

**Kommentiertes Vorlesungsverzeichnis Amerikanistik**

## 1. STUDIENPHASE

154601	Introduction to American Literature and Culture I (2 V)		
	Do 8:30 – 10:00	Hörsaalgebäude II HS 3	Pöhlmann
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 501	G: 501	
	HRG: 501	HRSGe: 501	
	GyGe/BK: 501	GyGe/BK: 501	
	SP: 501	SP: 501	

This lecture is the first part of an introduction to American literary and cultural history that continues in the summer term. This first part gives a broad overview that ranges from early imaginations of America to roughly 1900, covering pre-contact and colonial times, the revolutionary period and the early republic, Romanticism and the Civil War, and reconstruction and the Gilded Age. The lecture includes the most important aesthetic developments in various literary genres with particular concern for their cultural, social, political and medial contexts. This includes the disciplinary history of American Studies as a field, its practices of canonization, as well as other theoretical issues, including current paradigms and discourses. The lecture will combine a broad overview with extensive analyses of exemplary texts. All reading material will be provided digitally on Moodle.

	Tutorial A: Introduction to American Literature and Culture 1		
	Mo 16:00 - 17:30	R. 0.420	N.N.
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G:	G:	
	HRG:	HRSGe:	
	GyGe/BK:	GyGe/BK:	
	SP:	SP:	

This optional tutorial presents an opportunity to delve deeper into the material and texts that are covered in the lecture. Students will have the chance to ask questions, discuss texts, and practice their analytical and writing skills.

	Tutorial B: Introduction to American Literature and Culture 1		
	Di 10:15 – 11:45	R. 0.420	N.N.
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G:	G:	
	HRG:	HRSGe:	
	GyGe/BK:	GyGe/BK:	
	SP:	SP:	

This optional tutorial presents an opportunity to delve deeper into the material and texts that are covered in the lecture. Students will have the chance to ask questions, discuss texts, and practice their analytical and writing skills.

	Tutorial C: Introduction to American Literature and Culture 1		
	Mi 14:15 – 15:45	R. 0.420	N.N.
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G:	G:	
	HRG:	HRSGe:	
	GyGe/BK:	GyGe/BK:	
	SP:	SP:	

This optional tutorial presents an opportunity to delve deeper into the material and texts that are covered in the lecture. Students will have the chance to ask questions, discuss texts, and practice their analytical and writing skills.

Proseminare

154641	Adaptation and Intertextuality (2 PS)		
	Mo 10:15 – 11:45	R. 0.420	N.N.
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

Adaptation as a term is often used synonymously with words like appropriation, parody, pastiche or re-writing and is mostly associated with book-to-movie adaptations. We all have a general idea of what an adaptation is, but in this class, we are going to take a look at adaptation theory and the academic discourse surrounding the topic including the most recent approach that connects adaptation and intertextuality. We will explore where these concepts intersect and where a line needs to be drawn. Examples will include the Marvel Cinematic Universe, fairy tale adaptations, songs from Bo Burnham's *Inside* Netflix special and video games. Further suggestions are welcome.

154642	Dreaming California: Los Angeles, the Invented Paradise (2 PS)		
	Mo 12:15 – 13:45	R. 0.420	Kildiszew-Sikorski
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

For this course, we will be learning about the 44-mile swath of land that produces an absurd amount of media consumed around the world. Los Angeles, while a mainstay of global attention in the 21<sup>st</sup> century, was, barely more than 100 years ago, a mostly inconsequential West Coast city and smaller than many of its counterparts. Our class will cover Los Angeles' rise—from engineering feats that carried water hundreds of miles to LA's deserts; to several historical, iconic, and struggling lives in the Los Angeles cityscape; to the unique market conditions that make it the current epicenter for social media influencers.

For texts, this class will delve into portions of Carey Williams' classic 1948 book *Southern California: An Island on the Land*, as well as excerpts from writings of Joan Didion, poems by Wanda Coleman, the novel *Tropic of Orange* by Karen Tei Yamashita, early pioneering maps, the movies *Tangerine* and *Mulholland Drive*, several contradictory histories of Hollywood, and even some late theoretical work by Gloria Anzaldúa. I was born and raised in an exurb outside Los Angeles, so this class will also pull from my lived experience—all with the hope of better being able to see the many contradictions congregating around this so-called City of Angels.

*Trevor Kildiszew-Sikorski is a visiting instructor from the University of Iowa.*

154643	TBD (2 PS)		
	Mo 14:15 – 15:45	R. 0.420	N.N. (UVA)
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

Dieser Kurs entfällt.

154644	American Short Stories Gruppe A (2 PS)		
	Di 08:30 – 10:00	R. 0.406	Klemm
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

The Canadian author Margaret Atwood once described an encounter with two aliens who wanted to know how they might best discover the essence of America. "Through its literature," replied the author, admitting that she might be biased. The aliens asked what they should read first and Atwood suggested two stories by Nathaniel

Hawthorne "The Maypole of Merry Mount" and "Young Goodman Brown". Just like the aliens, we will study in this course how the short story has been reflecting and commenting on the variety of American identities and experiences. We will discuss narratives by a wide range of American writers, from the origins of the short story in the 19th century up until the present day with a particular focus on close reading and textual interpretation. The course will consider the "Americanness" of the short story, theories of short stories, the literary production and marketplace, as well as the structure and form of various short stories.

