

AMERIKA-INSTITUT - Wintersemester 2019/20

Fachstudienberatung: Dr. Anna Flügge, Zi 210, Tel.: 2180-5820, anna.fluegge@lmu.de

Bibliothek: Fachbibliothek Philologicum, Ludwigstr. 25

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

Belegfrist für alle Kurse über das Online-System LSF: 24.09. - 07.10.2019

Amerikanische Kulturgeschichte

Prof. Dr. Christof Mauch	n. Vereinb.	mauch@lmu.de	
Prof. Dr. Michael Hochgeschwender	Mo 15-16	Zi 207	2180-2738
Prof. Dr. Uwe Lübken	Do 13.30-14.30	Zi 205	2180-2842
Prof. Dr. Ursula Prutsch	Di 10-12	Zi 203	2180-3896
Dr. Andreas Etges	Di 10-11	Zi 206	2180-2138
Dr. Nadine Klopfer	n.Vereinb.	Zi 206	2180-2138
Dr. Bärbel Harju	n.Vereinb.	Zi 306	Schellingstr.9 2180-1316
Elena Torres Ruiz, M.A.	n.Vereinb.	Zi 110	2180-3980
Sasha Gora, MSc, M.A.	Mi 14-15	Zi 202	2180-3564
Lisa Meinecke, M.A.	n.Vereinb.	Zi 110	2180-3980
Sakina Gröppmaier, M.A.	Do 16-17	Zi 213	2180-2848
Dayela Valenzuela, M.A. (Sekretariat)	Mo, Mi, Do 10-12 Di 13-15	Zi 204	2180-2739
PD Dr. Charlotte Lerg	beurlaubt		

Amerikanische Literaturgeschichte

Prof. Dr. Klaus Benesch	Do 11-12	Zi 208	2180-2730
Prof. Dr. Christof Decker	Di 12-13	Zi 211	2180-3565
Dr. Anna Flügge	Mo 16-18 Mi + Do 14-16	Zi 210	2180-5820
Dr. Amy Mohr	Mi 10-11	Zi 210	2180-5820
Dr. Manlio Della Marca	Mi 16-17	Zi 213	2180-2848
Abraham Smith, M.A.	Mo 13-14	Zi 212	2180-2847
Renate Krakowczyk (Sekretariat)	Mo-Do 10-12	Zi 209	2180-2797
PD Dr. Sascha Pöhlmann	beurlaubt		
Dr. Giorgia Tommasi	beurlaubt		

Allgemeine Hinweise:

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.

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.

Concerning language courses: Only courses on "Writing Skills" (see WP 3) are open to exchange students!

Soweit nicht anders angegeben, finden alle Lehrveranstaltungen in der Schellingstr. 3/VG statt und beginnen in der Woche vom **14. - 18. Oktober 2019**.

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)

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

C-Test-Termine: Dienstag, 1. Okt., 10-11:30 Uhr sowie Mittwoch, 9. Okt., 10-11:30 Uhr. Ort: Raum 420a, 4. Stock, Schellingstr. 3/VG, Multimedia-Sprachlabor

Einführungsveranstaltung für Studienanfänger (B.A.): Donnerstag, 26. September, 10-12 Uhr c.t., Raum S 201, Schellingstr. 3/VG

Introductory session for Master students: Thursday, September 26, 2019, 2-3 pm, Room 201

Programmübersicht

Im B.A.-Studiengang müssen in bestimmten Modulen Vorlesungen belegt werden. Diese stehen aber darüber hinaus allen Studierenden im Bachelor-, Masterstudiengang sowie PhD-Studierenden offen!

Bachelor “Nordamerikastudien” (1. Semester neue PO gültig)

1. Fachsemester B.A.

P 1: Basismodul Literatur und Medien I:

Grundkurs: Introduction to the Study of American Literature and Media
(mit integrierter Übung) (6 CP), 4st, Di 10-12 und Do 10-12, jeweils R S 201

Decker/
Flügge

P 2: Basismodul Geschichte und Kultur I:

Grundkurs : Einführung in die Amerikanische Kulturgeschichte
(mit integrierter Übung), (6 CP), 4st, Mo 14-16, HS: S 004 **und** Mi 8:30-10, HS: S 007

Prutsch

P 3: Sprachpraxis

General Language Course (3 CP) 2st, Di 8.30-10, R S 201

Hodges

Conversation Skills (3 CP) 2st, Mo 12-14, R S 227, Schellingstr. 3/ RG

Owens

3. Fachsemester

Vorlesung und Übungen in P 4:

Vorlesung: Architecture and the Construction of Ideas (3 CP), 2st, Mi 10-12, HS S 007

Benesch

Ü: Modernist Poetry, Essays, and Short Fiction (3 CP), 2st, Mi 8:30-10, R S 201

Mohr

Ü: How to Read Short Stories Like a Professor (3 CP), 2st, Do 16-18, R S 201

Della M.

