

## AMERIKA-INSTITUT - Sommersemester 2014

**Fachstudienberatung:** Thea Diesner, Zi 209, Tel.: 2180-2797, [thea.diesner@lmu.de](mailto:thea.diesner@lmu.de)

**Bibliothek:** Raum 101, Tel.: 2180-2841, Bibliothekarin: C. Höhn, Zi. 104, Tel.: -2846

**Sprechstunden der Mitarbeiter** während des Semesters (in der vorlesungsfreien Zeit andere Termine – bitte hierfür Aushänge und Homepage – [www.amerikanistik.lmu.de](http://www.amerikanistik.lmu.de) – beachten):

### Amerikanische Kulturgeschichte

Prof. Dr. Christof Mauch	s. Aushang	Rachel Carson Center	
PD. Dr. Uwe Lübken	Do 11-12	Zi 205	2180-2842
Prof. Dr. Michael Hochgeschwender	Mo 15-16	Zi 207	2180-2738
Prof. Dr. Ursula Prutsch	Mi 10-12	Zi 203	2180-3896
Dr. Andreas Etges	Mi 12-13	Zi 110	2180-3980
Dr. Charlotte Lerg	Mi 10-12	Zi 202	2180-3564
Dr. Bärbel Harju	Mo 13-14	Zi 213	2180-2848
Dr. Sonja Teine	n.Vereinb.	Zi 206	2180-2138
Dr. Nadine Klopfer	Do 11-12	Zi 110	2180-3980
Renate Krakowczyk und Dayela Valenzuela (Sekretariat)	Mo-Do 9:30-11:30	Zi 204	2180-2739 Fax: 2180-16523

### Amerikanische Literaturgeschichte

Prof. Dr. Klaus Benesch	s. Homepage	Zi 208	2180-2730
Prof. Dr. Christof Decker	Do 12-13	Zi 211	2180-3565
Dr. Anna Flügge	Di 12-13 + Do 11-12	Zi 210	2180-5820
Dr. Sascha Pöhlmann	beurlaubt	Zi 212	2180-2847
Burt Weinshanker, M.A.	s. Aushänge	Zi 212	2180-2847
Dr. Amy Mohr	Mi 10-11 u.n.V.	Zi 210	2180-5820
Anita Vrzina, M.A.	s. Aushang	Zi 213	2180-2848
Dr. Louisa Söllner	s. Aushang	Zi 213	2180-2848
Thea Diesner (Geschäftszimmer)	Mo-Do 10-12 u.n.V.	Zi 209	2180-2797 Fax: 2180-5423

## Allgemeine Hinweise:

### Einschreibung/Belegung von Kursen:

Bitte beachten Sie, dass die Einschreibung für Kurse folgender Studiengänge nur online über das LSF-System erfolgen kann: B.A. "Nordamerikastudien", Masterstudiengang "American History, Culture and Society" sowie für Studierende im Profildbereich.

**Magisterstudierende** können sich per E-Mail oder persönlich für Pro- und Hauptseminare bei den jeweiligen Sekretariaten anmelden.

## Registration for Exchange Students:

Exchange students should write an e-mail to the respective person of the teaching staff before semester starts indicating which course they want to attend. **Please Note:** Preference will be given to students who are in an American Studies Program at their home university.

### Beginn der Lehrveranstaltungen:

Soweit nicht anders angegeben, finden alle Lehrveranstaltungen in der Schellingstr. 3/Vordergeb. statt (gekennzeichnet durch "S" vor der Raumnummer) und beginnen in der Woche vom 7. – 11. April 2014.

Bitte beachten Sie für aktuelle Informationen sowie evtl. Änderungen die Aushänge im Schaukasten neben der Bibliothek im 1. Stock bzw. die Homepage ([www.amerikanistik.lmu.de](http://www.amerikanistik.lmu.de)).

R = Raum/Räume; HS = Hörsaal; HG = Hauptgebäude, RG = Rückgebäude

## Programmübersicht

Im B.A.-Studiengang müssen in bestimmten Modulen Vorlesungen belegt werden. Diese stehen aber darüber hinaus allen Studierenden im Bachelor,- Master- und den Magisterstudiengängen offen!

## Bachelor "Nordamerikastudien"

### 2. Fachsemester B.A.

<b>P 2 (SP 2): Academic Writing</b> (ECTS 3), 2st, 5 Parallelkurse: Mi 16-18, Do 12-14 sowie 14-16, Fr 13-15 u. 15-17, jeweils R S 201	Lamb
<b>P 2 (SQ 1): Arbeitstechniken: Wissenschaftliches Recherchieren Philologien</b> (ECTS 3), 2st, Fr 12-14 (Termine, Räume sowie Details s. LSF)	Rücker
<b>P 2 (SQ 2): Vorlesung zur "Schlüsselqualifikation IT-Kompetenz"</b> (ECTS 3), 2 Parallelkurse, jew. 2st, Gruppe 1: Mo 12-14, Gruppe 2: Mo 18-20. Details bitte im LSF nachlesen!	Grelczak
<b>P 2 (SQ 2): Webpublikation mit TYPO3 – Übung zur SQ 2 "It-Kompetenz"</b> , (alternativ zur Vorlesung Grelczak) (ECTS 3), 2st, Mo 18-20, R K 13, Schelling 3/RG Details bitte im LSF nachlesen!	Musch
<b>P 2 (SQ 2): Wege zur wissenschaftlichen Publikation: Recherche, Konzeption, Druckvorbereitung – Übung zur SQ 2 "IT-Kompetenz"</b> (alternativ zur Vorlesung Grelczak) (ECTS 3), 2st, Di 18-20, R K 13, Schelling 3/RG. Details bitte in LSF nachlesen!	Musch
<b>P 3: Grundkurs II "Einführung in die Amerikanische Kulturgeschichte"</b> (ECTS 3), 2st, Mo 14-16, HS S 005	Lerg/Etges

<b>P 3: Übung zum Grundkurs II Kulturgeschichte</b> (ECTS 3), 2st, 4 Parallelkurse: Di 8:30-10 (R S 201 + S 105) sowie Mi 8:30-10 (R S 201 + S 105)	Lerg/Etges
<b>P 3: Grundkurs II: "Einführung in die Amerikanische Literaturgeschichte"</b> (ECTS 3), 2st, Do 8:30-10, HS S 004	Flügge
<b>P 3: Übung zum Grundkurs II Literaturgeschichte</b> (ECTS 3), 2st, 5 Parallelkurse, jew. 2st: Di 12-14 (R S 201 + S 105); Mi 12-14 (R S 201 + S 105); Do 10-12 (R S 201)	Vrzina/N.N.
<b>4. Fachsemester B.A.</b>	
<u>Seminare für Modul P 4 (Literaturgeschichte)</u>	
<b>The Nineteenth Century American Short Story</b> (ECTS 6), 2st, Mo 14-16, R S 201	Flügge
<b>American Literature, 1945-1965</b> (ECTS 6), 2st, <u>2 Gruppen</u> . Gruppe 1: Di 14-16, R S 105, Gruppe 2: Mi 14-16, R S 201	Mohr
<b>Canadian Literature</b> (ECTS 6), 2st, Di 8:30-10, R S 106	Mohr
<b>The Historical Novel in America</b> (ECTS 6), 2st, Do 16-18, R S 201	Weinshanker
<b>Modernist Expatriate Fiction</b> (ECTS 6), 2st, Mi 16-18, R S 105	Söllner
<b>"The Hardness of the Machine": The Textual Crisis in the Age of Cybernetics</b> (ECTS 6), 2st, <b>als Blockseminar</b> : Fr 13.6., 12-18; Sa 14.6., 10-18; Fr 20.6., 12-18; Sa 21.6., 10-18 sowie Fr 27.6., 12-18, jeweils R S 105	Fuchs
<b>World Wide Walt: Whitman's Global Imagination and Reception</b> (ECTS 6), 2st, Mo 12-14, R S 201	Opitz
<u>Seminare für Modul P 5 (Kulturgeschichte)</u>	
<b>Beyond the Magnolia Myth: Der Postbellum South von der Rekonstruktion bis zur Bürgerrechtsbewegung</b> (ECTS 6), 2st, Fr 10-12, R S 105	Hochgeschwender
<b>Native American History</b> (ECTS 6), 2st, Di 10-12, R S 201	Etges
<b>Advertising in American History</b> (ECTS 6), 2st, Mo 10-12, R S 201	Teine
<b>American Presidents</b> (ECTS 6), 2st, <b>als Blockseminar</b> : 3. - 5.6., 18-21; Fr 6.6. 12-16 sowie Sa 7.6., 12-17, jeweils R S 105. Vorbesprechung: Mi 30.4., 18-20, R S 105	Waldschmidt-Nelson
<b>Arguing the Global War on Terror: Die außenpolitische Debatte in den USA nach 9/11</b> (ECTS 6), 2st, Fr 12-14, R S 106	Just
<b>N.N.</b> (ECTS 6), 2st, Mi 8:30-10, R S 106	N.N.
<u>Vorlesung und Übungen zu WP 1 und WP 3 (Literaturgeschichte)</u>	
Vorlesung: <b>America and Its Discontents: Critics, Renegades, Anti-Americans</b> (ECTS 3), 2st, Mi 10-12, HS S 002	Benesch
<b>Conversation Skills I – SP 3</b> (ECTS 3), 2st, Do 8:30-10, R S 105	Lamb
<u>Vorlesung und Übungen zu WP 2 und WP 4 (Kulturgeschichte)</u>	
Vorlesung: <b>American Environmental History</b> (ECTS 3), 2st, Do 14-16, HS S 006	Lübken
<b>Franklin D. Roosevelts New Deal (1933-1942)</b> , (Q&K 1, ECTS 3), 2st, Mo 10-12, R S 105	Prutsch