<b>154645</b>	<b>Borderland Narratives: Literature, Visual Art, Architecture (2 PS)</b>		
	<b>Di 16:00 – 17:30</b>	<b>R. 0.420</b>	<b>N.N.</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

In the face of the global rise of migratory movements, authoritarianism, and racial violence, we will examine migration narratives of transcultural borderspaces that transcend national borderlines in this discussion-intensive seminar. Drawing on documentary, fictional, poetic, filmic, performative, and architectural imaginaries of borderlands, our focus will be on the current border crisis as it plays out in U.S.-Mexican borderlands. Special attention will be paid to the perspective and agency of child refugees, who are forced to navigate these deterritorialized zones of exception with diminished constitutional protections. Together, we will investigate how cultural narratives negotiate—and often critique—the extrajudicial enforcement practices and politics enacted in transnational borderzones, in which "distinct national localities are linked together by migrant flows, and the diaspora formed by this migration" (Schmidt Camacho 2008, 5), while migrants are frequently denied the basic human right "to move freely from one place to another" (Sheehan 2018, 4). Works discussed will include David Riker's film *The City/La Ciudad*, Valeria Luiselli's essayistic *Tell Me How it Ends: An Essay in Forty Questions* and her novel *Lost Children's Archive*, Tom Kiefer's photographic assemblages *El Sueño Americano/The American Dream*, Javier Zamora's poetry collection *Unaccompanied*, and the performative site intervention "Teeter-Totter Wall," as well as selected secondary materials.

<b>154646</b>	<b>American Short Stories Gruppe B (2 PS)</b>		
	<b>Di 12:45 – 13:45</b>	<b>R. 0.406</b>	<b>Klemm</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

The Canadian author Margaret Atwood once described an encounter with two aliens who wanted to know how they might best discover the essence of America. "Through its literature," replied the author, admitting that she might be biased. The aliens asked what they should read first and Atwood suggested two stories by Nathaniel Hawthorne "The Maypole of Merry Mount" and "Young Goodman Brown". Just like the aliens, we will study in this course how the short story has been reflecting and commenting on the variety of American identities and experiences. We will discuss narratives by a wide range of American writers, from the origins of the short story in the 19th century up until the present day with a particular focus on close reading and textual interpretation. The course will consider the "Americanness" of the short story, theories of short stories, the literary production and marketplace, as well as the structure and form of various short stories.

<b>154647</b>	<b>The History of Horror Cinema (2 PS)</b>		
	<b>Di 14:15 – 15:45</b>	<b>R. 0.420</b>	<b>Danneil</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
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	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

The horror genre enjoys great popularity because of the people's pleasure in facing their fear. Throughout film history, the horror genre looks back on a long tradition that stretches back to the late 19th century. By tracing the film history of the American horror cinema, our journey starts during the German Expressionism, the era of Fritz Lang or Robert Wiene, who gave the decisive impulses for the emergence of the Golden Age of Hollywood's pre-Code horror in the 1930s. The decade gave birth to some of the most iconic monsters such as *Frankenstein's Monster*, *Dracula*, or *The Mummy*. In the decades after WWII the horror genre entered the American middle-class homes through their TV screens, confronting viewers with new anxieties around the Communist scare and notions of alienation. The 1950s and 1960s showcased horror in form of made-for-TV anthology shows, in which monsters were replaced by treacherous neighbors, enchanted objects, and nasty children that haunted shows like Rod Serling's *Night Gallery*, Boris Karloff's *Thriller*, or Alfred Hitchcock's *Alfred Hitchcock Presents*. In the following decades, horror in the 1970s and 1980s saw a real transformation, when movies like *The Exorcist* or Tobe Hooper's *Texas Chainsaw Massacre* launched a whole new era of higher budgeted films that were made by A-list directors. The contemporary horror film has especially become famous for its iconic slasher genre franchises of *Scream*, *Nightmare on Elm Street*, and *Halloween*. The new trend

extended the serial franchises of endless returns of Ghostface, Freddy, and Michael Meyers into serial continuities, in which Romero's zombies and 1980s Americana guided the horror genre into a new age. In this seminar we will explore the history of the horror film and embark on a close reading of several masterpieces of its kind to explore the legacy of horror in a transcultural context. Texts will be provided on Moodle at the beginning of the semester.

Recommended Reading:

King, Stephen. *Danse Macabre: The World of Horror*, Rev ed.. Gallery Books, 2010.  
 Skal, David J. *The Monster Show: A Cultural History of Horror*, Rev. ed.. New York: Faber & Faber, 2001.

<b>154648</b>	<b>Activism &amp; the LGBTQ+ Community (2 PS)</b>		
	<b>Mi 14:15 – 15:45</b>	<b>R. 0.406</b>	<b>Kildiszew-Sikorski</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
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For this course, we will be taking an expansive angle to explore LGBTQ+ activism in the United States, with a specific focus on organizing struggles, controversies, forms of protest, and the long-term psychological effects of political struggle as well as gained public acceptability. We will also notice where LGBTQ+ activism has intersected or was dismissed from Civil Rights, second-wave feminism, and look at current activism centered largely around global LGBTQ+ rights, trans rights, and how the community should engage with larger heteronormative power structures.

