The course starts in the first week of the semester.

459404

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

Lektürekurs SWS: 2; Anz. Teiln.: 20

Otten, Birte

Mi 10:00 - 12:00 Raum: KWZ 0.608 , wöchentlich

Mi 10:00 - 12:00 Abgabe Hausarbeit am: 05.02.2014

Kommentar The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in the lecture series. The overall reading assignments for the DRC and 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.E1-1, SK.EP.E1-3 and SK.EP.E3.

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

The course starts in the first week of the semester.

459401 **Schreibwerkstatt für Response Logs**
Tutorium SWS: 2; Anz. Teiln.: 35 *Oeming, Madita*
Di 14:00 - 16:00 Raum: Verfügungs VG 1.101 , 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 chose to come to single sessions only. Individual writing can be handed in and discussed during office hours. Please sign up on Stud.IP for details on session topics and organization. Attending this tuition-funded workshop is especially recommended for students in the Directed Reading Courses and the Proseminare.

B.AS.31: American Cultural History

455220 **Introduction to American Cultural History I**
Übung SWS: 2; Anz. Teiln.: 35 *Knipping, Marleen*
Mi 10:00 - 12:00 Raum: Verfügungs VG 3.104 , wöchentlich
Mi 10:00 - 12:00 Raum: Verfügungs VG 3.108 , Klausur am:
12.02.2014

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

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 September 1 and October 15 is required. For final registration, participants need to be present and prepared in the first session.

457237 **Introduction to American Cultural History II**
Übung SWS: 2; Anz. Teiln.: 35 *Künnemann, Vanessa*
Do 10:00 - 12:00 Raum: Verfügungs VG 3.108 , wöchentlich Von:
13.02.2014 Bis: 13.02.2014
Do 10:15 - 11:45 Raum: Verfügungs VG 1.104 , wöchentlich

Kommentar This course provides an introduction to American cultural history from the late 19th century to the present. We will read some of the most important and influential texts (speeches, legal documents, essays, etc.) that both reflect and shape the cultural trajectory of the United States. In addition to exploring these texts, students will do independent rese-

arch 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."

Reading: Primary texts and other material will be made available in a reader at "Klartext."

Students in B.EP please note: You may only take this class in "Top-Up Modul B.EP.T31". Credit in part I (colonial period - Civil War) is required for B.EP.31.

Registration: Binding (!) registration on Stud.IP between September 1 and October 15 is required. For final registration, participants need to be present and prepared in the first session.

B.AS.32: Film and Media Analysis

458934	Fantastic Teenagers and Supernatural Adolescence in Film and TV Series Proseminar SWS: 2; Anz. Teiln.: 35 <i>Soller, Bettina</i> Fr 14:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 29.11.2013 Do 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Fr - Abgabe Hausarbeit am: 28.03.2014
Bemerkung	Please note that there will be a block section of the class taking place on Friday the 29 th of November from 2 to 6 p.m.
Kommentar	<p>In the last two decades, fantasy series and movies with adolescent protagonists have been one of the most prominent popular culture phenomena. These texts translate the transition from childhood to adulthood into a struggle with magic powers and the discovery of fantastic and mythic bodies. In the course of the semester, we will be concerned with how the key narratives of young adult fiction around change, conflict, and integration are transferred into supernatural events and the fantastic universes of vampires, witches, and werewolves. We will discuss how bodies, gender, and relationships are constructed and negotiated in these series and films and analyze the specific functions and stylistic implementation of fantastic elements.</p> <p>The primary material we will look at in this class will be three movies [<i>Harry Potter and the Goblet of Fire</i> (2005), <i>The Twilight Saga: New Moon</i> (2009) and <i>Chronicle</i> (2009)] and selected episodes of TV shows [<i>Sabrina the Teenage Witch</i> (1996-2003), <i>Buffy the Vampire Slayer</i> (1997-2003), <i>The Vampire Diaries</i> (2009-) and <i>Misfits</i> (2009-)].</p> <p>Please note that there will be a block section of the class taking place on Friday the 29th of November from 2 to 6 p.m.</p> <p><u>Registration:</u> Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP between September 1 and October 15 is required. For final registration, participants need to attend the first session.</p>
453060	Introduction to Film and Media Analysis Proseminar SWS: 2; Anz. Teiln.: 35 <i>Knipping, Marleen</i> Di 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Di 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , Klausur am: 11.02.2014

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

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

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

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

Timothy Corrigan and Patricia White, *The Film Experience: An Introduction*, Bedford/St.Martin's, 2nd edition: 2009. ISBN 978-0230223295.

Registration: Attendance for this class is limited to 45 students. Binding (!) registration on Stud.IP between September 1 and October 15 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

4500155 **Tutorium zur Vorlesung Introducing Critical Theory II**
Tutorium SWS: 2; Anz. Teiln.: 15 *Oehm, Uwe*
Di 16:15 - 17:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Kommentar In dem begleitenden Tutorium zu Prof. Tischleders Vorlesung "Introducing Critical Theory II" werden die theoretischen Primärtexte ausführlich besprochen und relevante Konzepte diskutiert. Das Tutorium bietet den Studierenden Raum, bedürfnisorientiert Fragen zu stellen und Probleme zu klären. Textnahes Arbeiten und praktische Übungen tragen außerdem dazu bei, die Texte besser zu verstehen und kritisch zu durchleuchten.

457422 **Introducing Critical Theory II: Approaches and Methods in Media Studies**
Vorlesung SWS: 2; Anz. Teiln.: 50 *Tischleder, Bärbel*
Mo 14:00 - 16:00 Raum: ZHG ZHG005 , wöchentlich
Mo 14:00 - 16:00 Raum: ZHG ZHG005 , Klausur am: 10.02.2014

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 lecture series, "Approaches and Methods in Media Studies," will focus on media theory, visual culture, material culture and cultural studies. The lecture 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 lecture will introduce a number of key texts and 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 lectures are concerned with selected key thinkers and texts; the latter will be provided on Stud.IP.