<b>Biographies of the Early Republic</b> (Q&K 1, ECTS 3), 2st, Mi 14-16, R S 106	Lerg
<b>Hollywood as Historian – American History on Film</b> (Q&K 1, ECTS 3), 4st, Mo 16-20, R S 201	Etges
<b>6. Fachsemester B.A.</b>	
<u>zu P 7:</u>	
<b>Independent Study-Begleitübungen</b> (Literaturgeschichte, ECTS 6), als individuelle Sprechstunde bei den einzelnen Dozenten (Benesch, Decker, Flügge, Mohr, Weinshanker)	
<b>Independent Study-Begleitübungen</b> (Kulturgeschichte, ECTS 6), als individuelle Sprechstunde bei den einzelnen Dozenten (Hochgeschwender, Prutsch, Lübken, Etges, Lerg, Klopfer)	
<b>Bleeding Edge: American Fictions after 2000</b> (SQ 4, Literaturgeschichte, ECTS 3), 2st, Di 16-18, R S 105	Huber
<b>Campus Culture</b> (SQ 4, Kulturgeschichte, ECTS 3), 2st, <b>als Blockseminar:</b> Fr 11.4., 14-18, Sa 28.6. und So, 29.6., 10-18, jeweils R S 105	Lerg
<b>Consuming Digital History</b> (SQ 4 Kulturgeschichte, ECTS 3), 2st, Do 10-12, R S 105	Hufford
<b>N.N.</b> (SQ 4 Kulturgeschichte, ECTS 3), 2st, Mi 10-12, R S 106	N.N.
<u>zu WP 5 (Literaturgeschichte)</u>	
<b>B.A.-Kolloquium</b> (ECTS 6), 3st, <b>als Blocksitzungen:</b> Mo 17.3., Mo 24.3. sowie Mo 31.3., jew. 13-17, R S 106. Die weiteren Termine werden in der 1. Sitzung abgesprochen. (Dieses Kolloquium steht allen Studierenden offen, deren B.A.-Arbeit von einem Prüfer der <u>Literaturgeschichte</u> betreut wird!)	Mohr
<b>Conversation II</b> (SP 5, ECTS 3), 2st, Mi 14-16, R S 105	Lamb
<u>Zu WP 6 (Kulturgeschichte)</u>	
<b>US-Amerikanische Geheimdienste</b> (Q&K 3, ECTS 3), 2st, Do 8:30-10, R S 106	Prutsch
<b>The Vietnam War</b> (Q&K 3, ECTS 3), 2st, Di 14-16, R S 106	Etges
<b>Film und Geschichte</b> (Q & K 3, ECTS 3), 2st, Mi 10-12, R S 201	Hochgeschwender/Etzemüller
<b>Bachelor/Master-Kolloquium</b> (ECTS 6), 2st, Mo 12 s.t.-13 + Blockseminar, R S 105	Hochgeschwender
<b>Bachelor/Master-Kolloquium</b> (ECTS 6), 2st, Mo 16-18, R S 105	Prutsch
<b>Bachelor/Master-Kolloquium</b> (ECTS 6), 2st, Di 10-12, R S 106	Lerg
<b>Bachelor/Master-Kolloquium</b> (ECTS 6), 2st, Mi 13-14 und <b>als Blockseminar</b> , R S 110	Etges

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## Master "American History, Culture and Society"

(AS = Advanced Seminar; FC = Foundation Course; L = Lecture; ISP = Independent Study Project)

Zu WP 5 (History and Politics 3)

**L: American Environmental History** (ECTS 6), 2st, Do 14-16, HS S 006 Lübken

<b>AS: Creating a Nation of Taste: The Visual Arts in Antebellum America</b> (ECTS 9), 2st, Di 12-14, R S 106	Klopfer
<b>AS: Trust No One? Conspiracy Theories in American Political Culture</b> (ECTS 9), 2st, Mi 16-18, R S 106	Hünemörder
<b>FC: "Guerilla Radio": Pop &amp; Politics</b> (ECTS 6) 2st, als <b>Blockseminar</b> : Fr, 11.4., 14-18; Fr 9.5., 14-18 sowie Fr, 23.5., 14-18. Meeting room will be announced via LSF a week before semester starts.	Harju
<b>ISP: Independent Study Project</b> (ECTS 6), 2st - by appointment -	Hochgeschwender/Harju
<u>Zu WP 6 (Culture, Media and Society 3)</u>	
<b>L: America and Its Discontents: Critics, Renegades, Anti-Americans</b> (ECTS 6), 2st, Mi 10-12, HS S 007	Benesch
<b>AS: Science/Fiction</b> (ECTS 9), 2st, Do 16-18, R S 105	Benesch
<b>AS: American Television: Epic Modes of Seriality</b> (ECTS 9), 3st, Fr 10-13, R S 201	Decker
<b>FC: American Studies: Concepts and Approaches</b> (ECTS 6), 2st, Do 10-12, R S 106	Decker
<b>ISP: Independent Study Projects</b> (ECTS 6) als individuelle Sprechstunde bei den einzelnen Dozenten (Benesch, Decker, Flügge, Mohr, Weinshanker)	
<u>Zu WP 7 (History and Politics 4)</u>	
<b>L: American Environmental History</b> (ECTS 6), 2st, Do 14-16, HS S 006	Lübken
<b>AS: Fire in American History</b> (ECTS 9) 2st, Mo 12-14, R S 106	Lübken
<b>AS: Rise to Power: The History of US Foreign Relations</b> (ECTS 9), 2st, Mi 10-12, R S 105	Etges
<b>FC: Cultures of Mobility</b> (ECTS 6), 2st, Di 10-12, R S 105	Lübken
<b>FC: "Der Weg ist das Ziel" – Amerikanische Road Movies</b> (ECTS 6), 4st, Di 14-18, R S 201	Prutsch/ Hochgeschwender
<b>ISP: Independent Study</b> (ECTS 6), 1st – by appointment -	Prutsch
<u>Zu WP 8 (Culture, Media and Society 4)</u>	
<b>L: America and Its Discontents: Critics, Renegades, Anti-Americans</b> (ECTS 6), 2st, Mi 10-12, HS S 007	Benesch
<b>AS: America and Its Discontents: Critics, Renegades, Anti-Americans</b> (upper level discussion class, ECTS 9), 2st, Do 12-14, R S 105	Benesch
<b>AS: Neorealist Fiction</b> (ECTS 9), 2st, Mi 12-14, R S 106	Decker
<b>FC: The Gossamer Mask and the Shocking Mirror: Post-War American Drama</b> (ECTS 6) 2st, Mo 14-16, R S 105	Weinshanker
<b>FC: Regionalist Literature</b> (ECTS 6), 2st, Mo 10-12, R S 106	Mohr
<b>ISP: Independent Study Projects</b> (ECTS 6) als individuelle Sprechstunde bei den einzelnen Dozenten (Benesch, Decker, Flügge, Mohr, Weinshanker)	
<u>Zu P 1 (Abschlussmodul)</u>	

<b>Colloquium für Masterstudierende</b> (Literaturgeschichte - ECTS 3), 2st, Do 14-16, R S 106	Decker
<b>Colloquium für Masterstudierende</b> (Kulturgeschichte – ECTS 3), 2st, Mo 12 s.t.-13 + <b>Block-</b> <b>sitzung</b> , R S 105	Hochgeschwender
<b>Colloquium für Masterstudierende</b> (Kulturgeschichte – ECTS 3), 2st, Mo 16-18, R S 105	Prutsch
<b>Colloquium für Masterstudierende</b> (Kulturgeschichte – ECTS 3), 2st, Di 10-12, R S 106	Lerg
<b>Colloquium für Masterstudierende</b> (Kulturgeschichte – ECTS 3), 2 st, Mi 13-14 + <b>Block-</b> <b>Sitzung</b> , R S 110	Etges

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## **Magister "Amerikanische Kulturgeschichte"**

### Allgemeine Hinweise

#### **Zulassungsvoraussetzungen für Proseminare:**

Anmeldung, C-Test, Grundkurs I oder II

#### **Voraussetzung für Scheinerwerb** (falls vom Dozenten nicht anders angegeben):

Regelmäßige Teilnahme, evtl. Referat oder Kurzarbeit sowie Hausarbeit

#### **Voraussetzung für Scheinerwerb** (falls vom Dozenten nicht anders angegeben):

Regelmäßige Teilnahme, evtl. Referat oder Kurzarbeit sowie Hausarbeit

### Kursprogramm

#### Grundkurs

**Grundkurs II "Einführung in die Amerikanische Kulturgeschichte"** (ECTS 3), 2st, Mo 14-16, HS S 005 Lerg/Etges

**Übung zum Grundkurs II Kulturgeschichte** (ECTS 3), 4 Parallelkurse: Di, 8:30 – 10 (R S 201 + S 105) sowie Mi 8:30 – 10 (R S 201 + S 105) Lerg/Etges

#### Vorlesung

**American Environmental History** (ECTS 6), 2st, Do 14-16, HS S 006 Lübken

#### Proseminare

***Beyond the Magnolia Myth: Der Postbellum South von der Rekonstruktion bis zur Bürgerrechtsbewegung*** (ECTS 6), 2st, Fr 10-12, R S 105 Hochgeschwender

**Native American History** (ECTS 6), 2st, Di 10-12, R S 201 Etges

**Advertising in American History** (ECTS 6), 2st, Mo 10-12, R S 201 Teine

**American Presidents** (ECTS 6), 2st, **als Blockseminar:** 3. – 5.6., 18-21; Fr 6.6. 12-16 sowie Sa 7.6., 12-17, jeweils R S 105 Waldschmidt-Nelson

**Arguing the Global War on Terror: Die außenpolitische Debatte in den USA nach 9/11** (ECTS 6), 2st, Fr 12-14, R S 106 Just

**N.N.** (ECTS 6), 2st, Mi 8:30-10, R S 106 N.N.

#### Hauptseminare

<b>"Creating a Nation of Taste: The Visual Arts in Antebellum America</b> (ECTS 9), 2st, Di 12-14, R S 106	Klopfer
<b>Trust No One? Conspiracy Theories in American Political Culture</b> (ECTS 9), 2st, Mi 16-18, R S 106	Hünemörder
<b>Fire in American History</b> (ECTS 9), 2st, Mo 12-14, R S 106	Lübken
<b>Rise to Power: The History of US Foreign Relations</b> (ECTS 9), 2st, Mi 10-12, R S 105	Etges
<u>Oberseminare und Kolloquien</u>	
<b>Wissenschaftliches Kolloquium: Was ist Kulturgeschichte?</b> 2st, Mo 19-20:30, R S 105	Hochgeschwender
<b>Oberseminar für Doktoranden und Magistranden</b> , 1st, Mo 18 s.t.-19, R S 105	Hochgeschwender
<b>Oberseminar für Doktoranden</b> , 1st, als <b>Blockseminar</b> , t.b.a.	Prutsch
<b>Oberseminar für für Magistranden/Doktoranden</b> , 2st, als <b>Blockseminar</b> , Fr 16.5., 12-18, Sa 17.5., 10-18 sowie Sa 14.6., 10-18. Raum wird noch bekannt gegeben.	Lübken
<b>Wissenschaftliches Kolloquium: Umwelt, Kultur und Gesellschaft</b> , 1st, Sa 24.5., 9-20, R S 105	Lübken

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## Magister "Amerikanische Literaturgeschichte"