In order to fully inhabit these questions, we will spend much time learning about specific political movements and moments before continuing on to more theoretical discussions regarding acceptance and radical potential futures for LGBTQ+ peoples. Texts for this class will include most of Sarah Schulman's *Let The Record Show: A Political History of ACT UP*, excerpts from Emily K. Hobson's *Lavender AND Red* (a book about the connection of LGBT struggles to wider Latin American liberation struggles), as well as excerpts from several theorists, historians, poets, artists, and filmmakers including excerpts from Judith Butler's book on performative assembly, Jose Esteban Muñoz's book *Cruising Utopia*, writing from CA Conrad, Essex Hemphill, James Baldwin, Judy Grahn, and David Halperin, the short biopic on Marsha P. Johnson, *Happy Birthday, Marsha!*, the artwork of David Wojnarowicz, the video essays of YouTuber Contrapoints, and more!

*Trevor Kildiszew-Sikorski is a visiting instructor from the University of Iowa.*

<b>154649</b>	<b>TBD (2 PS)</b>		
	<b>Mi 16:00 – 17:30</b>	<b>R. 0.420</b>	<b>N.N. (UVA)</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

Dieser Kurs entfällt.

<b>154650</b>	<b>"His Habit of Forgetting Was Too Deeply Ingrained": Vietnamese-American Refugee Narratives (2 PS)</b>		
	<b>Do 10:15 – 11:45</b>	<b>R. 0.406</b>	<b>Laemmerhirt</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

The Vietnam War is one of America's longest and most contested wars that raged from 1954-1975, with Vietnam fighting for a much longer period of time to expel foreign intruders from their country. As the American involvement has become the defining marker of this war, it is not surprising that most accounts of this war – both fictional and non-fictional – focus on an American perspective and deal with the American trauma, while the Vietnamese are reduced to either vicious, barely human enemies or exotic love interests. In this course, we will discuss the Vietnam War from different Southeast Asian perspectives, hence shifting away from a merely Eurocentric approach to this war and its aftermath. We will critically investigate refugee narratives produced by different artists, authors, and directors that deal with topics such as home, trauma, and identity formation. When discussing American literature, it becomes obvious that while many American narratives include, even embrace, immigrant experiences that are often connected to the American Dream and the Rags to Riches narratives, only few refugee narratives can be found. This class will dive into the complex and challenging topic of Vietnamese American refugee narratives and discuss different texts within a transnational context.

Please purchase and start reading the following texts:

Bui, Thi. *The Best We Could Do*.  
 Nguyen, Viet Thanh. *The Refugees*.

Additional material will be made available at the beginning of the term.

<b>154651</b>	<b>The Old Weird and the New Weird (2 PS)</b>		
	<b>Do 14:15 – 15:45</b>	<b>R. 0.406</b>	<b>Sezer</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

This seminar will introduce the concept of the "weird" as an important literary genre/aesthetic category that deals with the ineffable, supernatural, alien, and otherworldly. An offshoot of science, speculative and horror fiction, the weird has a rich and complex literary tradition in America: borrowing elements from Mary Shelley and Edgar Allan Poe's 19th century dark romantic gothic tales, the weird became associated with early 20th century writers such as Clark Ashton Smith or H. P. Lovecraft (author of the Cthulhu Mythos). The weird as deployed by these authors focuses on the macabre and the melancholic, and they feature frequent portrayals of monstrous creatures that invoke disgust and psychological stress (the "Old Weird"). Diagnosing elements of xenophobia in such depictions, more recent endeavors have sought to strip the weird of this element of disgust to the point of not only not fearing but in fact celebrating the otherness of the monstrous (the "New Weird"). Especially Jeff VanderMeer (*Borne*, *Annihilation*) and N. K. Jemisin (*The Broken World* trilogy) are notable contributors to the new weird. Against this background, this seminar will give a thorough overview of this literary development with which many other literary events and epochs can be more readily understood. Aside from theoretical texts on the concept and aesthetics of the weird, we will read several short stories by Poe and Lovecraft and two highly acclaimed and well received novels of the new weird, namely *Kraken* (2010) by China Miéville and the *The Fifth Season* (2015) by N. K. Jemisin. Please acquire a copy of these two novels, the remaining texts will be made available via Moodle. We will also play the video game *Subnautica* and talk about its presentation of the weird.

<b>154652</b>	<b>Counterculture in the U.S. and Abroad (2 PS)</b>		
	<b>Fr 8:30 – 10:00</b>	<b>R. 0.406</b>	<b>Ogihara-Schuck</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

An interesting aspect of the American counterculture movements of the 1960s, characterized as rebellions against the norm and the values of the mainstream society, was their interracial and international dimensions. For the purpose of confronting racism, sexism, materialism, poverty and war, white middle-class dissents sought inspiration in the cultures of the Other. In search of alternative value systems, the Beatniks and Hippies, for instance, embraced African American music, Latino and Native American cultural traditions, and Asian religions. The movements soon became a global phenomenon, sweeping into the other five continents and leading to the rise of multiple versions of the counterculture.