B.AS.05: Vertiefungsmodul

4500187 **Rewriting Moby-Dick**
Blockveranstaltung SWS: 1; Anz. Teiln.: 35 *Spengler, Birgit*
- 09:00 - 17:00 Raum: Verfügungs VG 0.110 , Blockveranstaltung
Von: 26.02.2014 Bis: 27.02.2014

457779 **Moby-Dick and the American Cultural Imagination**
Hauptseminar SWS: 2; Anz. Teiln.: 35 *Spengler, Birgit*
Mo 16:00 - 18:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Von: 07.10.2013 Bis: 07.10.2013
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Kommentar Herman Melville's *Moby-Dick* is clearly one of the most prestigious and one of the most complex novels of the American literary tradition. Although most of Melville's contemporaries were not enthused about his "whale of a book," generations of readers and critics afterwards were, and continue to be. In this seminar, we will begin by discussing the text from a variety of critical perspectives and then dedicate the second part of the semester to discussing *Moby-Dick's* afterlife in the American cultural imagination (and, possibly, beyond). Please prepare to read a lot, and to read *Moby-Dick* closely, to participate actively in our class discussions, and to assume responsibility for a couple of small tasks. Your suggestions with regard to *Moby-Dick's* "afterlife" (e.g. favorite film versions, graphic novels, fan fiction, art works) are very welcome. If you already have any idea in this respect, please let me know via e-mail.

In addition to registering via StudIp, all participants need to send an e-mail including 1-2 paragraphs in which you describe your recollections of and associations with *Moby-Dick*. Please write this **before** re-reading the novel, and **before** consulting internet resources,

or secondary material. What I am interested in are your individual associations with this "classic" (no matter whether they are based on film or comic versions, abridged children's versions, scholarly editions, or what not). At the end of your statement, please indicate in which forms you have encountered *Moby-Dick*. Please tap **your own associations** rather than online sources!

In preparation for the class you should *then* (re-)read *Moby-Dick*. While doing so, please take notes after each individual chapter about the plot, possible questions, and observations you have made (e.g. points you find interesting, curious, or which you don't understand) in a reading "diary" or notebook which you can bring to class. The novel will have to be read by October 31 (beware, there might be a quiz!). Your notes will serve as a basis for our various discussions.

Please obtain the following edition:

Herman Melville. *Moby-Dick*. 1851. Eds. John Bryant and Haskell Springer. A Longman Critical Edition. New York: Longman, 2007.

Additional material will be made available online and/or in a reader, but does not have to be obtained before our first session.

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

458837

The Form of Television Narrative: Seriality, Narratology & Media Theory

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Kommentar

The course is concerned with the historical forms and narrative structures of American serial television. We will consider series from the 1980s onwards, especially continuous, long-format storytelling, that is, series whose narrative arcs extend over several episodes or seasons. The aim of the seminar is to familiarize students with the theoretical approaches, narratological concepts, and analytic tools for understanding how serial narratives can be distinguished from other forms of storytelling, and to gain an understanding of the various effects that serial formats have on audiences. We will explore the narrative and aesthetic devices that series employ to tell their stories and to build a fictional universe over time, and we will discuss how seriality impacts the reception of a series as an extended viewing experience. We will particularly examine serials - ongoing, open-ended forms of storytelling that are characterized by both repetition and variation: recurring characters, settings, and routines, on the one hand, and new plot developments and unexpected occurrences, on the other. The course requires an in-depth engagement with theories of seriality, narratology and television history, which will serve as a methodological basis for approaching specific television texts. We will read essays and book chapters by Horace Newcomb and Kristin Thompson on the specific narratological forms of series and serials, by Jason Mittell on narrative complexity, by Jeffrey Sconce on word building, by Matt Hills and others on television audiences, serial forms of reception, and the commercial aspects of producing and selling television series.

Series to be considered are so-called ensemble series from the 1980s: *Hill Street Blues* and *thirtysomething*, as well as more contemporary ones: *The Sopranos*, *Six Feet Under*, *Dexter*, *Friday Night Lights*, *Mad Men* and/or *The Wire*. Students are expected to actively participate in the seminar by drafting study questions concerning the reading assign-

ments, leading the seminar discussion for parts of a session, and forming expert groups on specific topics. Given that television series constitute so-called *vast narratives* that provide lots of viewing material, it is recommended to start watching the first season (and possibly more) of the series mentioned above. During the semester, screenings of selected episodes will be offered each Tuesday, 6-8 pm, but it is necessary that you watch at least some of the series in question in advance.

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

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icefields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

II. Profil fachwissenschaftliche Vertiefung

B.AS.33: Topics in American Studies

450068

The Salem Witch Trials: Historical Voices and Cultural Reception

Proseminar SWS: 2; Anz. Teiln.: 35

Rosenhagen, Diana

Fr 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Vorbereitungs-
am: 25.10.2013

Sa 09:30 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
16.11.2013

Sa 09:30 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
14.12.2013

Sa 09:30 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
18.01.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The Salem witch trials were the last and arguably the most culturally productive manifestation of witchcraft-related mass hysteria in English-speaking North America. Between February 1692 and May 1693 more than 20 people, most of them women, were executed or died in custody after being accused of witchcraft; many more were indicted and/or tried, but escaped execution. In this class, we will consider the historical, cultural, and religious contexts of the Salem witch trials as well as their cultural reception in later periods. We will proceed from the historical events of the years 1692/93 and several documents

written in connection with the Salem witch trials to the way these trials have been represented in American literature and culture in the 19th and 20th centuries. Key texts will include excerpts from Deodat Lawson's critical *A Brief and True Narrative* (1692), Cotton Mather's defence of the proceedings *The Wonders of the Invisible World* (1692, dated 1693), Nathaniel Hawthorne's *The House of the Seven Gables* (1851), poems by John Greenleaf Whittier (1807-1892) and Arthur Miller's *The Crucible* (1953). Considering these texts as well as other popular representations including tourist attractions, advertising and new media, we will ask ourselves what it is about the Salem witch trials that remains salient in different periods and which aspects of the historical record have been emphasized and embellished by different texts and other medial representations.

The class will take place in a workshop format with block sessions on three Saturdays (16.11.2013, 14.12.2013, 18.01.2014). A mandatory preliminary meeting will be held on Friday, 25 April 2013, 4-6 pm in the SEP-Medienraum. In addition to student presentations, two keynote lectures will provide insights into and room for discussions about additional texts and theories concerning the topic.

Credit for the course depends on successful completion of a 10-12 page term paper (due March 28, 2014), regular and active class participation, and either an oral presentation or an equivalent contribution to the workshop (e.g., poster presentation).