### Allgemeine Hinweise

#### **Zulassungsvoraussetzungen für Proseminare:**

Anmeldung, C-Test, Grundkurs I oder II

#### **Voraussetzung für Scheinerwerb** (falls vom Dozenten nicht anders angegeben)

Regelmäßige Teilnahme, evtl. Referat oder Kurzarbeit sowie Hausarbeit:

#### **Voraussetzung für Scheinerwerb** (falls vom Dozenten nicht anders angegeben):

Regelmäßige Teilnahme, evtl. Referat oder Kurzarbeit sowie Hausarbeit

### Kursprogramm

#### Vorlesung

<b>America and Its Discontents: Critics, Renegades, Anti-Americans</b> (ECTS 6), 2st, Mi 10-12, HS S 002	Benesch
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#### Proseminare

<b>The Nineteenth Century American Short Story</b> (ECTS 6), 2st, Mo 14-16, R S 201	Flügge
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<b>American Literature, 1945-1965</b> (ECTS 6), 2st, <u>2 Gruppen</u> , Di 14-16, R S 105, sowie Mi 14-16, R S 201	Mohr
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<b>Canadian Literature</b> (ECTS 6), 2st, Di 8:30-10, R S 106	Mohr
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<b>The Historical Novel in America</b> (ECTS 6), 2st, Do 16-18, R S 201	Weinshanker
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<b>"The Hardness of the Machine": The Textual Crisis in the Age of Cybernetics</b> (ECTS 6), 2st, als <b>Blockseminar</b> : Fr. 13.6., 12-18; Sa 14.6., 10-18; Fr 20.6., 12-18; Sa 21.6., 10-18 sowie Fr 27.6., 12-18, jeweils R S 105	Fuchs
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<b>World Wide Walt: Whitman's Global Imagination and Reception</b> (ECTS 6), 2st, Mo 12-14, R S 201	Opitz
<b>Modernist Expatriate Fiction</b> (ECTS 6), 2st, Mi 16-18, R S 105	Söllner
<u>Hauptseminare</u>	
<b>Science/Fiction</b> (ECTS 9), 2st, Do 16-18, R S 105	Benesch
<b>American Television: Epic Modes of Seriality</b> (ECTS 9), 3st, Fr 10-13, R S 201	Decker
<b>America and Its Discontents: Critics, Renegades, Anti-Americans</b> (upper level discussion class, ECTS 9), 2st, Do 12-14, R S 105	Benesch
<b>Neorealist Fiction</b> (ECTS 9), 2st, Mi 12-14, R S 106	Decker
<u>Oberseminare und Kolloquien</u>	
<b>Research Colloquium</b> , 3st, Do 18-21, R S 106	Benesch
<b>Oberseminar/Kolloquium</b> , 2st, Do 14-16, R S 106	Decker

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## Pool/Profilbereich

### Zu WP Am 5

<b>AS: Creating a Nation of Taste: The Visual Arts in Antebellum America</b> (ECTS 9), 2st, Di 12-14, R S 106	Klopfer
<b>AS: Rise to Power: The History of US Foreign Relations</b> (ECTS 9), 2st, Mi 10-12, R S 105	Etges

### Zu WP Am 6

<b>L: American Environmental History</b> (ECTS 6), 2st, Do 14-16, HS S 006	Lübken
<b>FC: "Der Weg ist das Ziel" – Amerikanische Road Movies</b> (ECTS 6), 4st, Di 14-18, R S 201	Prutsch/ Hochgeschwender
<b>FC: "Guerilla Radio": Pop &amp; Politics</b> (ECTS 6) 2st, als <b>Blockseminar</b> : Fr, 11.4., 14-18; Fr 9.5., 14-18 sowie Fr, 23.5., 14-18. Meeting room will be announced via LSF a week before semester starts.	Harju

### Zu WP Am 7

<b>AS: Science/Fiction</b> (ECTS 9), 2st, Do 16-18, R S 105	Benesch
<b>AS: Neorealist Fiction</b> (ECTS 9), 2st, Mi 12-14, R S 106	Decker

### Zu WP Am 8

<b>L: America and Its Discontents: Critics, Renegades, Anti-Americans</b> (ECTS 6), 2st, Mi 10-12, HS S 007	Benesch
<b>FC: American Studies: Concepts and Approaches</b> (ECTS 6), 2st, Do 10-12, R S 106	Decker
<b>FC: The Gossamer Mask and the Shocking Mirror: Post-War American Drama</b> (ECTS 6), 2st, Mo 14-16, R S 105	Weinshanker



## Kursbeschreibungen/Course Descriptions SoSe14

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### Bachelor "Nordamerikastudien"

#### 2. Fachsemester

**P 2 (SP 2):** Dennis Lamb, M.A.: **Academic Writing** (ECTS 3), 2st, 5 Parallelkurse: Mi 16-18, Do 12-14 sowie 14-16, Fr 13-15 u. 15-17, jeweils R S 201

In this course, students are introduced to academic writing skills in English (with special attention to North American usage), including text structure, text outlines, forms of expression and writing style to gain fluency in written English forms.

**P 2 (SQ 1):** Benjamin Rücker, M.A.: **Arbeitstechniken: Wissenschaftliches Recherchieren Philologien** (ECTS 3), 2st, Fr 12-14 (Termine, Räume sowie Details s. LSF)

Finden Sie alles, was Sie brauchen? Einen Zeitschriftenartikel, eine Rezension, eine biographische Angabe? Ohne Bibliographien, Kataloge, Nachschlagewerke und Fachdatenbanken ist vertieftes wissenschaftliches Arbeiten unmöglich: Recherchetechniken sind gleichzeitig Grundlagen der Wissenschaft und Schlüsselqualifikationen für das Berufsleben, die im elektronischen Zeitalter immer wichtiger werden.

Dieser Kurs ermöglicht es Ihnen, Ihre Kenntnisse auf diesem Gebiet wesentlich zu erweitern. Das begleitende Tutorium bietet Ihnen die Möglichkeit, Ihre Fähigkeiten fachnah – anhand praktischer Beispiele – intensiv zu trainieren.

**P 2 (SQ 2):** Gebhard Grelczak, M.A.: **Vorlesung zur "Schlüsselqualifikation IT-Kompetenz"** (ECTS 3), 2 Parallelkurse, jew. 2st, Gruppe 1: Mo 12-14, Gruppe 2: Mo 18-20.

Weitere Informationen zu Inhalt, Veranstaltungsraum etc. bitte in LSF nachschauen.

**P 2 (SQ 2):** Manfred Musch, M.A.: **Webpublikation mit TYPO3** – Übung zur SQ 2 "IT-Kompetenz" (alternativ zur Vorlesung Grelczak) (ECTS 3), 2st, Mo 18-20, R K 13, Schellingstr 3/RG

Weitere Informationen bitte in LSF nachschauen.

**P 2 (SQ 2):** Manfred Musch, M.A.: **Wege zur wissenschaftlichen Publikation: Recherche, Konzeption, Druckvorbereitung** – Übung zur SQ 2 "IT-Kompetenz" (alternativ zur Vorlesung Grelczak) (ECTS 3), 2st, Di 18-20 R K 13, Schellingstr. 3/RG

Weitere Informationen bitte in LSF nachschauen.

**P 3:** Dr. Andreas Etges/Dr. Charlotte Lerg: **Grundkurs II "Einführung in die Amerikanische Kulturgeschichte"** (ECTS 3), 2st, Mo 14-16, HS S 005

Grundkurs II covers American social, political, and cultural history from the 1870s to the present. The historical background knowledge this class provides serves as the foundation for the entire American Cultural History program. The class will meet twice a week for 90-minute lectures, which will expand, enlarge and comment on the information found in the textbook. For each session about one chapter of the textbook must be read and prepared. There will be a final examination. Registration is needed. Textbook: Mary Beth Norton et al. *A People and a Nation: A History of the United States*. 8th edition. Boston: Houghton Mifflin, 2008.

**P 3:** Dr. Andreas Etges/Dr. Charlotte Lerg: **Übung zum Grundkurs II Kulturgeschichte** (ECTS 3), 2st, 4 Parallelkurse: Di 8:30-10 (R S 201 + S 105) sowie Mi 8:30-10 (R S 201 + S 105)

The "Übung" is a mandatory part of "Grundkurs II: Einführung in die Amerikanische Kulturgeschichte." The focus is on analyzing key primary documents (texts, images, film and sound clips) for each lecture. This deepens the knowledge of the topics covered and is at the same time an important preparation for the final exam.

**P 3:** Dr. Anna Flügge: **Grundkurs II "Einführung in die Amerikanische Literaturgeschichte"** (ECTS 3), 2st, Di 8:30-10, HS S 004

Die Grundkurs-Vorlesung bietet einen Überblick über die wichtigsten Formen, Themen und Tendenzen in der amerikanischen Literatur von den Anfängen bis zur Gegenwart. Der Grundkurs II ist obligatorisch für den B.A.-Studiengang "Nordamerikastudien". Literatur (zur Einführung empfohlen): Hubert Zapf, Hg. *Amerikanische Literaturgeschichte*. Stuttgart: Metzler, 2004.

**P 3: Anita Vrzina, M.A./N.N.: Übung zum Grundkurs II Literaturgeschichte** (ECTS 3), 5 Parallelkurse, jew. 2st: Di 12-14 (R S 201 + S 105); Mi 12-14 (R S 201 u. S 105) sowie Do 10-12 (R S 201)

Diese Übung vertieft und erweitert den Stoff der Grundkurs II-Vorlesung in kleineren Gruppen und anhand weiterführender Beispiele. Sie ist obligatorisch für den B.A.-Studiengang "Nordamerikastudien" und kann nur in Verbindung mit der Grundkurs II-Vorlesung ("Einführung in die Amerikanische Literaturgeschichte") belegt werden.

#### 4. Fachsemester

##### Seminare für Modul P 4 (Literaturgeschichte)

Dr. Anna Flügge: The Nineteenth Century American Short Story (ECTS 6), 2st, Mo 14-16, R S 201

The focus of this course will be on the beginnings and development of the American short story in the nineteenth century, starting with Irving's "Rip Van Winkle" and "The Legend of Sleepy Hollow" (1820), which are generally seen as the first American short stories. We will read a wide variety of short stories by writers of Romanticism, such as Poe, Hawthorne and Melville, and then read selected short stories of the late nineteenth century (by Gilman, Chopin, James, and others).

Dr. Amy Mohr: American Literature, 1945-1965 (ECTS 6), 2st, 2 Gruppen. Gruppe 1: Di 14-16, R S 105; Gruppe 2: Mi 14-16, R S 201

In this course, we will study literature from the post-WWII years to the present. This course will consider the tensions between the individual and society in selections prior to and including the Civil Rights Movement. Along with selections from *The Heath Anthology of American Literature*, works include Richard Wright, *Black Boy* (1945); Tennessee Williams, *A Streetcar Named Desire* (1947); JD Salinger, *The Catcher in the Rye* (1951); Harper Lee, *To Kill A Mockingbird* (1960).