How did the post-World War II American cultural dissents gain access to the cultures of other races? What exactly did they appropriate and dismiss? What were their cultural, societal and political impacts on minority groups? In what ways were countercultures embraced and countered inside and outside of the nation? Engaging with a variety of literary and cultural texts such as short fictions, poems, songs and theatrical performances, this course will examine the intercultural dynamics of this originally American phenomenon, encompassing its roots and aftermaths, through the lens of interracial and international dialogues.

The course requirements are pop quizzes, an oral presentation, two 200-word paragraph writing assignments and a short term paper.

<b>154653</b>	<b>"All the World's a Stage": A Cultural History of late twentieth-century America through <i>Dungeons and Dragons</i> (2 PS)</b>		
	<b>Fr 10:15 – 11:45</b>	<b>R. 0.420</b>	<b>Jones-Katz</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		

	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG: 503	HRSGe: 503	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

In 2022, *The New York Times* declared: "Everyone's been playing [the fantasy tabletop role-playing game] *Dungeons & Dragons* without you." How and why did *D&D*, where players invent courageous characters for themselves and generate stories of their adventures, become so ubiquitous—such a cultural touchstone—in 21<sup>st</sup> century America? This seminar attempts to provide answers to this question by offering a cultural history of late twentieth-century America through *Dungeons and Dragons*. The course will be divided into four, interrelated sections: (1) the first part provides theoretical tools for the remainder of the course, with readings on foundational theories of "play" and "gaming" and more recent "presence"-oriented approaches to such cultural phenomena; (2) the second section investigates the postwar rise in popularity of tabletop wargames and Baby Boomers' post-Sixties rediscovery of myth experience; (3) the third part focuses on various medical and supernatural panics over cults during the 1970s and 1980s; (4) the fourth part turns to the relationship between Gen X, Y, and Z and the increasing "digitization" of existence from the 1990s to the 2000s. At the end of the seminar, historical reasons for the post-millennium renaissance of tabletop role-playing games will be entertained.

<b>154654</b>	<b>Literature and Environmentalism (2 PS)</b>		
	<b>Mi 10:15 – 11:45</b>	<b>R. 0.420</b>	<b>Pöhlmann</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 602	G:	
	HRG:503,	HRSGe: 503,	
	GyGe/BK: 503	GyGe/BK: 503	
	SP:	SP:	

This class will discuss one of the most important theoretical perspectives in recent decades, ecocriticism/environmental criticism, together with selected literary texts from the nineteenth century through the twenty-first, giving students a broad introduction to critical views on the relation between literature and the environment. We will especially focus on the issue of environmentalism as a theme and concern of these texts, and we will discuss the ethics of literature with a focus on environmental protests, resistance, and violence. Participants must get the following longer texts in any English-language edition: Henry David Thoreau, *Walden*; Edward Abbey, *The Monkey Wrench Gang*; Andreas Malm, *How to Blow Up a Pipeline*; and Margaret Atwood, *Oryx and Crake*. All other texts will be provided as a PDF on Moodle.

## 2. STUDIENPHASE & MASTERSTUDIENGÄNGE

<b>154661</b>	<b>Theories of Literature, Culture, Media (2 PS)</b>		
	<b>Mo 10:15 – 11:45</b>	<b>R. 0.406</b>	<b>Pöhlmann</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
	SP: 703	SP: 703	

The seminar focuses on a selection of the most important texts of literary, cultural, and media theory of the twentieth and twenty-first century. We will introduce a different topic each week to cover as many perspectives as possible—from poststructuralism to queer theory, from ethnicity to remediation. Our critical discussion of these demanding texts will be tied to concrete methodological issues in order to show what it means to put these theories to use. All texts will be provided as a reader.

<b>154662</b>	<b>Protest Literatures – From Slave Narratives to Indigenous Resistance Writing (2 HS)</b>		
	<b>Mo 12:15 – 13:45</b>	<b>R. 0.406</b>	<b>Sezer</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001,	HRSGe: 602, 1002,	

1002	1003	
GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
SP: 703	SP: 703	

In anticipation of the upcoming conference on "ecoterrorism" from 11-13 December in Dortmund, we will investigate practices of "protest" and "protest literature" from various theoretical and context-specific cultural angles. We will start with slave narratives as forms of protest against the institution of slavery, and arrive at recent imaginations of indigenous authors whose narratives resist and fight back against territorial dispossession and neocolonial ecocide. In doing so, we will engage in a theoretical, philosophical, and cultural approach to violence and protest, touching on sensitive and controversial topics, such as the legitimacy of violence, (non)-violent civil disobedience, terror and terrorism, rebellion and revolution (this shall also serve as a content warning, please be aware of that!). It is obligatory for all students to attend the conference on "ecoterrorism" (use of "terrorist" methods against those agents responsible for environmental degradation), where experts and scholars from various fields of American studies as diverse as science fiction, postcolonial fiction, video games, comics, film, history come together to shed light on this fairly recent phenomenon.

We will read *Uncle Tom's Cabin* (1852) by Harriet Beecher Stowe and *Tracks* (1988) by Louise Erdrich in full length. All other texts will be made available via Moodle.