The course reader containing all required texts can be purchased shortly before the beginning of the semester at Digitales Druckzentrum DDZ, Weender Landstraße 8-10, 37073 Göttingen. Please bring your copy of the reader to the preliminary meeting on October 25.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between September 1 and October 15 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: SK.EP.E1-1, SK.EP.E1-3, SK.EP.E3.

458934

Fantastic Teenagers and Supernatural Adolescence in Film and TV Series

Proseminar SWS: 2; Anz. Teiln.: 35

Soller, Bettina

Fr 14:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 29.11.2013

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Bemerkung

Please note that there will be a block section of the class taking place on Friday the 29th of November from 2 to 6 p.m.

Kommentar

In the last two decades, fantasy series and movies with adolescent protagonists have been one of the most prominent popular culture phenomena. These texts translate the transition from childhood to adulthood into a struggle with magic powers and the discovery of fantastic and mythic bodies. In the course of the semester, we will be concerned with how the key narratives of young adult fiction around change, conflict, and integration are transferred into supernatural events and the fantastic universes of vampires, witches, and werewolves. We will discuss how bodies, gender, and relationships are constructed and negotiated in these series and films and analyze the specific functions and stylistic implementation of fantastic elements.

The primary material we will look at in this class will be three movies [*Harry Potter and the Goblet of Fire* (2005), *The Twilight Saga: New Moon* (2009) and *Chronicle* (2009)] and selected episodes of TV shows [*Sabrina the Teenage Witch* (1996-2003), *Buffy the Vampire Slayer* (1997-2003), *The Vampire Diaries* (2009-) and *Misfits* (2009-)].

Please note that there will be a block section of the class taking place on Friday the 29th of November from 2 to 6 p.m.

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

459405

Imagining the Other: The "Orient" in American Literature and Culture

Proseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

From the late eighteenth century onward, the "Orient" became a recurring topic in American literature and culture. Important American writers, thinkers, and artists were fascinated by foreign cultures, customs, and rites, some of them even embarking on long expeditions in order to explore distant places and peoples. For those who did not have the opportunity to travel, popular forms of entertainment, such as art exhibitions, dioramas or travel accounts, brought "the foreign" back home and opened it up for public perusal. Such forms of visual and verbal representations often created images of the "Orient" as an exotic, mysterious, and alluring place, not only distinctly and inherently "different" from Western civilizations, but also presumably inferior.

In this seminar we will examine the ways in which the "Orient" has figured in the American imagination from the early nineteenth century onward. In the course of the semester, we will be dealing with a variety of literary forms (such as poetry, fiction, and travel writing) and visual representations (including painting, photography, and film) from the early nineteenth to the twentieth century as well as with various theoretical approaches. We will explore what Orientalist discourses reveal about the anxieties, problems, and conceptions of self within the United States and how American forms of Orientalist rhetoric and imagery have changed in the course of time. Among the authors included will be Washington Irving, Edgar Allan Poe, Harriet Prescott Spofford, and Edith Wharton.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between September 1 and October 15 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:
SK.EP.E1-1, SK.EP.E1-3, SK.EP.E3.

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

4500167

Independent Study (Methods and Theories of American Studies)

Anleitung zu wiss. Arbeiten SWS: 1; Anz. Teiln.: 10

Tischleder, Bärbel

Mi 16:00 - 18:00 14-tägig Von: 23.10.2013 Bis: 05.02.2014

4500187 **Rewriting Moby-Dick**
Blockveranstaltung SWS: 1; Anz. Teiln.: 35 *Spengler, Birgit*
- 09:00 - 17:00 Raum: Verfügungs VG 0.110 , Blockveranstaltung
Von: 26.02.2014 Bis: 27.02.2014

457779 **Moby-Dick and the American Cultural Imagination**
Hauptseminar SWS: 2; Anz. Teiln.: 35 *Spengler, Birgit*
Mo 16:00 - 18:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Von: 07.10.2013 Bis: 07.10.2013
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Kommentar Herman Melville's *Moby-Dick* is clearly one of the most prestigious and one of the most complex novels of the American literary tradition. Although most of Melville's contemporaries were not enthused about his "whale of a book," generations of readers and critics afterwards were, and continue to be. In this seminar, we will begin by discussing the text from a variety of critical perspectives and then dedicate the second part of the semester to discussing *Moby-Dick's* afterlife in the American cultural imagination (and, possibly, beyond). Please prepare to read a lot, and to read *Moby-Dick* closely, to participate actively in our class discussions, and to assume responsibility for a couple of small tasks. Your suggestions with regard to *Moby-Dick's* "afterlife" (e.g. favorite film versions, graphic novels, fan fiction, art works) are very welcome. If you already have any idea in this respect, please let me know via e-mail.

In addition to registering via Studlp, all participants need to send an e-mail including 1-2 paragraphs in which you describe your recollections of and associations with *Moby-Dick*. Please write this **before** re-reading the novel, and **before** consulting internet resources, or secondary material. What I am interested in are your individual associations with this "classic" (no matter whether they are based on film or comic versions, abridged children's versions, scholarly editions, or what not). At the end of your statement, please indicate in which forms you have encountered *Moby-Dick*. Please tap **your own associations** rather than online sources!

In preparation for the class you should *then* (re-)read *Moby-Dick*. While doing so, please take notes after each individual chapter about the plot, possible questions, and observations you have made (e.g. points you find interesting, curious, or which you don't understand) in a reading "diary" or notebook which you can bring to class. The novel will have to be read by October 31 (beware, there might be a quiz!). Your notes will serve as a basis for our various discussions.

Please obtain the following edition:

Herman Melville. *Moby-Dick*. 1851. Eds. John Bryant and Haskell Springer. A Longman Critical Edition. New York: Longman, 2007.

Additional material will be made available online and/or in a reader, but does not have to be obtained before our first session.