Dr. Amy Mohr: Canadian Literature (ECTS 6), 2st, Di 8:30-10, R S 106

This course is an introduction to Canadian literature, including Nobel Prize winner Alice Munro's short story collection *Dear Life*; Willa Cather's novel *Shadows on the Rock*, set in seventeenth-century Quebec; Thomas King's *Green Grass, Running Water*, set in the Blackfoot community of Alberta, Canada; Margaret Atwood's *Cat's Eye*, which takes place in Toronto, Ontario, and Yann Martel's novel *Life of Pi* along with the Academy-Award winning film adaptation. The course will include references to journals and online sites dedicated to the study of Canadian literature, extending the perspective of North American Studies across the northern border.

Burt Weinshanker, M.A.: The Historical Novel in America (ECTS 6), 2st, Do 16-18, R S 201

Why do writers of historical fiction choose to revisit the past? Is the intention to make history more accessible? Or might the historical past be used as a mirror to reflect, and shed light on, the present? Does such a perspective confirm specific versions of the past, or tend to correct, or subvert them? What is history, anyway? and who gets to write it? In the course of the semester we'll examine some of these questions within the framework of an American historical novel, and try to trace the radical shift in perspectives – in national, race, and gender identity, in ideology, and in epistemological questions regarding the possibilities and limits of narrative itself – from the early 19<sup>th</sup> century to (more or less) the present. Proposed reading: James Fenimore Cooper, *The Last of the Mohicans*; Mark Twain, *Adventures of Huckleberry Finn*; William Faulkner, *Absalom, Absalom!*; Thomas Berger, *Little Big Man*; Toni Morrison, *Beloved*; (And, if time permits: Cormac McCarthy, *Blood Meridian*).

Louisa Söllner, M.A.: Modernist Expatriate Fiction (ECTS 6), 2st, Mi 16-18, R S 105

"The association of modernism with expatriation and exile is venerable up the point of being a cliché" (Daniel Katz). This course looks beyond the cliché and explores the literary production of American modernist writers who worked in Paris. We will discuss the particular aesthetics of these texts in conjunction with aspects of displacement and artistic productivity. Texts include: Ernest Hemingway *The Sun Also Rises* (1926); Gertrude Stein *The Autobiography of Alice B. Toklas* (1933); Djuna Barnes *Nightwood* (1936); James Baldwin *Giovanni's Room* (1956).

Felix Fuchs, M.A.: "The Hardness of the Machine": The Textual Crisis in the Age of Cybernetics (ECTS 6), 2st, **als Blockseminar**. Fr 13.6., 12-18; Sa 14.6., 10-18; Fr 20.6., 12-18; Sa 21.6., 10-18 sowie Fr 27.6., 12-18, jeweils R S 105

This blockseminar is concerned with the ambivalent relationship of text and technology in post-war literature. We will look at authors who approach the topic from various angles, analyzing, attacking or simply discussing technology's detrimental and beneficial effects. The course focuses on both the fears and anxieties expressed in postmodern fictions and on their self-conscious metatextuality. Texts include excerpts from William S. Burroughs's *Nova Trilogy*; Thomas Pynchon, *The Crying of Lot 49*; Kurt Vonnegut, *Cat's Cradle*; excerpts from Richard Powers, *Galatea 2.2*; William Gaddis, *Agapē Agape*.

Thoren Opitz, M.A.: **World Wide Walt: Whitman's Global Imagination and Reception** (ECTS 6), 2st, Mo 12-14, R S 201

In this class we will take a closer look at those poems and prose passages of the US national poet that literally address the whole world. Whitman brought American concepts of democracy and individuality to an international audience responding eagerly to the message they found in his self-made book *Leaves of Grass*. Reading his texts alongside critical essays that investigate Whitman's marketing and colonialism will allow us to question what made his global imagination possible and successful. How the import-export business of New York influenced his work, how German, Portugese and Mexican poets answered his salutation and how today rappers and musicians continue to celebrate themselves while spreading American popular poetry around the globe, are the topics this course analyzes by tracing Walt's global legacy.

#### Seminare für Modul P 5 (Kulturgeschichte)

Prof. Dr. Michael Hochgeschwender: **Beyond the Magnolia Myth: Der Postbellum South von der Rekonstruktion bis zur Bürgerrechtsbewegung** (ECTS 6), 2st, Fr 10-12, R S 105

1865 lag der ehemals konföderierte Süden militärisch besiegt, gesellschaftlich und ökonomisch zerrüttet am Boden. Weder Republikaner noch Demokraten hatten eine Vorstellung, wie genau es dort weitergehen sollte, was vor allem mit den befreiten Sklaven und der agrarischen Wirtschaftsordnung zu geschehen hatte. Für Jahrzehnte sollte der Süden das Armenhaus der Union bleiben; eine Gesellschaft geprägt von Armut, Haß, Gewalt und Intoleranz.

Dr. Andreas Etges: **Native American History** (ECTS 6), 2st, Di 10-12, R S 201

In 1965 the British historian Hugh Trevor-Roper wrote: "Perhaps in the future, there will be some African history to teach. But at present there is none, or very little: there is only the history of Europeans in Africa. The rest is largely darkness, like the history of pre-European, pre-Columbian America. And darkness is not a subject for history." Trevor-Roper's statement is a reflection of a wide-spread ignorance that lasted much longer than the 1960s. And while much remains to be done, an enormous amount of scholarship has been produced in the past few decades. This seminar will attempt to provide both a survey and an in-depth look at Native American history and culture in North America from pre-contact times to the present. At the same time it will show how the history of American Indians is intimately intertwined with the histories of various European colonial empires, the United States, and Canada.

Dr. Sonja Teine: **Advertising in American History** (ECTS 6), 2st, Mo 10-12, R S 201

This seminar will examine the history of advertising in America reaching back to colonial times and examine the development of advertising techniques up until today's viral marketing. We will look at local print advertising, mass communication via newspaper, radio broadcasting, TV ads, via Internet and Email and explore the emergence of brands, the birth of slogans, the establishment of a brand, and the origins of the consumer culture. We will also explore the historical background of the society that produced these adverts. Not only will we critically analyze various advertisements and video clips but also look at the different perspectives of advertising agents and professionals and also examine the consumer's reception, resistance, amusement and annoyance by it.

PD Dr. Britta Waldschmidt-Nelson: **American Presidents** (ECTS 6), 2st, **Blockseminar:** 3.-5.6., 18-21; Fr 6.6., 12-16 sowie Sa 7.6., 12-17, jeweils R S 105. Vorbesprechung: Mi 30.4., 18-20, R S 105

The President of the United States of America is often called "the most powerful man in the world", which might be one of the reasons why no other elected politician fascinates people around the world as much and why no other head of state is given more media attention as the man residing in the White House. Based on a variety of sources this course will offer a survey of the lives, accomplishments, failures and legacies of US Presidents from George Washington to Barack Obama, while at the same time providing participants with the opportunity to practice and improve their research, writing, and presentation skills. Introductory Literature: Christof Mauch, ed., *Die amerikanischen Präsidenten* (2013); Jeff Smith, *The Presidents We Imagine: Two Centuries of White House Fictions on the Page, on the Stage, Onscreen, and Online* (2009); Helmut Balzert, Christian Schäfer et. al., eds., *Wissenschaftliches Arbeiten: Wissenschaft, Quellen, Artefakte, Organisation, Präsentation* (2008).

Peter Just, M.A.: **Arguing the Global War on Terror: Die außenpolitische Debatte in den USA nach 9/11** (ECTS 6), 2st, Fr 12-14, R S 106

In diesem Seminar soll sowohl die öffentliche Diskussion nach den Terroranschlägen des 11. September 2001 als auch die internen Debatten der Bush-Administration näher untersucht werden. Dabei wird nicht nur die politische Ideengeschichte von Bedeutung sein: Auch die praktische Umsetzung im Kampf gegen Al Qaeda soll analysiert werden.

#### Vorlesung und Übungen zu WP 1 und WP 3 (Literaturgeschichte)

Prof. Dr. Klaus Benesch: **Vorlesung "America and Its Discontents: Critics, Renegades, Anti-Americans"** (ECTS 3), 2st, Mi 10-12, HS S 002

This class traces the history and tradition of a radical critique of American society, both from within and without of the US. From the 18th through 21st century critics of American politics, lifestyles, and the nation's excessive materialism and religious orientation abound. Frequently setting the stage for a more far-reaching critique of modern society, these critics conjoined in making America at once the laboratory and nemesis of modernity at large. In each session I will discuss individual representatives of this critical tradition – from the 'degeneracy thesis' to Henry David Thoreau and David Walker, and from Ferdinand Kürnberger to Amiri Baraka and Noam Chomsky. Surveying the stark ideological differences and specific expressive forms that mark the rhetoric of discontentment with America, the mission of this class is to remind us that the ongoing critique of America may well be, after all, as American as apple pie.

Dennis Lamb, M.A.: **Conversation Skills** – SP 3 (ECTS 3), 2st, Do 8:30-10, R S 105

In this course, students study a broad range of cultural phenomena in North America, all of which can be drawn upon for complex discussions and writing topics. Moreover, students gain improved written and oral English skills.

#### Vorlesung und Übungen zu WP 2 und WP 4 (Kulturgeschichte)

PD Dr. Uwe Lübken: **Vorlesung: "American Environmental History"** (ECTS 3), 2st, Do 14-16, HS S 006

This lecture gives an introduction to the most important developments, events, and debates in the quickly growing field of American environmental history. It explores "classical" environmental topics such as the pollution of air, water, and the soil; the idea of wilderness; irrigation and transformation of the American West; and the creation of national parks like Yellowstone. It also highlights more recent scholarship on issues such as environmental justice and the history of natural catastrophes. In general, the focus is on the relationship between nature and society and its changes over time. Lit.: Ted Steinberg, *Down to Earth: Nature's Role in American History* (2012); Mark Fiege, *The Republic of Nature: An Environmental History of the United States* (2012).

Prof. Dr. Ursula Prutsch: **Franklin D. Roosevelt's New Deal (1933-1942)** (Q&K1, ECTS 3), 2st, Mo 10-12, R S 105

Der von Präsident Franklin D. Roosevelt zur Bekämpfung der Wirtschaftskrise eingeleitete „New Deal“ hatte nicht nur wirtschaftliche sondern auch wegweisende kulturpolitische Dimensionen. Zunächst werden die politischen und ökonomischen Strategien des New Deal erarbeitet. Darauf aufbauend liegt der Fokus der Übung auf der Analyse der zahlreichen Kultur- und Kunstprojekte in den Bereichen Literatur, Geschichte des "common man", Bildende Kunst, Fotografie, Musik, Dokumentar- und Spielfilm.