<b>154663</b>	<b>"Dwelling in Possibility": Emily Dickinson in Translation (2 HS)</b>		
	<b>Mo 14:15 – 15:45</b>	<b>R. 0.406</b>	<b>Öz</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001	HRSGe: 602, 1002	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002	
	SP: 703	SP: 703	

With the revision of the literary history in the late 1970s that inserted women as subjects of literary production, Emily Dickinson gained belated yet gradual and remarkable popularity—today her poems are available in many languages all over the world. This seminar will examine the role and methods of translation in ushering Dickinson into world literary canon and thereby also expanding the way in which we readers approach her poems. Based on the assumption that the meaning, intricacy, and aporia of a text emerge most vividly in translation, the seminar will encapsulate literary analysis and criticism via translation. Thus, we will focus on the way in which Dickinson's poetry has been translated and discuss whether the target text enriches our appreciation of the source text.

Along with addressing the linguistic and editorial challenges of translating Dickinson's poems, we will also examine how the translators have negotiated the differences in literary, social, political and cultural norms across language communities. Through translation analyses and exercises, the students will explore such negotiations by discussing Dickinson translations into German and other languages.

*This course is particularly recommended for students of the Angewandte Studiengänge.*

<b>154664</b>	<b>Trauma, Resilience, Survival: Translating Iowa Poet Donika Kelly (2 HS)</b>		
	<b>Mo 16:00 – 17:30</b>	<b>R. 0.406</b>	<b>Grünzweig</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
	SP: 703	SP: 703	

This seminar will continue the line of Dortmund student translation projects – and publications – of American poetry (Jimmy Carter, June Jordan, Walt Whitman, Karen Head, Elizabeth Rosner). The new translation project we are starting this fall focuses on a volume of poetry by African American poet Donika Kelly entitled *The Renunciations* (2021). Donika Kelly teaches Creative Writing at the University of Iowa. With her new poetry volume, Donika Kelly has been said to "harness the air, the earth and the flame to renounce the old gods: child abuse, violence, racial injustice, generational trauma." The concept of the class links translation and literary interpretation – using translation as a key to the interpretation of literature. The class will offer an introduction to literary translation, which is also seen as a pathway to creative writing. The seminar will combine plenary seminar work and offer additional discussions of student translations in small groups (17:30-19). The book will be published with a commercial German publisher; participants will be listed as translators.

<b>154665</b>	<b>Trauma, Resilience, Survival: Translating Iowa Poet Donika Kelly (2 Ü)</b>		
	<b>Mo 17:30 – 19:00</b>	<b>R. 0.406</b>	<b>Grünzweig</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G:	G:	
	HRG:	HRSGe:	
	GyGe/BK:	GyGe/BK:	
	SP:	SP:	

This Übung provides assistance to individual small translator groups and evaluates student translations after the presentations.

<b>154666</b>	<b>Literature and Environmentalism (2 HS)</b>		
		<b>R. 0.420</b>	<b>Pöhlmann</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G:	G:	
	HRG:	HRSGe:	
	GyGe/BK:	GyGe/BK:	
	SP:	SP:	

Dieser Kurs wird im WS 24/25 als PS angeboten.

<b>154667</b>	<b>The Bible in America: Religion as Cultural History from the Puritans to the Televangelists (2 HS)</b>		
	<b>Di 12:15 – 13:45</b>	<b>R. 0.420</b>	<b>Grünzweig</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
	SP: 703	SP: 703	

This seminar investigates the significance of the Bible for American culture. The Bible is a central text in the development of the American colonies and the U.S. for both the dominant and the marginal cultures. The seminar investigates the various cultural uses of the Bible from the Puritan beginnings to the discussion over slavery to the "Televangelists" of our days. The intervention of fundamentalist religion in the US-Presidential Elections of 2024 will receive special attention. Using a web-based text of the Bible, students will investigate biblical references in the texts studied, contextualize them and investigate their cultural effectiveness. Texts will be provided at the beginning of the semester.

Please note that this is *not* a seminar in theology but in American cultural studies. However, students of religion are most welcome.

<b>154668</b>	<b>"Our Innocent Blood Will Serve Their Turn": The Salem Witchcraft Trials in American Literature and Culture (2 HS)</b>		
	<b>Di 14:15 – 15:45</b>	<b>R. 0.406</b>	<b>Laemmerhirt</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
	SP: 703	SP: 703	

In 1692, nineteen innocent men and women, all having been convicted of witchcraft, were hanged in Salem. Hundreds of others were accused of witchcraft and dozens languished in jail for months without trials. Then, almost as soon as it had begun, the hysteria that swept through Puritan Massachusetts ended and all those who had been accused of witchcraft were pardoned. The events that took place in the town of Salem and nearby towns in Massachusetts are still regarded as one of the most tarnished moments in American history. What caused the Salem Witchcraft Trials and how could a whole village get caught up in such hysteria?



In order to understand the complex circumstances that paved the way for the witch hunts, this course will explore the struggles, beliefs and fears that dominated late 17<sup>th</sup> century New England. Furthermore, we will examine the changing interpretations of the concepts of witches and investigate different representations of witches and witch hunts in the past as well as in contemporary media.

Please make sure to purchase a copy of Arthur Miller's *The Crucible*. Additional material will be made available at the beginning of the term.