Ü: Hunger and Modern Writing (3 CP), 2st, Fr 10-12, R S 106

Rees

Vorlesung und Übungen in P 5:

Vorlesung: American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century (3 CP), 2st, Do 16-18, HS S 007

Hochg.

Ü: Pow Wow, Protest, Persistenz: Indigene Nordamerikas im 21. Jahrhundert (3 CP),
2st, Do 14-16, R 118, Amalienstr. 73 A

Nusko/
Kreutzer

Ü: Crisis in American History – Framing, Perception, and Impact (3 CP), 2st,
Mo 10-12, R 018, Amalienstr. 73A

Gröppmaier

Ü: “Cooking for the Soul: African American Foodways” (3 CP), 2st, Do 12-14,
Lehrturm-VU 104, Prof.-Huber-Platz 2 (V)

Gora

Ü: The (Long) Civil Rights Movement (3 CP), 2st, Di 16-18, R S 106

Etges

Ü: The American Century - Visual Art and Culture (3 CP), 3st, Mi 12-15, R S 201
(letzte Sitzung: 18.12.)

Harju

Zu P 6 Aufbaumodul Methoden

Methoden der Amerikastudien (3 CP), 3st, Mo 9:30-12 s.t., R S 201 Torres R.

SQ 3: Tongue Tied: Introverts, Extroverts and the Anatomy of Presentation Skills (3 CP), 2st, Gora
2 Parallelübungen als Blocksitzungen: **Termine und Räume s. LSF**

5. Fachsemester

zu P 7: Praxismodul

Praxiskolloquium des Praxisbüros (6 CP), 2st, Details s. LSF

"On the Air – Wie Kino im Kopf entsteht". Ein Hörfunk-Praxisseminar (6 CP), 2st, als Blockseminar: Sa/So 09./10.11.19, 10 s.t.-17:30, Raum s. LSF Fuchs/
Sa 23.11., 10 s.t.-17:30 (im Funkhaus) Wiesbeck

"Irgendwas mit Medien" – Grundlagen der PR (6 CP), 2st, als Blockseminar: Schwan/
Sa/So 02./03.11.19 und Sa/ So 23./24.11.19, jeweils 10-16 Uhr. R: s LSF Grabitz

Zu WP 1 (Fortgeschrittenenseminare und Übungen im Vertiefungsmodul Literatur)

FS: *The Fire This Time / The Fire Next Time: Essays and Poetry on African American Identity* (6 CP), 2st, Di 14-16, R S 201 Mohr

FS: Los Angeles in Fiction (6 CP), 2st, Mo 14-16, R S 201 Flügge

Ü: Nature and Environment in the Short Story (3 CP), 2st, Di 10-12, R S 242, Schellingstr. 3 Mohr

Ü: Let's Do Some Theory: Theories of Literature and Culture from Marx to Žižek, (3CP), Della M.
Mi 14-16, R 114, Amalienstr. 73A

Zu WP 2 (Fortgeschrittenenseminare und Übungen im Vertiefungsmodul Kultur)

FS: Formationen der Identität zwischen Selbst und Subjektivität (6 CP), 2st, Meinecke
Do 8:30-10 s.t., R S 201

FS: Kulturgeschichte der Prohibition (6 CP), 2st, Mo 8:30-10, R S 106 Klopfer

FS: America's Ecological Empire (6 CP), 2st, Mo 10-12, R S 106 Lübken/
Müller

Ü: Head Out on the Highway: The Cultural History of the American Road Trip (3 CP), 4st, Gora
Mi 15-19, R S 201

Ü: Powering the Nation – Energy in North American History (3 CP), 3st, Do 12-14:30 s.t., R S 201 Gröppmaier

Ü: The American Political System (3 CP), 2st, Mi 10-12 s.t., R S 106 Etges

Zu WP 3 (Sprachpraxis 4 im Vertiefungsmodul Literatur)

Academic Writing Advanced (3 CP), 2st, Di 16-18, R C 111, Theresienstr. 41 Hodges

Zu WP 4 (Quellen und Kritik 2 im Vertiefungsmodul Kultur)

Einführung in die Sozialanthropologie (3 CP), 2st, Fr 10-12, R S 201 Hochg.

Selling Democracy/ Selling America. The Films of the Marshall Plan (3 CP),
2st, Di 8:30-10 s.t., R S 106 Etges

Zu WP 5 (Abschlussmodul Literaturgeschichte)

Kolloquium für B.A.-Absolventen (6 CP), 1st, Di 9-10, R. s. LSF Mohr
Dieses Kolloquium ist für alle Studierenden offen, die im Bereich Literaturgeschichte ihre B.A.-Arbeit schreiben!

Zu WP 6 (Abschlussmodul Kulturgeschichte)

Bachelor/Master-Kolloquium (3/ 6 CP), 2st, als **Blockseminar**: Details s. LSF Hochg.