Dr. Charlotte Lerg: **Biographies of the Early Republic** (Q & K 1, ECTS 3), 2st, Mi 14-16, R S 106

The course will explore how the history of the Early Republic can be understood through biographical sources. In the years between independence and the coming of the Civil War, Americans were striving for a distinctive national identity; within this context they constructed their own selves and the images of their heroes somewhere between fact and fiction.

Dr. Andreas Etges: **Hollywood as Historian – American History on Film** (Q & K 1, ECTS 3), 4st, Mo 16-20, R S 201

This seminar focuses on the relationship of film and American history, starting with D.F. Griffith's "Birth of a Nation" of 1915. Hollywood films dealing with historical topics and events, especially wars, have been popular for a long time and PBS has shown a number of very successful documentaries. The seminar will discuss the power and limits of telling "history" in movies. Are films which show or recreate historical events most of all reflections or mirrors of their times? Can they then be "read" as historical "sources"? Or, by creating powerful images and interpretations, do films in turn become influential in their own way and become a major part of "memory production"? Oliver Stone's "JFK" was probably more influential than scores of history books. And how would American society remember the Vietnam War without some of the important movies about the war?

## **6. Fachsemester**

### Zu P 7

Benesch/Decker/Flügge/Mohr/Weinshanker: **Independent Study-Begleitübungen** (Literaturgeschichte, ECTS 6), als individuelle Sprechstunde bei den einzelnen Dozenten.

Lübken/Hochgeschwender/Prutsch/Etges/Lerg/Klopfer: **Independent Study-Begleitübungen** (Kulturgeschichte, ECTS 6), als individuelle Sprechstunde bei den einzelnen Dozenten.

Sebastian Huber, M.A.: **Bleeding Edge: American Fictions after 2000** (SQ 4 Literaturgeschichte, ECTS 3), 2st, Di 16-18, R S 105

This class provides an overview of the contemporary American fictional landscape. By taking at its starting point the symbolic year of 2000 that marks the epitome of America's fear of the end, the seminar looks at the last one and a half decade of American literary production in order to track the legacy of postmodernism in contemporary fictions, while also inspecting new trajectories. Among the books to be read are Mark Z. Danielewski's *Only Revolutions* (2006), Jess

Walter's *The Zero* (2006), Thomas Pynchon's *Bleeding Edge* (2013), Paul Beatty's *Slumberland* (2008), Art Spiegelman's *In the Shadow of No Towers* (2004), as well as short stories by Dave Eggers, Paolo Bacigalupi, and others.

Dr. Charlotte Lerg: **Campus Culture** (SQ 4 Kulturgeschichte, ECTS 3), 2st, als **Blockseminar**: Fr 11.4., 14-18; Sa 28.6. sowie So, 29.6., 10-18, jeweils R S 105

American colleges and universities generate a strong feeling of loyalty and identity among their students and alumni. Key to this process are the much romanticized 'undergraduate experience' and a very peculiar 'campus culture'. They are both particular to each institution and yet highly formalized. Architecture and ceremony are as much a part of this as habitus and tradition. How can we understand this phenomenon from a historical, a sociological, and a cultural point of view?

Kent Hufford, M.A.: **Consuming Digital History** (SQ 4 Kulturgeschichte, ECTS 3), 2st, Do 10-12, R S 105

Using Michael Oakeshott's dichotomy of an historical and a practical past, this course examines how the former has resulted in what Martin Davies has called the "redundancy of history", meaning that the academic subject "projects the aura of a finished world". A key competency in such a fully historicized world is recognizing how History is continually conceived and perceived in the heads of historians and a larger public. In this praxis-oriented course we'll be mining both digital and conventional (hi)stories in search of representations that are currently changing the way the past is made and consumed.

#### Zu WP 5 (Literaturgeschichte)

Dr. Amy Mohr: **B.A.-Kolloquium** (ECTS 6), 3st, **Blocksitungen**: Mo 17.3., Mo 24.3. sowie Mo 31.3., jew. 13-17, R S 106. Die weiteren Termine werden in der 1. Sitzung abgesprochen. Dieses Kolloquium steht allen Studierenden offen, deren B.A.-Arbeit von einem Prüfer/einer Prüferin der Literaturgeschichte betreut wird!

Dennis Lamb, M.A.: **Conversation II** (SP 5, ECTS 3), 2st, Mi 14-16, R 105

In this course, students study complex presentation skills for various topics and aspects of North American culture and improve their English presentation and discussion skills on current topics.

#### Zu WP 6 (Kulturgeschichte)

Prof. Dr. Michael Hochgeschwender: **Bachelor/Master-Kolloquium** (ECTS 6), 2st, Mo 12 s.t.-13 + Blocksitzung, R S 105

Prof. Dr. Ursula Prutsch: **Bachelor/Master-Kolloquium** (ECTS 6), 2st, Mo 16-18, R S 105

Dr. Charlotte Lerg: **Bachelor/Master-Kolloquium** (ECTS 6), 2st, Di 10-12, R S 106

Dr. Andreas Etges: **Bachelor/Master-Kolloquium** (ECTS 6), 2st, Mi 13-14 + als Blockseminar, R S 110

Dr. Andreas Etges: **The Vietnam War** (Q & K 3, ECTS 3), 2st, Di 14-16, R S 106

This course will give an introduction into working with primary sources focusing on the Vietnam War, especially its political and military history, from both the American and the Vietnamese perspective. You will have to buy Michael Hunt (ed.), *A Vietnam War Reader: American and Vietnamese Perspectives*, London 2010 (ca. 13 Euros).

Prof. Dr. Ursula Prutsch: **US-Amerikanische Geheimdienste** (Q&K 3, ECTS 3), 2st, Do 8:30-10, R S 106

Die Arbeit von US-Geheimdiensten fasziniert und schockiert seit vielen Jahrzehnten Teile der heimischen und internationalen Öffentlichkeit, zumal Hollywood und zahlreiche Romane zu Dämonisierung vs. Verklärung, insgesamt zur Mythisierung, beitragen. Die Übung nimmt Geheimdienstarbeit (OSS u. CIA, FBI, NSA, DIA) zwischen 1942 und 1989 in den Blick und analysiert sie anhand ausgewählter Beispiele und Primärquellen (Autobios, Memos, Briefe etc.) in Europa, Lateinamerika, im Nahen Osten und in Asien.

Prof. Dr. Michael Hochgeschwender/Prof. Dr. Thomas Etzemüller (Q&K 3, ECTS 3), 2st, Mi 10-12, R S 201

Kursbeschreibung folgt!

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### **Master "American History, Culture and Society"**

(AS = Advanced Seminar; FC = Foundation Course; L = Lecture; ISP = Independent Study Project)

## Zu WP 5 (History and Politics 3)

**L:** PD Dr. Uwe Lübken: **"American Environmental History"** (ECTS 6), 2st, Do 14-16, HS S 006

This lecture gives an introduction to the most important developments, events, and debates in the quickly growing field of American environmental history. It explores "classical" environmental topics such as the pollution of air, water, and the soil; the idea of wilderness; irrigation and transformation of the American West; and the creation of national parks like Yellowstone. It also highlights more recent scholarship on issues such as environmental justice and the history of natural catastrophes. In general, the focus is on the relationship between nature and society and its changes over time. Lit.: Ted Steinberg, *Down to Earth: Nature's Role in American History* (2012); Mark Fiege, *The Republic of Nature: An Environmental History of the United States* (2012).

**AS:** Dr. Nadine Klopfer: **Creating a Nation of Taste: The Visual Arts in Antebellum America** (ECTS 9), 2st, Di 12-14, R S 106

What was the 'state of the arts' in the US between the American Revolution and the Civil War? What kind of pictures did Americans buy, collect, sell, reproduce, exhibit, praise or dislike? Were the arts supposed to uplift or entertain, to reflect democracy or create social distinctions, to imitate European cultures or to establish a sense of 'Americanness'? And what does this tell us about the formation of taste? The course will focus on the early American art market, on collectors, dealers and exhibition venues, on patronage and painters in order to grasp the controversial place of the visual arts in the quest for a distinctly American culture and its role in the emergence of the concepts of 'high' and 'low' culture.

**AS:** Dr. Markus Hünemörder: **Trust No One? Conspiracy Theories in American Political Culture** (ECTS 9), 2st, Mi 16-18, R S 106

Conspiracy theories abound in the United States and elsewhere, just think of the JFK assassination and the so-called 9/11 truth movement. Given the near-ubiquity of this phenomenon, important questions emerge. Why is it that conspiracy theories play such a prominent role in American political culture? Why do conspiracy theories come into being, and why do they gain so much traction in some cases? Are conspiracy theories dangerous to democracy? Is there something specifically American about conspiracy theories? And why do conspiracy theories pervade not only political culture, but popular culture, as well? This seminar will address these and other questions. Preliminary Reading: Hofstadter, Richard. *The Paranoid Style in American Politics*. New York: Knopf, 1965.

**FC:** Dr. Bärbel Harju: **"Guerilla Radio": Pop & Politics** (ECTS 6), 2st, als **Blockseminar:** Fr 11.4., 14-18; Fr 9.5., 14-18 sowie Fr 23.5., 14-18. Meeting room will be announced via LSF a week before semester starts.

How are political protest and propaganda voiced in pop music and to what extent can pop music become an agent of change? This foundation course will explore the connection between popular music and politics in U.S. history from the 1960s until today. We will track political expression in folk and protest music, rock and pop, country and hip hop and examine the political voice of artists like Bob Dylan, Public Enemy, Bikini Kill, Dixie Chicks and Rage Against The Machine. Instead of a research paper, participants will be required to produce radio segments on their findings that will be broadcast on Munich's radio station M94.5. Vanessa Patrick will guide participants through production methods and give an introduction to broadcast journalism.

There will be an introductory meeting at the radio station on Friday, April 11th, 2 pm - 6 pm and block sessions on Friday May 23 (2 pm - 6 pm) and Saturday May 24 (10 am - 4 pm). More sessions will be scheduled.