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

458837

The Form of Television Narrative: Seriality, Narratology & Media Theory

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Kommentar

The course is concerned with the historical forms and narrative structures of American serial television. We will consider series from the 1980s onwards, especially continuous, long-format storytelling, that is, series whose narrative arcs extend over several episodes or seasons. The aim of the seminar is to familiarize students with the theoretical approaches, narratological concepts, and analytic tools for understanding how serial narratives can be distinguished from other forms of storytelling, and to gain an understanding of the various effects that serial formats have on audiences. We will explore the narrative and aesthetic devices that series employ to tell their stories and to build a fictional universe over time, and we will discuss how seriality impacts the reception of a series as an extended viewing experience. We will particularly examine serials - ongoing, open-ended forms of storytelling that are characterized by both repetition and variation: recurring characters, settings, and routines, on the one hand, and new plot developments and unexpected occurrences, on the other. The course requires an in-depth engagement with theories of seriality, narratology and television history, which will serve as a methodological basis for approaching specific television texts. We will read essays and book chapters by Horace Newcomb and Kristin Thompson on the specific narratological forms of series and serials, by Jason Mittell on narrative complexity, by Jeffrey Sconce on word building, by Matt Hills and others on television audiences, serial forms of reception, and the commercial aspects of producing and selling television series.

Series to be considered are so-called ensemble series from the 1980s: *Hill Street Blues* and *thirtysomething*, as well as more contemporary ones: *The Sopranos*, *Six Feet Under*, *Dexter*, *Friday Night Lights*, *Mad Men* and/or *The Wire*. Students are expected to actively participate in the seminar by drafting study questions concerning the reading assignments, leading the seminar discussion for parts of a session, and forming expert groups on specific topics. Given that television series constitute so-called *vast narratives* that provide lots of viewing material, it is recommended to start watching the first season (and possibly more) of the series mentioned above. During the semester, screenings of selected episodes will be offered each Tuesday, 6-8 pm, but it is necessary that you watch at least some of the series in question in advance.

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

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of

regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icefields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

B.AS.09: Abschlussmodul

4500167 **Independent Study (Methods and Theories of American Studies)**
Anleitung zu wiss. Arbeiten SWS: 1; Anz. Teiln.: 10 *Tischleder, Bärbel*
Mi 16:00 - 18:00 14-tägig Von: 23.10.2013 Bis: 05.02.2014

452668 **Current Issues in American Studies**
Kolloquium SWS: 2; Anz. Teiln.: 25 *Tischleder, Bärbel*
Mo 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

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

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

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

MA-Studiengang

I. Kerncurriculum

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

a) Kulturwissenschaftliche Übung

456135 **Advanced American Cultural Studies: Native Americans and the Law**
Übung SWS: 2; Anz. Teiln.: 25 *Wetzel-Sahm, Birgit*
Fr 14:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
01.11.2013
Sa 09:00 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
02.11.2013

Fr 14:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
22.11.2013
Sa 09:00 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
23.11.2013
Fr 14:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
10.01.2014
Sa 09:00 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
11.01.2014
Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

Native American tribes are political entities with extensive legal rights to self-government. Most tribes have written constitutions and their own jurisdiction with tribal courts. However, tribal governments are an integral part of the American political system. The United States has been trustee or guardian for the Native American tribes ever since the Supreme Court in 1831 defined tribes as "domestic dependent nations" in its landmark ruling *Cherokee Nation v. Georgia*. The U. S. government has recognized more than 500 tribal governments, with the Navajo and Cherokee nations being the largest ones, the first in terms of land ownership, the second in terms of population size. We'll start out with the history of the legal situation of Native Americans from the late 18th and 19th centuries to the present, including treaties with the U.S government, battles over legal rights, the Bureau of Indian Affairs, Supreme Court decisions, changing federal policies towards Native Americans, recent legal and cultural conflicts over such issues as hunting and fishing rights, ancient burial grounds, gambling, and others. Apart from studying landmark legal documents and considering racism, stereotypes, and discrimination, we shall focus on Native American voices in the fields of spirituality and sacred geography, Native sovereignty, and current indigenous rights.

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

Topics and schedule: Visit StudIP and the American Studies homepage for the schedule, the reading list and the list of topics for this course in September. You must have signed up for a topic before the beginning of the semester and read the assignments for the first sessions. Therefore, please contact me in advance at wetzelsahm@web.de.

I strongly recommend our textbook for purchase: Susan Lobo et al, eds., *Native American Voices: A Reader*. Boston: Prentice-Hall, 3rd ed., 2010.

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

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

Topics and schedule: Visit the American Studies homepage for the schedule, the reading list and the list of topics for this course in early September. You must have signed up for a topic before the beginning of the semester and read the assignments for the first sessions. Therefore, please contact me in advance at wetzelsahm@web.de.

b) Kulturtheoretisches oder medienwissenschaftliches Proseminar

458934

Fantastic Teenagers and Supernatural Adolescence in Film and TV Series

Proseminar SWS: 2; Anz. Teiln.: 35

Soller, Bettina

Fr 14:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
29.11.2013
Do 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014

Bemerkung Please note that there will be a block section of the class taking place on Friday the 29th of November from 2 to 6 p.m.

Kommentar In the last two decades, fantasy series and movies with adolescent protagonists have been one of the most prominent popular culture phenomena. These texts translate the transition from childhood to adulthood into a struggle with magic powers and the discovery of fantastic and mythic bodies. In the course of the semester, we will be concerned with how the key narratives of young adult fiction around change, conflict, and integration are transferred into supernatural events and the fantastic universes of vampires, witches, and werewolves. We will discuss how bodies, gender, and relationships are constructed and negotiated in these series and films and analyze the specific functions and stylistic implementation of fantastic elements.

The primary material we will look at in this class will be three movies [*Harry Potter and the Goblet of Fire* (2005), *The Twilight Saga: New Moon* (2009) and *Chronicle* (2009)] and selected episodes of TV shows [*Sabrina the Teenage Witch* (1996-2003), *Buffy the Vampire Slayer* (1997-2003), *The Vampire Diaries* (2009-) and *Misfits* (2009-)].

Please note that there will be a block section of the class taking place on Friday the 29th of November from 2 to 6 p.m.

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

459412

Contemporary Canadian Literature

Proseminar SWS: 2; Anz. Teiln.: 25

Sandrock, Kirsten

Mi 16:00 - 17:45 Raum: Verfügungs VG 3.104 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar This class will introduce you to core texts and developments of contemporary Canadian literature in English. We will read some of the most exciting authors of Canada's multicultural literary industry, including Margaret Atwood, Alice Munro, Michael Ondaatje, Thomas King, Fred Wah and Rita Joe. We will place the works of these authors in the context of Canada's multicultural society and discuss in how far the texts develop, challenge and contribute to the construction of Canadian identity today. In addition, students will be familiarized with central theories and themes of Canadian literature as they have emerged over the past decades.