<b>154669</b>	<b>Ost, West, Hollywood: Armin Mueller-Stahl in einer Ausstellung zum 250. Geburtstag der Vereinigten Staaten im Jahr 2026, 2. Staffel (in Zusammenarbeit mit dem Museum für Kunst und Kulturgeschichte, bilingual, 2 HS)</b>		
	<b>Di 16:00 – 17:30</b>	<b>R. 0.406</b>	<b>Grünzweig, Fröhlich</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
	SP: 703	SP: 703	

Armin Mueller-Stahl war ein prominenter Schauspieler auf der Bühne und in Filmen der DDR und nach seiner Übersiedlung im Jahr 1980 auch in Filmen in der Bundesrepublik (unter anderem mit Rainer Werner Fassbinder). In der zweiten Hälfte der 1980er zog er weiter in die Vereinigten Staaten und begann eine sehr erfolgreiche Karriere in Hollywood. Mueller-Stahl ist allerdings nicht bloß eine schöpferische Persönlichkeit, die ideologische und globale Grenzen überschritt, sondern auch ein intermediärer Künstler. Nach einer ersten Ausbildung in der Musikwissenschaft und der Geige hat er sich auch als Maler einen Namen gemacht. In seinen Filmen und außerhalb präsentiert er sich häufig als Musiker.

Mueller-Stahl hat die TU Dortmund im November 2022 aus Anlass der Buchvorstellung der Erstübersetzung der Erstausgabe von Whitmans *Leaves of Grass* ins Deutsche durch Dortmunder Studierende besucht. Er ist der Schöpfer des Porträts Whitmans für diese Ausgabe. Aus Anlass der Feier des 250. Jahrestags der Vereinigten Staaten am 4. Juli 2026 planen wir eine Ausstellung im Dortmunder Museum für Kunst und Kulturgeschichte, die im Dezember 2025 eröffnen wird. Das bilinguale Seminar wird sich mit Mueller-Stahls Biographie, Filmen und Malerei befassen und ist das zweite in einer Serie, die dieses Museumsprojekt vorbereiten wird. Die Studierenden werden durch ihre Beiträge Mitautor/innen der Ausstellung.

*This course is particularly recommended for students of the Angewandte Studiengänge.*

<b>154670</b>	<b>Ost, West, Hollywood: Armin Mueller-Stahl in einer Ausstellung zum 250. Geburtstag der Vereinigten Staaten im Jahr 2026, 2. Staffel (in Zusammenarbeit mit dem Museum für Kunst und Kulturgeschichte) (ZÜ)</b>		
	<b>Di 17:30 – 19:00</b>	<b>R. 0.406</b>	<b>Grünzweig, Fröhlich</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G:	G:	
	HRG:	HRSGe:	
	GyGe/BK:	GyGe/BK:	
	SP:	SP:	

Diese Übung ermöglicht die vorbereitende Diskussion der Museumsprojekte der einzelnen Kleingruppen sowie deren Evaluation nach der Präsentation.

<b>154671</b>	<b>Black Lit Matters: Toni Morrison (2 HS)</b>		
	<b>Mi 08:30 – 10:00</b>	<b>R. 0.406</b>	<b>Klemm</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
	SP: 703	SP: 703	

In this course, we will explore selected fiction and non-fiction works of Pulitzer- and Nobel-Prize winning author Toni Morrison. Like no other writer, Morrison has affected the development of African-American literature in the latter part of the 20<sup>th</sup> century. Starting with her first novel *The Bluest Eye*, we will read four of her novels in chronological order, focusing on the emergence and development of her major themes as well as her stylistic devices. Although Morrison is best known for her novels her essays are worthwhile readings since they provide interesting perspectives on American literature and culture. In addition to these works, we will learn more about Morrison from her interviews and some secondary literature.

Please get a copy of the following books: *The Bluest Eye*, *Song of Solomon* and *Beloved*.

154672	Transnational Black Feminism and Intersectionality (2 HS)		
	Mi 10:15 – 11:45	R. 0.406	N.N.
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003 SP: 703	GyGe/BK: 602, 701, 702, 1002, 1004 SP: 703	

As the global Covid-19 crisis demonstrated, the pandemic progressively acted as a divisive line between BIPOC and white citizens, exacerbating existing racial disparities as well as further deepening the class divide between the rich and the poor. As inequalities of race and class have hence become increasingly visible to the public eye in intersectional ways, intersectionality stands at the forefront of inquiries that tackle multiple and intersecting forms of structural discrimination due to race, gender, sexual orientation, economic status, and ability, among others. As Kimberlé Williams Crenshaw argues: "Intersectionality is a lens through which you can see where power comes and collides, where it interlocks and intersects. It's not simply that there's a race problem here, a gender problem here, and a class or LGBTQ problem there. Many times that framework erases what happens to people who are subject to all of these things" (Columbia Law School). In this seminar, we will ask: how has transnational Black feminism since the late 1970s—in the U.S. as well as in the context of Afro-German Studies—developed along the lines of intersectional approaches? And in what ways does intersectionality, as an analytical category and an experience focusing on overlapping and mutually constitutive systems of discrimination, engage and narrate female blackness? We will examine theoretical and literary texts by Black feminist writers, such as Chimamanda Ngozi Adichie, The Combahee River Collective, bell hooks, Audre Lorde, Jennifer Nash, Amanda Gorman, Lynn Nottage, Octavia Butler, and Sharon Dodua Otoo, complemented by some audio-visual material such as the film *Audre Lorde - The Berlin Years 1984 to 1992*.