**ISP:** Hochgeschwender/Harju: by appointment (ECTS 6)

## Zu WP 6 (Culture, Media and Society 3)

**L:** Prof. Dr. Klaus Benesch: **"America and Its Discontents: Critics, Renegades, Anti-Americans"** (ECTS 6), 2st, Mi 10-12, HS S 002

This class traces the history and tradition of a radical critique of American society, both from within and without of the US. From the 18th through 21st century critics of American politics, lifestyles, and the nation's excessive materialism and religious orientation abound. Frequently setting the stage for a more far-reaching critique of modern society, these critics conjoined in making America at once the laboratory and nemesis of modernity at large. In each session I will discuss individual representatives of this critical tradition – from the 'degeneracy thesis' to Henry David Thoreau and David Walker, and from Ferdinand Kürnberger to Amiri Baraka and Noam Chomsky. Surveying the stark ideological differences and specific expressive forms that mark the rhetoric of discontentment with America, the mission of this class is to remind us that the ongoing critique of America may well be, after all, as American as apple pie.

**AS:** Prof. Dr. Klaus Benesch: **Science/Fiction** (ECTS 9), 2st, Do 16-18, R S 105

The sciences and the humanities are often described as two mutually exclusive forms of inquiry: if we associate the former with a search for truth and the analysis of the 'real', the humanities are seen by many as interested (at best) in lofty ideas, aesthetics and morality, and (at worst) in ideology and the representation of unrestrained subjectivity. What is more, academic professionals in both camps appear to be equally divided by "a gulf of mutual incomprehension—

sometimes hostility and dislike—but most of all lack of understanding" (C.P. Snow). At many institutions of higher learning, this alleged opposition between the sciences and the humanities triggered a fierce battle for resources and funding that cultural critic Andrew Ross has called the *Science Wars* (1997).

The class will trace the history and ideological fault lines of this dispute; we'll discuss landmark texts by representatives of both fields and we'll look at how American novels repeatedly engaged the complex relationship between humanist and scientific paradigms.

**AS:** Prof. Dr. Christof Decker: **American Television: Epic Modes of Seriality** (ECTS 9), 3st, Fr 10-13, R S 201

While it used to be seen as a cultural 'wasteland' for many decades, American television has been discussed in the last fifteen years as a creative force in the realm of audiovisual storytelling. The gradual evolution of epic serial forms made it possible to develop more complex stories, and the creative freedom of cable channels helped to attract talented writers and directors. This seminar discusses, on the one hand, the discourse on the new 'quality' of television and, on the other, examines two examples of drama series in depth, *The Wire* (2002-2008) and *24* (2001-2010). Requirements for Credit Points: regular and active participation, oral presentation, paper.

**FC:** Prof. Dr. Christof Decker: **American Studies: Concepts and Approaches** (ECTS 6), 2st, Do 10-12, R S 106

As an academic field, the topic of American Studies has a relatively short history. It emerged in the 1950s bringing together scholars from the fields of history and literature to investigate questions of American civilization. As it developed, the concepts and theories informing American Studies were hotly debated, and they changed substantially over time. The course will examine some of the key concepts – among them the myth and symbol school, race and gender, multiculturalism, transnationalism – and discuss how they can be drawn upon for productive readings of literature and culture. Requirements for Credit Points: regular and active participation, oral presentation, written assignments.

**ISP:** Benesch/Decker/Flügge/Mohr/Weinshanker (ECTS 6) – by appointment –

Zu WP 7 (History and Politics 4)

**L:** PD Dr. Uwe Lübken: **"American Environmental History"** (ECTS 6), 2st, Do 14-16, HS S 006

See WP 5

**AS:** PD Dr. Uwe Lübken: **Fire in American History** (ECTS 9), 2st, Mo 12-14, R S 106

Fire has been an influential force in American history. It has been used by indigenous societies for hunting purposes and to clear land of forest cover. It has devastated big cities such as Chicago, Baltimore, and San Francisco. It has been used as a tool to wage war and has been employed as a "weapon of the weak," for instance by arson. The threat of fire has triggered huge and expensive systems of adaptation like insurance schemes and professional fire departments. Recently, as the amount of fires at the wildland urban-interface continues to increase, it has been rediscovered as a force to reckon with. Lit.: Stephen Pyne, *Fire in America: A Cultural History of Wildland and Rural Fire* (1997); *Flammable Cities: Urban Conflagration and the Making of the Modern World*, ed. by Greg Bankoff, Uwe Lübken, and Jordan Sand (2012).

**AS:** Dr. Andreas Etges: **Rise to Power: The History of US Foreign Relations** (ECTS 9), 2st, Mi 10-12, R S 105

For much of its history, the United States focused on internal developments and expansion on the North American continent. That began to change in major ways around 1900 when the US became one of the big powers. It played a major role ending World War I, but then in many ways turned inward again. With and after World War II, the United States became the leading international power, politically, militarily, economically and ideologically. And to some degree, Henry Luce's vision of an "American Century" became true. After the end of the Cold War the United States seemed to be the only remaining superpower. In 1999, French foreign minister Hubert Védrine even spoke of a "hyperpower." Today, America's global hegemony seems to be coming to an end. This seminar will cover American foreign relations since around 1900: the main debates, ideas, and ideologies, developments, events and crises. Major emphasis will be put on working with primary documents.

**FC:** PD Dr. Uwe Lübken: **Cultures of Mobility** (ECTS 6), 2st, Di 10-12, R S 105

This seminar explores the importance of mobility in American history. It will look at how Americans have moved around on foot, on horseback, on rail, and in the car; how and why they have used rivers and built roads; and how these movements have transformed landscapes. The importance of infrastructures, places, and "non-places" such as airports will be highlighted, as well as the role of accidents and other "ends of mobility." Mobility, here, is understood broadly and encompasses not just transportation and tourism but also migration and the transmission of information. Lit.: John Urry, *Mobilities* (2007); *The World beyond the Windshield, Roads and Landscapes in the United States and Europe*, ed. by Christof Mauch and Thomas Zeller (2008); *Rivers in History: Perspectives on Waterways in Europe and North America*, ed. by C. Mauch and T. Zeller (2008).

**FC: "Der Weg ist das Ziel" – Amerikanische Road Movies** (ECTS 6), 4st, Di 14-18, R S 201

Jack Kerouacs Roman "On the Road" prägte die Beat Generation und beeinflusste Hollywood. Road Movies sind seit den 1960ern ein beliebtes Genre im US-Kino. Die Er-Fahrungen auf Landstraßen, Highways und Geleisen bedeuten vieles: Flucht wegen begangener Verbrechen oder vor starren Konventionen, die Suche nach Freiheit und Selbstbestimmung. Mit Hilfe von kulturhistorischen und filmanalytischen Ansätzen werden Bonnie and Clyde, Easy Rider, Sugarland, Thelma + Louise u.v.a.m. analysiert.

**ISP: see WP 5**

Zu WP 8 (Culture, Media and Society 4)

**L: Prof. Dr. Klaus Benesch: "America and Its Discontents: Critics, Renegades, Anti-Americans"** (ECTS 6), 2st, Mi 10-12, HS S 007

- Description see WP 6

**AS: Prof. Dr. Klaus Benesch: America and Its Discontents: Critics, Renegades, Anti-Americans** (upper level discussion class, ECTS 9), 2st, Do 12-14, R S 105

This class is designed to provide guided reading of the material presented in the lecture class. As a discussion class for advanced students, it is open to both MA and 'Magister' students (the latter need to have passed the "Zwischenprüfung").

**AS: Prof. Dr. Christof Decker: Neorealist Fiction** (ECTS 9), 2st, Mi 12-14, R S 106

Although different styles of writing in a realist tradition persisted even in the heyday of postmodernism, the 1970s saw an emerging form called „neorealist fiction“, or „new realism“. In many respects it appeared to be a return to the classic period of literary realism, yet at the same time certain aspects of postmodernism noticeable in the material – e.g. the crisis of representation and referentiality – indicated that a new form of realism was indeed developing. The seminar will focus on short prose fiction by Ann Beattie, Raymond Carver, Richard Ford, and Mary Robison and contrast it with earlier as well as parallel traditions of writing by T. C. Boyle, Paula Fox, John Updike, Alice Walker, and Richard Yates (check further details via LSF in late March). Requirements for Credit Points: regular and active participation, oral presentation, paper.

**FC: Burt Weinshanker, M.A.: The Gossamer Mask and the Shocking Mirror: Post-War American Drama** (ECTS 6), 2st, Mo 14-16, R S 105

Following the premiere of *Death of a Salesman* in 1949, Arthur Miller wrote about how shocked and troubled he was when he saw "the devastating force" with which the play struck its audiences. In fact, American plays written in the late 40s, 50s and 60s – a period corresponding to America's vastly expanded role in the world theatre, the new chill of the Cold War, economic boom years at home followed by the beginnings of large-scale social upheaval in the 60s – seemed to strike nerves in the national psyche like seldom before, or after. In the course of the semester we'll look at some of these iconic plays and try to situate them within a changing social landscape. Close readings of the plays and discussions based on various critical interpretations will form the basis for what will hopefully be many an astounding insight! Proposed Reading (up for discussion): Tennessee Williams, *The Glass Menagerie*, *A Streetcar Named Desire*, *Suddenly Last Summer*; Arthur Miller, *Death of a Salesman*, *The Crucible*; Edward Albee, *The Zoo Story*, *Who's Afraid of Virginia Woolf?*

**FC: Dr. Amy Mohr: Regionalist Fiction** (ECTS 6), 2st, Mo 10-12, R S 106

This course focuses on regionalist literature published in the late nineteenth through the first half of the twentieth century. These works include both a strong sense of place as well as social commentary on gender and racial injustice. Many of these works, published by women writers, reflect women's increasing influence in artistic, social, and political spheres. Critical perspectives will be available through the LMU-Teams website. Texts may include: Sarah Orne Jewett, "The White Heron," Willa Cather *O Pioneers!*, William Faulkner, "The Bear," and "Barn Burning," Flannery O'Connor's "A Good Man is Hard to Find" as well as a selection of works related to New Orleans: Kate Chopin's *The Awakening*, "The Storm," Grace King's *Balcony Stories*, and Alice Dunbar-Nelson's "The Praline Woman" and "Stones of the Village."

**ISP: Benesch/Decker/Flügge/Mohr/Weinshanker** (ECTS 6) - by appointment –

Zu P 1 (Abschlussmodul)

**Prof. Dr. Christof Decker: Colloquium für Masterstudierende** (Literaturgeschichte – ECTS 3), 2st, Do 14-16, R S 106

Students who are writing their master's thesis with someone located in the section of North American Literature need to attend this class. They will present their individual projects and we will discuss questions of theory, methodology,



and the craft of research. A meeting in preparation of these presentations will take place on March 26 at 11:00 in room 211.