Readings: Please get a hold of the following books: Margaret Atwood, *Moral Disorder* (2006), Thomas King, *A Short Story of Indians in Canada* (2005), Alice Munro, *Dear Life* (2012), Michael Ondaatje, *Divisadero* (2007)

Other texts, including poems by Fred Wah, Rita Joe and secondary sources, will be provided as master copies or via StudIP at the start of the semester.

Requirements: Regular attendance, active participation, oral presentation and final exam and/or term paper.

Registration: via StudIP until 18.10.13.

1.2. American Literature M.AS.2

a) Seminar Fortgeschrittene Literatur- und Kulturtheoretische Analyse und Interpretation

4500187 **Rewriting Moby-Dick**
Blockveranstaltung SWS: 1; Anz. Teiln.: 35 *Spengler, Birgit*
- 09:00 - 17:00 Raum: Verfügungs VG 0.110 , Blockveranstaltung
Von: 26.02.2014 Bis: 27.02.2014

457779 **Moby-Dick and the American Cultural Imagination**
Hauptseminar SWS: 2; Anz. Teiln.: 35 *Spengler, Birgit*
Mo 16:00 - 18:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Von: 07.10.2013 Bis: 07.10.2013
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Kommentar Herman Melville's *Moby-Dick* is clearly one of the most prestigious and one of the most complex novels of the American literary tradition. Although most of Melville's contemporaries were not enthused about his "whale of a book," generations of readers and critics afterwards were, and continue to be. In this seminar, we will begin by discussing the text from a variety of critical perspectives and then dedicate the second part of the semester to discussing *Moby-Dick's* afterlife in the American cultural imagination (and, possibly, beyond). Please prepare to read a lot, and to read *Moby-Dick* closely, to participate actively in our class discussions, and to assume responsibility for a couple of small tasks. Your suggestions with regard to *Moby-Dick's* "afterlife" (e.g. favorite film versions, graphic novels, fan fiction, art works) are very welcome. If you already have any idea in this respect, please let me know via e-mail.

In addition to registering via Studlp, all participants need to send an e-mail including 1-2 paragraphs in which you describe your recollections of and associations with *Moby-Dick*. Please write this **before** re-reading the novel, and **before** consulting internet resources, or secondary material. What I am interested in are your individual associations with this "classic" (no matter whether they are based on film or comic versions, abridged children's versions, scholarly editions, or what not). At the end of your statement, please indicate in which forms you have encountered *Moby-Dick*. Please tap **your own associations** rather than online sources!

In preparation for the class you should *then* (re-)read *Moby-Dick*. While doing so, please take notes after each individual chapter about the plot, possible questions, and observations you have made (e.g. points you find interesting, curious, or which you don't understand) in a reading "diary" or notebook which you can bring to class. The novel will have to be read by October 31 (beware, there might be a quiz!). Your notes will serve as a basis for our various discussions.

Please obtain the following edition:

Herman Melville. *Moby-Dick*. 1851. Eds. John Bryant and Haskell Springer. A Longman Critical Edition. New York: Longman, 2007.

Additional material will be made available online and/or in a reader, but does not have to be obtained before our first session.

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

458837

The Form of Television Narrative: Seriality, Narratology & Media Theory

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Kommentar

The course is concerned with the historical forms and narrative structures of American serial television. We will consider series from the 1980s onwards, especially continuous, long-format storytelling, that is, series whose narrative arcs extend over several episodes or seasons. The aim of the seminar is to familiarize students with the theoretical approaches, narratological concepts, and analytic tools for understanding how serial narratives can be distinguished from other forms of storytelling, and to gain an understanding of the various effects that serial formats have on audiences. We will explore the narrative and aesthetic devices that series employ to tell their stories and to build a fictional universe over time, and we will discuss how seriality impacts the reception of a series as an extended viewing experience. We will particularly examine serials - ongoing, open-ended forms of storytelling that are characterized by both repetition and variation: recurring characters, settings, and routines, on the one hand, and new plot developments and unexpected occurrences, on the other. The course requires an in-depth engagement with theories of seriality, narratology and television history, which will serve as a methodological basis for approaching specific television texts. We will read essays and book chapters by Horace Newcomb and Kristin Thompson on the specific narratological forms of series and serials, by Jason Mittell on narrative complexity, by Jeffrey Sconce on word building, by Matt Hills and others on television audiences, serial forms of reception, and the commercial aspects of producing and selling television series.

Series to be considered are so-called ensemble series from the 1980s: *Hill Street Blues* and *thirtysomething*, as well as more contemporary ones: *The Sopranos*, *Six Feet Under*, *Dexter*, *Friday Night Lights*, *Mad Men* and/or *The Wire*. Students are expected to actively participate in the seminar by drafting study questions concerning the reading assignments, leading the seminar discussion for parts of a session, and forming expert groups on specific topics. Given that television series constitute so-called *vast narratives* that provide lots of viewing material, it is recommended to start watching the first season (and possibly more) of the series mentioned above. During the semester, screenings of selected episodes will be offered each Tuesday, 6-8 pm, but it is necessary that you watch at least some of the series in question in advance.

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

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of

regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icefields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

b) Seminar Fortgeschrittene Literatur- und Kulturgeschichtliche Analyse und Interpretation

- 4500187** **Rewriting Moby-Dick**
Blockveranstaltung SWS: 1; Anz. Teiln.: 35 Spengler, Birgit
- 09:00 - 17:00 Raum: Verfügungs VG 0.110 , Blockveranstaltung
Von: 26.02.2014 Bis: 27.02.2014
- 457779** **Moby-Dick and the American Cultural Imagination**
Hauptseminar SWS: 2; Anz. Teiln.: 35 Spengler, Birgit
Mo 16:00 - 18:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Von: 07.10.2013 Bis: 07.10.2013
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Kommentar Herman Melville's *Moby-Dick* is clearly one of the most prestigious and one of the most complex novels of the American literary tradition. Although most of Melville's contemporaries were not enthused about his "whale of a book," generations of readers and critics afterwards were, and continue to be. In this seminar, we will begin by discussing the text from a variety of critical perspectives and then dedicate the second part of the semester to discussing *Moby-Dick's* afterlife in the American cultural imagination (and, possibly, beyond). Please prepare to read a lot, and to read *Moby-Dick* closely, to participate actively in our class discussions, and to assume responsibility for a couple of small tasks. Your suggestions with regard to *Moby-Dick's* "afterlife" (e.g. favorite film versions, graphic novels, fan fiction, art works) are very welcome. If you already have any idea in this respect, please let me know via e-mail.