154673	Mediascapes of Environmental Crisis (2 HS)		
	Mi 16:15 – 17:45	R. 0.406	N.N.
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003 SP: 703	GyGe/BK: 602, 701, 702, 1002, 1004 SP: 703	

Climate change, energy exploitation, resource depletion, air pollution, water insecurity—in an age of increasingly threatened ecosystems, one may ask: how can literature, visual media, and the humanities more generally approach the environmental crisis and respond to key environmental issues and debates? This seminar serves as an introduction to both ecocriticism and the environmental humanities, taking into account that ecocriticism no longer solely focuses on the relationship between literature and the environment, but also scrutinizes human interaction with the natural world in visual cultures and other media. In the age of the Anthropocene, we investigate how the environmental humanities as an interdisciplinary area of research challenge the idea that human cultures stand in opposition to nature. In our study of U.S. mediascapes of environmental crises—including climate fiction, ecocinema, and ecocritical photography—we will pay special heed to questions of environmental displacement and racism, as well as intersectional protest and justice.

This seminar ties in with the conference "Ecoterrorism in Anglophone Media," which will take place on December 11-13, 2024 at TU Dortmund. Attending the conference is mandatory for all seminar participants, so make sure you can actually make it to that before you sign up. <https://islk.kuwi.tu-dortmund.de/ecoterrorism/>

154674	Thomas Pynchon's <i>Gravity's Rainbow</i> (HS)		
	Di 10:15 – 11:45	R. 0.406	Pöhlmann
Modulzuordnungen:	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003 SP: 703	GyGe/BK: 602, 701, 702, 1002, 1004 SP: 703	

Thomas Pynchon's 1973 *Gravity's Rainbow* is quite simply the best and most important American novel ever. It is a notoriously complex text with a reputation that most readers may find daunting, and at the same time it is utterly rewarding and still groundbreaking after 50 years. It tells the story of Lieutenant Tyrone Slothrop and his hunt for the V2 rocket in the destroyed Zone of Germany just as the Second World War ends, but it also tells the story of transnational conspiracies, colonial histories, technological innovations and personal grudges and obsessions that span centuries, and it is a genuinely global novel. With hundreds of characters (including an octopus and an immortal lightbulb) and dozens of plots that may or may not go anywhere, it is the most thrilling, infuriating, entertaining, challenging read out there. We'll make sense of it together, reading-group style. Please get a copy of the novel and read the first section as soon as you're accepted for the class.

This seminar ties in with the one-day symposium "Elfriede Jelinek übersetzt Thomas Pynchon," which will take place in the afternoon of October 24, 2024 at Literaturhaus Dortmund. Attending the symposium is mandatory for all seminar participants, so make sure you can actually make it that before you sign up.

<b>154675</b>	<b>Homelessness in U.S. Literature and Visual Media (2 HS)</b>		
	<b>Di 8:30 – 10:00</b>	<b>R. 0.420</b>	<b>N.N.</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003 SP: 703	GyGe/BK: 602, 701, 702, 1002, 1004 SP: 703	

Since the 1980s, homelessness has turned into one of the most severe social, economic, and cultural challenges in many industrial nations. In the U.S. in particular, real estate politics, changes in the health care system, and developments in jurisprudence have contributed to a soaring rise of the homeless population. More recently, Covid-19 has exacerbated the already existing housing crisis, further deepening the divide between the rich and the poor. What is more, the pandemic has underscored how home is one of the most palpable sites onto which racial, class, and gender inequalities are grafted. More people than ever live on the streets, or are acutely threatened to be evicted and lose their homes. Debates about structural, socio-political, and individual responsibility, as well as possible interventions, have long trespassed discourses of poverty, and now also determine discussions about transformations of the middle class, gentrification, and urban planning. Cultural imaginations and representations of homelessness negotiate these and many other topics, and critically investigate stereotypical images of precariousness. In this course, we will scrutinize literature and visual media of homelessness from the 1980s to today, in selected (graphic) novels, films, photography, and other media and genres. In which contexts do these texts place experiences of homelessness? What role do discourses about victims and perpetrators, voice and agency, and (often romanticized) poverty play? And how, ultimately, is the idea of home unmade in an age of real estate crises, housing discrimination, and ever increasing inequality?

<b>154676</b>	<b>'We all float down here': The Reception of Stephen King (2 HS)</b>		
	<b>Do 12:15 – 13:45</b>	<b>R. 0.406</b>	<b>Danneil</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003 SP: 703	GyGe/BK: 602, 701, 702, 1002, 1004 SP: 703	

Horror is undergoing an unprecedented boom in writing, cinema and television as well as videogames. But without Stephen King the horror genre would probably not be the same. The American horror-fiction writer has entered history as the "King of Horror". For more than fifty years, the 76-year-old King has been writing about two-thousand words per day, he has published about 65 novels including seven under the pen name Richard Bachman, and has written five non-fiction books and over 200 short stories. King once called himself the "literary equivalent to a Big Mac and fries" because his horror stories made him one of the most-consumed and commercially successful authors of our time. Many of his stories transcend the genre by channeling cultural fears, transforming small-town America into isolated communities which are threatened by an evil force that has already been lurking underneath people's attention.