Prof. Dr. Michael Hochgeschwender: **Colloquium für Masterstudierende** (Kulturgeschichte – ECTS 3), 2st, Mo 12 s.t.-13 + **Blocksitzung**, R S 105

Prof. Dr. Ursula Prutsch: **Colloquium für Masterstudierende** (Kulturgeschichte – ECTS 3), 2st, Mo 16-18, R S 105

Dr. Charlotte Lerg: **Colloquium für Masterstudierende** (Kulturgeschichte – ECTS 3), 2st, Di 10-12, R S 106

Dr. Andreas Etges: **Colloquium für Masterstudierende** (Kulturgeschichte – ECTS 3), 2st, Mi 13-14 + **Blocksitzung**, R S 110

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## Magister "Amerikanische Kulturgeschichte"

### Vorlesung

PD Dr. Uwe Lübken: **"American Environmental History"** (ECTS 6), 2st, Do 14-16, HS S 006

This lecture gives an introduction to the most important developments, events, and debates in the quickly growing field of American environmental history. It explores "classical" environmental topics such as the pollution of air, water, and the soil; the idea of wilderness; irrigation and transformation of the American West; and the creation of national parks like Yellowstone. It also highlights more recent scholarship on issues such as environmental justice and the history of natural catastrophes. In general, the focus is on the relationship between nature and society and its changes over time. Lit.: Ted Steinberg, *Down to Earth: Nature's Role in American History* (2012); Mark Fiege, *The Republic of Nature: An Environmental History of the United States* (2012).

### Proseminare

Prof. Dr. Michael Hochgeschwender: ***Beyond the Magnolia Myth: Der Postbellum South von der Rekonstruktion bis zur Bürgerrechtsbewegung*** (ECTS 6), 2st, Fr 10-12, R S 105

1865 lag der ehemals konföderierte Süden militärisch besiegt, gesellschaftlich und ökonomisch zerrüttet am Boden. Weder Republikaner noch Demokraten hatten eine Vorstellung, wie genau es dort weitergehen sollte, was vor allem mit den befreiten Sklaven und der agrarischen Wirtschaftsordnung zu geschehen hatte. Für Jahrzehnte sollte der Süden das Armenhaus der Union bleiben; eine Gesellschaft geprägt von Armut, Haß, Gewalt und Intoleranz.

Dr. Andreas Etges: **Native American History** (ECTS 6), 2st, Di 10-12, R S 201

In 1965 the British historian Hugh Trevor-Roper wrote: "Perhaps in the future, there will be some African history to teach. But at present there is none, or very little: there is only the history of Europeans in Africa. The rest is largely darkness, like the history of pre-European, pre-Columbian America. And darkness is not a subject for history." Trevor-Roper's statement is a reflection of a wide-spread ignorance that lasted much longer than the 1960s. And while much remains to be done, an enormous amount of scholarship has been produced in the past few decades. This seminar will attempt to provide both a survey and an in-depth look at Native American history and culture in North America from pre-contact times to the present. At the same time it will show how the history of American Indians is intimately intertwined with the histories of various European colonial empires, the United States, and Canada.

Dr. Sonja Teine: **Advertising in American History** (ECTS 6), 2st, Mo 10-12, R S 201

This seminar will examine the history of advertising in America reaching back to colonial times and examine the development of advertising techniques up until today's viral marketing. We will look at local print advertising, mass communication via newspaper, radio broadcasting, TV ads, via Internet and Email and explore the emergence of brands, the birth of slogans establishment of a brand, and the origins of the consumer culture. We will also explore the historical background of the society that produced these adverts. Not only will we critically analyze various advertisements and video clips but also look at the different perspectives of advertising agents and professionals and also examine the consumer's reception, resistance, amusement and annoyance by it.

PD Dr. Britta Waldschmidt-Nelson: **American Presidents** (ECTS 6), 2st, **Blockseminar**: 3.-5.6., 18-21; Fr 6.6., 12-16 sowie Sa 7.6., 12-17, jeweils R S 105. Vorbereitungsbesprechung: Mi 30.4., 18-20, R S 105

The President of the United States of America is often called "the most powerful man in the world", which might be one of the reasons why no other elected politician fascinates people around the world as much and why no other head of state is given more media attention as the man residing in the White House. Based on a variety of sources this course will offer a survey of the lives, accomplishments, failures and legacies of US Presidents from George Washington to Barack

Obama, while at the same time providing participants with the opportunity to practice and improve their research, writing, and presentation skills. Introductory Literature: Christof Mauch, ed., *Die amerikanischen Präsidenten* (2013); Jeff Smith, *The Presidents We Imagine: Two Centuries of White House Fictions on the Page, on the Stage, Onscreen, and Online* (2009); Helmut Balzert, Christian Schäfer et. al., eds., *Wissenschaftliches Arbeiten: Wissenschaft, Quellen, Artefakte, Organisation, Präsentation* (2008).

Peter Just, M.A.: **Arguing the Global War on Terror: Die außenpolitische Debatte in den USA nach 9/11** (ECTS 6), 2st, Fr 12-14, R S 106

In diesem Seminar soll sowohl die öffentliche Diskussion nach den Terroranschlägen des 11. September 2001 als auch die internen Debatten der Bush-Administration näher untersucht werden. Dabei wird nicht nur die politische Ideengeschichte von Bedeutung sein: Auch die praktische Umsetzung im Kampf gegen Al Qaeda soll analysiert werden.

## Hauptseminare

PD Dr. Uwe Lübken: **Fire in American History** (ECTS 9), 2st, Mo 12-14, R S 106

Fire has been an influential force in American history. It has been used by indigenous societies for hunting purposes and to clear land of forest cover. It has devastated big cities such as Chicago, Baltimore, and San Francisco. It has been used as a tool to wage war and has been employed as a "weapon of the weak," for instance by arson. The threat of fire has triggered huge and expensive systems of adaptation like insurance schemes and professional fire departments. Recently, as the amount of fires at the wildland urban-interface continues to increase, it has been rediscovered as a force to reckon with. Lit.: Stephen Pyne, *Fire in America: A Cultural History of Wildland and Rural Fire* (1997); *Flammable Cities: Urban Conflagration and the Making of the Modern World*, ed. by Greg Bankoff, Uwe Lübken, and Jordan Sand (2012).

Dr. Andreas Etges: **Rise to Power: The History of US Foreign Relations** (ECTS 9), 2st, Mi 10-12, R S 105

For much of its history, the United States focused on internal developments and expansion on the North American continent. That began to change in major ways around 1900 when the US became one of the big powers. It played a major role ending World War I, but then in many ways turned inward again. With and after World War II, the United States became the leading international power, politically, militarily, economically and ideologically. And to some degree, Henry Luce's vision of an "American Century" became true. After the end of the Cold War the United States seemed to be the only remaining superpower. In 1999, French foreign minister Hubert Védrine even spoke of a "hyperpower." Today, America's global hegemony seems to be coming to an end. This seminar will cover American foreign relations since around 1900: the main debates, ideas, and ideologies, developments, events and crises. Major emphasis will be put on working with primary documents.

Dr. Nadine Klopfer: **Creating a Nation of Taste: The Visual Arts in Antebellum America** (ECTS 9), 2st, Di 12-14, R S 106

What was the 'state of the arts' in the US between the American Revolution and the Civil War? What kind of pictures did Americans buy, collect, sell, reproduce, exhibit, praise or dislike? Were the arts supposed to uplift or entertain, to reflect democracy or create social distinctions, to imitate European cultures or to establish a sense of 'Americanness'? And what does this tell us about the formation of taste? The course will focus on the early American art market, on collectors, dealers and exhibition venues, on patronage and painters in order to grasp the controversial place of the visual arts in the quest for a distinctly American culture and its role in the emergence of the concepts of 'high' and 'low' culture.

Dr. Markus Hünemörder: **Trust No One? Conspiracy Theories in American Political Culture** (ECTS 9), 2st, Mi 16-18, R S 106

Conspiracy theories abound in the United States and elsewhere, just think of the JFK assassination and the so-called 9/11 truth movement. Given the near-ubiquity of this phenomenon, important questions emerge. Why is it that conspiracy theories play such a prominent role in American political culture? Why do conspiracy theories come into being, and why do they gain so much traction in some cases? Are conspiracy theories dangerous to democracy? Is there something specifically American about conspiracy theories? And why do conspiracy theories pervade not only political culture, but popular culture, as well? This seminar will address these and other questions. Preliminary Reading: Hofstadter, Richard. *The Paranoid Style in American Politics*. New York: Knopf, 1965.

## Oberseminare und Kolloquien

Prof. Dr. Michael Hochgeschwender: **Wissenschaftliches Kolloquium "Was ist Kulturgeschichte"?** 2st, Mo 19 s.t.-20:30, R 105

Prof. Dr. Michael Hochgeschwender: **Oberseminar für Doktoranden und Magistranden**, 1st, 18 s.t.-19, R 105

Prof. Dr. Ursula Prutsch: **Oberseminar für Doktoranden**, 1st, als **Blockseminar**– Termin wird noch bekannt gegeben.

PD Dr. Uwe Lübken: **Oberseminar für für Magistranden/Doktoranden**, 2st, als **Blockseminar**, Fr 16.5., 12-18, Sa 17.5., 10-18 sowie Sa 14.6., 10-18. Raum wird noch bekannt gegeben.

PD Dr. Uwe Lübken: **Wissenschaftliches Kolloquium: Umwelt, Kultur und Gesellschaft**, 1st, Sa 24.5., 9-20, R S 105

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## Magister "Amerikanische Literaturgeschichte"

### Vorlesung

Prof. Dr. Klaus Benesch: **"America and Its Discontents: Critics, Renegades, Anti-Americans"** (ECTS 6), 2st, Mi 10-12, HS S 002

This class traces the history and tradition of a radical critique of American society, both from within and without of the US. From the 18th through 21st century critics of American politics, lifestyles, and the nation's excessive materialism and religious orientation abound. Frequently setting the stage for a more far-reaching critique of modern society, these critics conjoined in making America at once the laboratory and nemesis of modernity at large. In each session I will discuss individual representatives of this critical tradition – from the 'degeneracy thesis' to Henry David Thoreau and David Walker, and from Ferdinand Kürnberger to Amiri Baraka and Noam Chomsky. Surveying the stark ideological differences and specific expressive forms that mark the rhetoric of discontentment with America, the mission of this class is to remind us that the ongoing critique of America may well be, after all, as American as apple pie.

### Proseminare

Dr. Anna Flügge: **The Nineteenth Century American Short Story** (ECTS 6), 2st, Mo 14-16, R S 201

The focus of this course will be on the beginnings and development of the American short story in the nineteenth century, starting with Irving's "Rip Van Winkle" and "The Legend of Sleepy Hollow" (1820), which are generally seen as the first American short stories. We will read a wide variety of short stories by writers of Romanticism, such as Poe, Hawthorne and Melville, and then read selected short stories of the late nineteenth century (by Gilman, Chopin, James, and others).