In addition to registering via Studip, all participants need to send an e-mail including 1-2 paragraphs in which you describe your recollections of and associations with *Moby-Dick*. Please write this **before** re-reading the novel, and **before** consulting internet resources, or secondary material. What I am interested in are your individual associations with this "classic" (no matter whether they are based on film or comic versions, abridged children's versions, scholarly editions, or what not). At the end of your statement, please indicate in which forms you have encountered *Moby-Dick*. Please tap **your own associations** rather than online sources!

In preparation for the class you should *then* (re-)read *Moby-Dick*. While doing so, please take notes after each individual chapter about the plot, possible questions, and observations you have made (e.g. points you find interesting, curious, or which you don't understand) in a reading "diary" or notebook which you can bring to class. The novel will have

to be read by October 31 (beware, there might be a quiz!). Your notes will serve as a basis for our various discussions.

Please obtain the following edition:

Herman Melville. *Moby-Dick*. 1851. Eds. John Bryant and Haskell Springer. A Longman Critical Edition. New York: Longman, 2007.

Additional material will be made available online and/or in a reader, but does not have to be obtained before our first session.

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

458837

The Form of Television Narrative: Seriality, Narratology & Media Theory

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Kommentar

The course is concerned with the historical forms and narrative structures of American serial television. We will consider series from the 1980s onwards, especially continuous, long-format storytelling, that is, series whose narrative arcs extend over several episodes or seasons. The aim of the seminar is to familiarize students with the theoretical approaches, narratological concepts, and analytic tools for understanding how serial narratives can be distinguished from other forms of storytelling, and to gain an understanding of the various effects that serial formats have on audiences. We will explore the narrative and aesthetic devices that series employ to tell their stories and to build a fictional universe over time, and we will discuss how seriality impacts the reception of a series as an extended viewing experience. We will particularly examine serials - ongoing, open-ended forms of storytelling that are characterized by both repetition and variation: recurring characters, settings, and routines, on the one hand, and new plot developments and unexpected occurrences, on the other. The course requires an in-depth engagement with theories of seriality, narratology and television history, which will serve as a methodological basis for approaching specific television texts. We will read essays and book chapters by Horace Newcomb and Kristin Thompson on the specific narratological forms of series and serials, by Jason Mittell on narrative complexity, by Jeffrey Sconce on word building, by Matt Hills and others on television audiences, serial forms of reception, and the commercial aspects of producing and selling television series.

Series to be considered are so-called ensemble series from the 1980s: *Hill Street Blues* and *thirtysomething*, as well as more contemporary ones: *The Sopranos*, *Six Feet Under*, *Dexter*, *Friday Night Lights*, *Mad Men* and/or *The Wire*. Students are expected to actively participate in the seminar by drafting study questions concerning the reading assignments, leading the seminar discussion for parts of a session, and forming expert groups on specific topics. Given that television series constitute so-called *vast narratives* that provide lots of viewing material, it is recommended to start watching the first season (and possibly more) of the series mentioned above. During the semester, screenings of selected episodes will be offered each Tuesday, 6-8 pm, but it is necessary that you watch at least some of the series in question in advance.

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

459398 **Contemporary Canadian Fiction**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Glaser, Brigitte*
Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icelfields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

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

a) Amerikanistisches Seminar

4500187 **Rewriting Moby-Dick**
Blockveranstaltung SWS: 1; Anz. Teiln.: 35 *Spengler, Birgit*
- 09:00 - 17:00 Raum: Verfügungs VG 0.110 , Blockveranstaltung
Von: 26.02.2014 Bis: 27.02.2014

457779 **Moby-Dick and the American Cultural Imagination**
Hauptseminar SWS: 2; Anz. Teiln.: 35 *Spengler, Birgit*
Mo 16:00 - 18:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich
Von: 07.10.2013 Bis: 07.10.2013
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Kommentar Herman Melville's *Moby-Dick* is clearly one of the most prestigious and one of the most complex novels of the American literary tradition. Although most of Melville's contemporaries were not enthused about his "whale of a book," generations of readers and critics afterwards were, and continue to be. In this seminar, we will begin by discussing the text from a variety of critical perspectives and then dedicate the second part of the semester to discussing *Moby-Dick's* afterlife in the American cultural imagination (and, possibly, beyond). Please prepare to read a lot, and to read *Moby-Dick* closely, to participate actively in our class discussions, and to assume responsibility for a couple of small tasks. Your suggestions with regard to *Moby-Dick's* "afterlife" (e.g. favorite film versions, graphic novels, fan fiction, art works) are very welcome. If you already have any idea in this respect, please let me know via e-mail.

In addition to registering via Studip, all participants need to send an e-mail including 1-2 paragraphs in which you describe your recollections of and associations with *Moby-Dick*.

Please write this **before** re-reading the novel, and **before** consulting internet resources, or secondary material. What I am interested in are your individual associations with this "classic" (no matter whether they are based on film or comic versions, abridged children's versions, scholarly editions, or what not). At the end of your statement, please indicate in which forms you have encountered *Moby-Dick*. Please tap **your own associations** rather than online sources!

In preparation for the class you should *then* (re-)read *Moby-Dick*. While doing so, please take notes after each individual chapter about the plot, possible questions, and observations you have made (e.g. points you find interesting, curious, or which you don't understand) in a reading "diary" or notebook which you can bring to class. The novel will have to be read by October 31 (beware, there might be a quiz!). Your notes will serve as a basis for our various discussions.