Stephen King is the doorway to America's subconscious which many filmmakers have attempted to infuse into their filmic adaptations. Looking only at the past ten years, King's 1986 novel *IT* was resurrected by director Andrés Muschietti to become horror's biggest box-office successes in film history. But also the remake of *Pet Sematary* (2018) and *The Shining* sequel *Doctor Sleep* (2019) were highly acclaimed by critics and audiences. In order to grasp the richness of King's reception, the seminar will be fully dedicated to a small selection of film adaptations from King's horror oeuvre. We will critically examine how different generations of film directors approached King's blood-soaked visions in, for example, Brian De Palma's and Kimberly Peirce's *Carrie* (1976 & 2013).

Texts will be provided on Moodle at the beginning of the semester. Students achieve credits on the basis of podcast production, creative content creation for the course's Instagram account or textpert moderation.

Recommended Reading: King, Stephen. *Danse Macabre: The World of Horror*, Rev ed.. Gallery Books, 2010.

<b>154677</b>	<b>Black Lit Matters: Hot-Off-the-Press (2 HS)</b>		
	<b>Fr 10:15 – 11:45</b>	<b>R. 0.406</b>	<b>Klemm</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
	SP: 703	SP: 703	

"Each age, it is found, must write its own books; or rather, each generation for the next succeeding. The books of an older period will not fit this." In this course, we will follow Emerson's advice and discuss recent publications by Black authors.

Of course, we will explore how these texts take up the ongoing fight against racism, which gained a new momentum during the past years. However, we will as well study what kind of stories they tell about Africa, the history and cultures of Black people in America and discuss their answers to universal questions of identity and human relations with each other and the world.

The reading list will include Natasha Trethewey *Memorial Drive* (2020) and shorter texts from the anthology *Black Enough: Stories of Being Young & Black in America* (2019) by Ibi Zoboi and Tracey Baptiste.

<b>154678</b>	<b>The Age of Inequality: Reading Fin de Siècle America (2 HS)</b>		
	<b>Blockseminar Do 07.11. 18 - 21 Do 28.11. 18 - 21 Sa 14.12. 10 - 16:30 So 15.12. 10 - 15 Sa 18.01. 10 - 16:30</b>	<b>R. 0.420</b>	<b>Sattler</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001, 1002	HRSGe: 602, 1002, 1003	
	GyGe/BK: 602, 701, 702, 1002, 1003	GyGe/BK: 602, 701, 702, 1002, 1004	
	SP: 703	SP: 703	

The time around the turn from the 19<sup>th</sup> to the 20<sup>th</sup> century was a time of intense change and contrast in the United States. The closing of the *frontier*, the Chicago World Fair, the invention and mass accessibility of color photography and the telephone, the building of the first skyscrapers and the transcontinental railway as well as the ongoing electrification all transformed the way Americans looked at their nation and its potential future role on the world stage. Simultaneously, the emerging practice of investigative journalism ("muckraking") revealed massive social problems resulting from rapid economic growth, mass immigration, and intense industrialization. While new inventions in the sciences brought progress, the fin de siècle was also a time shaped by new anxieties, e.g. regarding the female role or the significance of race and class.

This class engages with the literature and culture of this thrilling time from its excesses in big business to its contestations about urban poverty, child neglect, animal abuse, and the growing demand for women's rights. We will study photographs and maps, paintings and political speeches, as well as a variety of fictional texts.

<b>154679</b>	<b>Translating Walt Whitman's "Cycle of International Poems" (2 HS)</b>		
	<b>Blockseminar Do 24.10. 18:00 Zoom Fr 10.01. 14 - 18 Sa 11.01. 10 - 17 So 12.01. 10 - 17</b>	<b>R. 0.406</b>	<b>Turpin</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G: 703, 704	G: 602, 703, 704	
	HRG: 602, 1001	HRSGe: 602, 1002	
	GyGe/BK: 602, 701, 702, 1002	GyGe/BK: 602, 701, 702, 1002	
	SP: 703	SP: 703	

In this course, we will focus on reading Whitman's deliberately international poems (beginning with his poem "Salut au Monde!" in 1856), as well as reading later translations of his poetry into languages other than English, with particular emphasis on translators' approaches to and philosophies of translating Whitman's word-coinages. This course will involve both a qualitative element (i.e., close reading) and a quantitative one using statistical methods from the digital humanities, linguistics, and data science to analyze trends in translation.

*This course is particularly recommended for students of the Angewandte Studiengänge.*

<b>154680</b>	<b>Oberseminar Amerikanistik (2 OS; zugangsbeschränkt)</b>		
	<b>Mi 12:30 – 14:00</b>	<b>R. 0.406</b>	<b>N.N./ Pöhlmann</b>
<b>Modulzuordnungen:</b>	<b>LEHRAMTSTUDIENGÄNGE:</b>		
	<b>LABG 2009</b>	<b>LABG 2016</b>	
	G:	G:	
	HRG:	HRSGe:	
	GyGe/BK:	GyGe/BK:	
	SP:	SP:	

Research seminar restricted to doctoral students and post-docs in American Studies, as well as visiting researchers.