Dr. Amy Mohr: **American Literature, 1945-1965** (ECTS 6), 2st, 2 Gruppen. Gruppe 1: Di 14-16, R S 105; Gruppe 2: Mi 14-16, R S 201

In this course, we will study literature from the post-WWII years to the present. This course will consider the tensions between the individual and society in selections prior to and including the Civil Rights Movement. Along with selections from *The Heath Anthology of American Literature*, works include Richard Wright, *Black Boy* (1945); Tennessee Williams, *A Streetcar Named Desire* (1947); JD Salinger, *The Catcher in the Rye* (1951); Harper Lee, *To Kill A Mockingbird* (1960).

Dr. Amy Mohr: **Canadian Literature** (ECTS 6), 2st, Di 8:30-10, R S 106

This course is an introduction to Canadian literature, including Nobel Prize winner Alice Munro's short story collection *Dear Life*; Willa Cather's novel *Shadows on the Rock*, set in seventeenth-century Quebec; Thomas King's *Green Grass, Running Water*, set in the Blackfoot community of Alberta, Canada; Margaret Atwood's *Cat's Eye*, which takes place in Toronto, Ontario, and Yann Martel's novel *Life of Pi* along with the Academy-Award winning film adaptation. The course will include references to journals and online sites dedicated to the study of Canadian literature, extending the perspective of North American Studies across the northern border.

Burt Weinshanker, M.A.: **The Historical Novel in America** (ECTS 6), 2st, Do 16-18, R S 201

Why do writers of historical fiction choose to revisit the past? Is the intention to make history more accessible? Or might the historical past be used as a mirror to reflect, and shed light on, the present? Does such a perspective confirm specific versions of the past, or tend to correct, or subvert them? What is history, anyway? and who gets to write it? In the course of the semester we'll examine some of these questions within the framework of an American historical novel, and try to trace the radical shift in perspectives – in national, race, and gender identity, in ideology, and in epistemological questions regarding the possibilities and limits of narrative itself – from the early 19<sup>th</sup> century to (more or less) the present. Proposed reading: James Fenimore Cooper, *The Last of the Mohicans*; Mark Twain, *Adventures of Huckleberry Finn*; William Faulkner, *Absalom, Absalom!*; Thomas Berger, *Little Big Man*; Toni Morrison, *Beloved*; (And, if time permits: Cormac McCarthy, *Blood Meridian*).

Louisa Söllner, M.A.: **Modernist Expatriate Fiction** (ECTS 6), 2st, Mi 16-18, R S 105

"The association of modernism with expatriation and exile is venerable up the point of being a cliché" (Daniel Katz). This course looks beyond the cliché and explores the literary production of American modernist writers who worked in Paris. We will discuss the particular aesthetics of these texts in conjunction with aspects of displacement and artistic productivity. Texts include: Ernest Hemingway *The Sun Also Rises* (1926); Gertrude Stein *The Autobiography of Alice B. Toklas* (1933); Djuna Barnes *Nightwood* (1936); James Baldwin *Giovanni's Room* (1956).

Felix Fuchs, M.A.: **"The Hardness of the Machine": The Textual Crisis in the Age of Cybernetics** (ECTS 6), 2st, als **Blockseminar**. Fr 13.6., 12-18; Sa 14.6., 10-18; Fr 20.6., 12-18; Sa 21.6., 10-18 sowie Fr 27.6., 12-18, jewels R S 105

This blockseminar is concerned with the ambivalent relationship of text and technology in post-war literature. We will look at authors who approach the topic from various angles, analyzing, attacking or simply discussing technology's detrimental and beneficial effects. The course focuses on both the fears and anxieties expressed in postmodern fictions and on their self-conscious metatextuality. Texts include excerpts from William S. Burroughs's *Nova Trilogy*; Thomas Pynchon, *The Crying of Lot 49*; Kurt Vonnegut, *Cat's Cradle*; excerpts from Richard Powers, *Galatea 2.2*; William Gaddis, *Agapē Agape*.

Thoren Opitz, M.A.: **World Wide Walt: Whitman's Global Imagination and Reception** (ECTS 6), 2st, Mo 12-14, R S 201

In this class we will take a closer look at those poems and prose passages of the US national poet that literally address the whole world. Whitman brought American concepts of democracy and individuality to an international audience responding eagerly to the message they found in his self-made book *Leaves of Grass*. Reading his texts alongside critical essays that investigate Whitman's marketing and colonialism will allow us to question what made his global imagination possible and successful. How the import-export business of New York influenced his work, how German, Portuguese and Mexican poets answered his salutation and how today rappers and musicians continue to celebrate themselves while spreading American popular poetry around the globe, are the topics this course analyzes by tracing Walt's global legacy.

## Hauptseminare

Prof. Dr. Klaus Benesch: **America and Its Discontents: Critics, Renegades, Anti-Americans** (upper level discussion class, ECTS 9), 2st, Do 12-14, R S 105

This class is designed to provide guided reading of the material presented in the lecture class. As a discussion class for advanced students, it is open to both MA and 'Magister' students (the latter need to have passed the "Zwischenprüfung").

**AS:** Prof. Dr. Klaus Benesch: **Science/Fiction** (ECTS 9), 2st, Do 16-18, R S 105

The sciences and the humanities are often described as two mutually exclusive forms of inquiry: if we associate the former with a search for truth and the analysis of the 'real', the humanities are seen by many as interested (at best) in lofty ideas, aesthetics and morality, and (at worst) in ideology and the representation of unrestrained subjectivity. What is more, academic professionals in both camps appear to be equally divided by "a gulf of mutual incomprehension—sometimes hostility and dislike—but most of all lack of understanding" (C.P. Snow). At many institutions of higher learning, this alleged opposition between the sciences and the humanities triggered a fierce battle for resources and funding that cultural critic Andrew Ross has called the *Science Wars* (1997).

The class will trace the history and ideological fault lines of this dispute; we'll discuss landmark texts by representatives of both fields and we'll look at how American novels repeatedly engaged the complex relationship between humanist and scientific paradigms.

Prof. Dr. Christof Decker: **Neorealist Fiction** (ECTS 9), 2st, Mi 12-14, R S 106

Although different styles of writing in a realist tradition persisted even in the heyday of postmodernism, the 1970s saw an emerging form called „neorealist fiction“, or „new realism“. In many respects it appeared to be a return to the classic period of literary realism, yet at the same time certain aspects of postmodernism noticeable in the material – e.g. the crisis of representation and referentiality – indicated that a new form of realism was indeed developing. The seminar will focus on short prose fiction by Ann Beattie, Raymond Carver, Richard Ford, and Mary Robison and contrast it with earlier as well as parallel traditions of writing by T. C. Boyle, Paula Fox, John Updike, Alice Walker, and Richard Yates (check further details via LSF in late March). Requirements for Credit Points: regular and active participation, oral presentation, paper.

**AS:** Prof. Dr. Christof Decker: **American Television: Epic Modes of Seriality** (ECTS 9), 3st, Fr 10-13, R S 201

While it used to be seen as a cultural 'wasteland' for many decades, American television has been discussed in the last fifteen years as a creative force in the realm of audiovisual storytelling. The gradual evolution of epic serial forms made it possible to develop more complex stories, and the creative freedom of cable channels helped to attract talented writers and directors. This seminar discusses, on the one hand, the discourse on the new 'quality' of

television and, on the other, examines two examples of drama series in depth, *The Wire* (2002-2008) and *24* (2001-2010). Requirements for Credit Points: regular and active participation, oral presentation, paper.

## **Oberseminare und Kolloquien**

Prof. Dr. Klaus Benesch: **Research Colloquium**, 3st, Do 18-21, R S 106

Prof. Dr. Christof Decker: **Oberseminar/Kolloquium**, 2st, Do 14-16, R 106

Das Forschungs- und Examenskolloquium bietet MagistrandInnen und DoktorandInnen die Möglichkeit, ihre Abschlussprojekte und Forschungsthemen zur Diskussion zu stellen. Zudem werden aktuelle Forschungs- und Theoriefragen sowie Fragen zur Prüfungsvorbereitung vertieft.

Das OS steht auch für Studierende offen, die ihre Masterarbeit bei Betreuer/innen im Bereich der Amerikanischen Literaturgeschichte anfertigen. Es dient der Themenpräsentation sowie der Diskussion von methodischen, theoretischen und organisatorischen Fragen. Ein Vorbereitungstreffen für die MasterabsolventInnen findet am 26. März um 11 Uhr in Raum 211 statt.

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## **Pool/Profilbereich**

### **All course descriptions see Master's Program**

#### Zu WP Am 5

**AS:** Dr. Nadine Klopfer: **Creating a Nation of Taste: The Visual Arts in Antebellum America** (ECTS 9), 2st, Di 12-14, R S 106

**AS:** Dr. Andreas Etges: **Rise to Power: The History of US Foreign Relations** (ECTS 9), 2st, Mi 10-12, R S 105

#### Zu WP Am 6

**L:** PD Dr. Uwe Lübken: **"American Environmental History"** (ECTS 6), 2st, Do 14-16, HS S 006

**FC:** Prof. Dr. Michael Hochgeschwender/Prof. Dr. Ursula Prutsch: **"Der Weg ist das Ziel" – Amerikanische Road Movies** (ECTS 6), 4st, Di 14-18, R S 201

**FC:** Dr. Bärbel Harju: **"Guerilla Radio": Pop & Politics** (ECTS 6), 2st, **als Blockseminar:** Fr 11.4., 14-18; Fr 9.5., 14-18 sowie Fr 23.5., 14-18. Meeting room will be announced via LSF a week before semester starts.

#### Zu WP Am 7

**AS:** Prof. Dr. Klaus Benesch: **Science/Fiction** (ECTS 9), 2st, Do 16-18, R S 105

**AS:** Prof. Dr. Christof Decker: **Neorealist Fiction** (ECTS 9), 2st, Mi 12-14, R S 106

#### Zu WP Am 8

**L:** Prof. Dr. Klaus Benesch: **"America and Its Discontents: Critics, Renegades, Anti-Americans"** (ECTS 6), 2st, Mi 10-12, HS S 007

**FC:** Prof. Dr. Christof Decker: **American Studies: Concepts and Approaches** (ECTS 6), 2st, Do 10-12, R S 106

**FC:** Burt Weinshanker, M.A.: **The Gossamer Mask and the Shocking Mirror: Post-War American Drama** (ECTS 6), 2st, Mo 14-16, R S 105