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458837

The Form of Television Narrative: Seriality, Narratology & Media Theory

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Kommentar

The course is concerned with the historical forms and narrative structures of American serial television. We will consider series from the 1980s onwards, especially continuous, long-format storytelling, that is, series whose narrative arcs extend over several episodes or seasons. The aim of the seminar is to familiarize students with the theoretical approaches, narratological concepts, and analytic tools for understanding how serial narratives can be distinguished from other forms of storytelling, and to gain an understanding of the various effects that serial formats have on audiences. We will explore the narrative and aesthetic devices that series employ to tell their stories and to build a fictional universe over time, and we will discuss how seriality impacts the reception of a series as an extended viewing experience. We will particularly examine serials - ongoing, open-ended forms of storytelling that are characterized by both repetition and variation: recurring characters, settings, and routines, on the one hand, and new plot developments and unexpected occurrences, on the other. The course requires an in-depth engagement with theories of seriality, narratology and television history, which will serve as a methodological basis for approaching specific television texts. We will read essays and book chapters by Horace Newcomb and Kristin Thompson on the specific narratological forms of series and serials, by Jason Mittell on narrative complexity, by Jeffrey Sconce on word building, by Matt Hills and others on television audiences, serial forms of reception, and the commercial aspects of producing and selling television series.

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ly participate in the seminar by drafting study questions concerning the reading assignments, leading the seminar discussion for parts of a session, and forming expert groups on specific topics. Given that television series constitute so-called *vast narratives* that provide lots of viewing material, it is recommended to start watching the first season (and possibly more) of the series mentioned above. During the semester, screenings of selected episodes will be offered each Tuesday, 6-8 pm, but it is necessary that you watch at least some of the series in question in advance.

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

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

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Registration: in StudIP (until October 18)

b) Amerikanistisches Kolloquium

452668

Current Issues in American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Kommentar

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

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

If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51) or as part of your "Master-Abschlussmodul" (M.AS.04

or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

452708

Doktoranden- und Habilitandenkolloquium

Oberseminar SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

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

22.10.2013 Bis: 04.02.2014

Kommentar

Doktoranden- und Habilitandenkolloquium

This "Kolloquium" is designed to identify the fault-lines, schisms, and systemic differentiations in current cultural and literary theory.

Attendance by invitation only.

II. Interdisziplinäre Wahlmodule

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

4500070

Introduction to Cultural Studies

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

KollegeEnglisch, Neuberger

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

Kommentar

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

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (12.2.2013)

Registration: (StudIP until 7.10.2012)

457734

Britische und skandinavische Kinder- und Jugendliteratur

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte;

Do - Abgabe Präsentation Ausarbeitung am: 27.03.2014

Hoff, Karin

Di 16:00 - 18:00 Raum: Verfügungs VG 3.108 , wöchentlich

Do - Abgabe Hausarbeit am: 27.03.2014

Kommentar

Skandinavische Kinder- und Jugendliteratur, aber auch entsprechende Texte aus verschiedenen englischsprachigen Ländern erfreuen sich seit vielen Jahrzehnten großer Beliebtheit, werden übersetzt, imitiert und adaptiert. Ziel dieses Seminars ist es, eine vergleichende Bewertung von Entwicklungen in der Kinder- und Jugendliteratur zweier großer und heterogener Kulturräume vorzunehmen. Zu den untersuchenden Themen werden auch folgende gehören: Fantastisches, Mädchenbilder, Modernismus, Adoleszenzge-

schichten, Außenseitertum, metaphysische Sinnentwürfe, Aspekte der Detektivgeschichte und Text-Bild Bezüge.

Primärliteratur: Lucy Maud Montgomery, *Anne of Green Gables*; A.A. Milne, *Winnie-the-Pooh*; Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* und *Harry Potter and the Goblet of Fire*; Jeff Kinney, *Diary of a Wimpy Kid*; Michael Gerard Bauer, *Don't Call Me Ismael!*; Neil Gaiman, *Coraline*; Mark Haddon, *The Curious Incident of the Dog in the Night-Time*; Astrid Lindgren, *Uppippi, Kalle Blomqvist* und *Saltkråkan*, Ragnar Hovland: *Björnen Alfred och hunden Samuel forlet Pappkartongen (Alfred der Bär und Samuel der Hund)*; Sven Nordqvist *Pettersson och Findus (Wie Findus zu Pettersson kam)*; und Nina E. Grøntvedt, *Hej, det er jeg! (Ich bin's, Oda)*.

Empfohlene Sekundärliteratur: Bettina Kümmerling-Meibauer: *Kinder- und Jugendliteratur. Eine Einführung*. Darmstadt 2012; für Anglisten: Kimberley Reynolds, *Children's Literature: A Very Short Introduction*.

Das Seminar wird in der Anglistik, Skandinavistik und Komparatistik angeboten. Die Teilnehmerzahl ist auf jeweils 10 Personen aus den einzelnen Fachbereichen (Anglistik, Skandinavistik und Komparatistik) beschränkt. Die Unterrichtssprache ist Deutsch. Studierende der Anglistik verfassen ihre Hausarbeit in englischer Sprache.

Anmeldung für alle Teilnehmer in StudIP (bis 18.Oktober).

457852

Introduction to Cultural Studies

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

Radu, Anca-Raluca

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

Di 14:00 - 16:00 Raum: Verfügungs VG 4.101 , Klausur am:
11.02.2014

Kommentar

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

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (opens October 16th and closes October 25th, 2013)

457853

Introduction to Cultural Studies

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

Radu, Anca-Raluca

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

Di 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:
04.02.2014

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

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (opens October 16th and closes October 25th, 2013)

458089

English-Indian Encounters from the 18th to the 20th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th-century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the intersections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.

Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.

Registration: in StudIP until 15. October.

458603

Introduction to Cultural Studies

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

Nambula, Katharina

Mi 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mi 08:00 - 10:00 Klausur am: 05.02.2014

Kommentar

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

note: To ensure a good level of supervision, the number of participants is strictly limited to 25.

Reading: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (opens October 16th and closes October 25th, 2013)

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 1)	
	E-Proseminar SWS: 2; Anz. Teiln.: 30	<i>Farke, Hildegard</i>
	Mo 16:15 - 17:45 Raum: Verfügungs VG 3.105 , wöchentlich	
	<i>Durchf. Doz.: Farke, Hildegard</i>	
	Mo 16:15 - 17:45 Klausur am: 03.02.2014	
Organisatorisches	Registration in Stud.IP: 16 - 25 October, 2013	
Kommentar	This course introduces to the basic terms and tools for analyzing and describing the structure of language. We will explore the core areas of structural linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics as well as the interdisciplinary areas socio- and psycholinguistics.	
Literatur	Reader available at DDZ	
459796	Introduction to Semantic Theory	
	Proseminar SWS: 2; Anz. Teiln.: 60	<i>Menéndez Benito, Paula</i>
	Di 14:15 - 15:45 Raum: ZHG ZHG004 , wöchentlich	
	Fr - Klausurähnliche Hausarbeit am: 28.03.2014	
Organisatorisches	Registration via Stud.IP: 1 Sept - 18 October, 2013	
Bemerkung	Don't forget: attendance of lab class is mandatory!	
	Lab Classes are offered by R. Brodhun, P. Dijkzeul and R. Eckardt.	
	You're welcome to sign in.	
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)

455206 **Einführung in die historische Sprachwissenschaft**
E-Proseminar SWS: 2; Anz. Teiln.: 50 *Schultze, Dirk*
Di 18:00 - 20:00 Raum: Theologicu T0.136 , wöchentlich
Di 18:00 - 20:00 Raum: Theologicu T0.136 , Klausur am:
11.02.2014

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.

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

a) Vorlesung zur Mediävistik

453681 **Old English Literature**
Vorlesung SWS: 2; Anz. Teiln.: 160 *Rudolf, Winfried*
Do 14:15 - 15:45 Raum: ZHG ZHG104 , wöchentlich

Kommentar This lecture course covers the earliest period of English literature, presenting landmarks of Old English prose and poetry in their historical and intellectual context. Special attention will be paid to the sources of the intercultural literature of the Anglo-Saxon period into the twelfth century, providing a reliable basis for the appreciation of this exceptional vernacular corpus and its textual materiality.

b) Seminar zur englischen Sprachgeschichte

452473 **Beowulf**
Hauptseminar SWS: 2; Anz. Teiln.: 30 *Rudolf, Winfried*
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b und M.EP.201 (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.

Kommentar The longest and most complex Old English poem is the topic of this Hauptseminar. Participants will receive a thorough introduction to the poem, its style and structure, covering important topics such as the origins of anger, monstrous men, the beauty of sound, the meaning of gold and the possibility of humour in Dark Age literature. The course also deals with all major aspects of the dating, transmission, editing, and understanding of the text in its possible Anglo-Saxon contexts. As preparation students are required to purchase and read(!) S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) as well as bring a copy of G. Jack, *Beowulf: A Student Edition* (Oxford: Calrendon Press, 1994).

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

Mesoamerika: Natur - Raum - Gesellschaft II

Seminar SWS: 2; Anz. Teiln.: 20

Whittaker, Gordon

Mo 10:15 - 11:45 Raum: KWZ 0.608 , wöchentlich Von:

28.10.2013 Bis:

Sa - Abgabe Hausarbeit am: 15.03.2014

2.11. Kulturtheorie für Amerikanisten M.KAEE.105

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

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

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

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

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

a) Vorlesung I

458933

A Cultural History of American Literature I: From Exploration and Settlement to the Early Republic

Vorlesung SWS: 2; Anz. Teiln.: 85

Spengler, Birgit

Mo 10:30 - 12:30 Raum: ZHG ZHG103 , Einzeltermin am:
07.10.2013

Di 12:00 - 14:00 Raum: ZHG ZHG002 , wöchentlich

Di 12:00 - 14:00 Klausur am: 04.02.2014

b) Vorlesung II

458933

A Cultural History of American Literature I: From Exploration and Settlement to the Early Republic

Vorlesung SWS: 2; Anz. Teiln.: 85

Spengler, Birgit

Mo 10:30 - 12:30 Raum: ZHG ZHG103 , Einzeltermin am:
07.10.2013

Di 12:00 - 14:00 Raum: ZHG ZHG002 , wöchentlich

Di 12:00 - 14:00 Klausur am: 04.02.2014

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

453024

Directed Reading Course: A Cultural History of American Literature I (3.-4. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Otten, Birte

Di 12:15 - 13:45 Raum: KWZ 2.738 , wöchentlich

Di - Abgabe Hausarbeit am: 04.02.2014

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in the lecture series. The overall reading assignments for the DRC and 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.E1-1, SK.EP.E1-3 and SK.EP.E3.

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

The course starts in the first week of the semester.

453025

Directed Reading Course: A Cultural History of American Literature I (1.-2. Sem.)

Lektürekurs SWS: 2; Anz. Teiln.: 20

Rauser, Michael

Mo 16:00 - 18:00 Raum: Oec OEC 1.165 , wöchentlich

Mo - Abgabe Hausarbeit am: 03.02.2014

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in the lecture series. The overall reading assignments for the DRC and 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.E1-1, SK.EP.E1-3 and SK.EP.E3.

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

The course starts in the first week of the semester.

458933

A Cultural History of American Literature I: From Exploration and Settlement to the Early Republic

Vorlesung SWS: 2; Anz. Teiln.: 85

Spengler, Birgit

Mo 10:30 - 12:30 Raum: ZHG ZHG103 , Einzeltermin am:
07.10.2013

Di 12:00 - 14:00 Raum: ZHG ZHG002 , wöchentlich

Di 12:00 - 14:00 Klausur am: 04.02.2014

459404

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

Lektürekurs SWS: 2; Anz. Teiln.: 20

Otten, Birte

Mi 10:00 - 12:00 Raum: KWZ 0.608 , wöchentlich

Mi 10:00 - 12:00 Abgabe Hausarbeit am: 05.02.2014

Kommentar

The purpose of the Directed Reading Courses (DRC) is to practice textual analysis and interpretation on the basis of the literature covered in the lecture series. The overall reading assignments for the DRC and 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.E1-1, SK.EP.E1-3 and SK.EP.E3.

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

The course starts in the first week of the semester.

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

457422

Introducing Critical Theory II: Approaches and Methods in Media Studies

Vorlesung SWS: 2; Anz. Teiln.: 50

Tischleder, Bärbel

Mo 14:00 - 16:00 Raum: ZHG ZHG005 , wöchentlich

Mo 14:00 - 16:00 Raum: ZHG ZHG005 , Klausur am: 10.02.2014

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 lecture series, "Approaches and Methods in Media Studies," will focus on media theory, visual culture, material culture and cultural studies. The lecture 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 lecture will introduce a number of key texts and 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 postmoder-

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