Bachelor/Master-Kolloquium (3/ 6 CP), 2st, Do 18-20, R S 201 Lübken

Bachelor/Master-Kolloquium (3/ 6 CP), 2st, Mi 18-20, R S 106 Prutsch

Bachelor/Master-Kolloquium (3/ 6 CP), 2st, Di 18-20, R S 106 Etges

Master "American History, Culture and Society"

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

1. Fachsemester (neue PO gültig)

Zu P1 (American Studies: Fields and Topics)

L: Architecture and the Construction of Ideas (3 CP), 2st, Mi 10-12, HS S 007 Benesch

L: American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century, (3 CP), 2st, Do 16-18, HS S 007 Hochg.

AS: "How I built this": Architecture and American Myths (9 CP), 2st, Mi 16-18, R S 106 Benesch

AS: Culture and Censorship (9 CP), 2st, Mi 12-14, R S 106 Decker

AS: Thinking the City: Urban Visions and Anti-Urbanism in American History (9 CP), 2st, Fr 8.30-10 s.t., R S 106 Klopfer

AS: Islands in American History (9 CP), 2st, Mo 12-14, R S 106 Lübken

Zu WP 1 (Literature and Media: Basic Research)

AS: Jazz History (9 CP), 2st, Di 12-14, R S 106 Butler

AS: The Traditions and Styles of Realism (9 CP), 3st, Do 12-15, R S 106 Decker

RC: What's New in American Poetry? (3 CP), 2st, Di 14-16, R S 106 Smith

Zu WP 2 (Literary and Media Studies: Basic Concepts)

FC: Literature of the American West (6 CP), 2st, Mo 12-14, R S 201	Mohr
<u>Zu WP 3 History and Society: Basic Research)</u>	
AS: Sklavenhaltergesellschaften in den Amerikas (9 CP), 4st, Di 16-20, R S 201	Prutsch/ Hochg.
AS: Hollywoods Westerns (9 CP), 4st, Mo 16-20, R S 201	Etges
RC: Key Texts in American Environmental History (3 CP), 2st, Di 12-14, R S 201	Lübken
<u>ZU WP 4 (The Study of History: Basic Concepts)</u>	
FC: America's National Park System (6 CP), 3st, Mi 8-10 s.t., R S 106	Etges
3. Fachsemester (nach alter PO):	
<u>Zu WP 9 (History and Politics 5)</u>	
L: American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century , (6 CP), 2st, Do 16-18, HS S 007	Hochg.
AS: Sklavenhaltergesellschaften in den Amerikas (9 CP), 4st, Di 16-20, R S 201	Prutsch/ Hochg.
AS: Thinking the City: Urban Visions and Anti-Urbanism in American History (9 CP), 2st, Fr 8.30-10, R S 106	Klopfer
FC: America's National Park System (6 CP), 3st, Mi 8-10 s.t., R S 106	Etges
ISP: Independent Study (CP 6) – by appointment	Lübken
ISP: Independent Study (CP 6) – by appointment	Etges
<u>Zu WP 10 (Cultural Media & Society 5)</u>	
L: Architecture and the Construction of Ideas (6 CP), 2st, Mi 10-12, HS S 007	Benesch
AS: Jazz History (9 CP), 2st, Di 12-14, R S 106	Butler
AS: The Traditions and Styles of Realism (9 CP), 3st, Do 12-15, R S 106	Decker
FC: "On the Road" or "On the Street": Homelessness in American Fiction (6 CP), 2st, Do 17-19, R S 106	Hartmann
ISP: Independent Study (6 CP) – by appointment -	Flügge
<u>Zu WP 11 (History and Politics 6)</u>	
L: American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century , (6 CP), 2st, Do 16-18, HS S 007	Hochg.
AS: Islands in American History (9 CP), 2st, Mo 12-14, R S 106	Lübken
AS: Hollywoods Westerns (9 CP), 4st, Mo 16-20, R S 201	Etges

FC: American Homes: Histories of Residential Space in the United States (6 CP), 2st, Do 14.30-16 s.t., R S 201	Lübken
FC: War and Society in the Modern United States (6 CP) 2st, Do 10-12, R S 106	Burtin
ISP: Independent Study (6 CP) – by appointment	Lübken
ISP: Independent Study (6 CP) – by appointment	Etges
<u>Zu WP 12 (Culture, Media and Society 6)</u>	
L: Architecture and the Construction of Ideas (6 CP), 2st, Mi 10-12, HS	Benesch
AS: Culture and Censorship (9 CP), 2st, Mi 12-14, R S 106	Decker
AS: Documentary Poetics (9 CP), 3st, Mo 14-17, R S 106	Smith
FC: Ekphrasis and Obsession in CD Wright's <i>Casting Deep Shade</i> and James Agee's <i>Let Us Now Praise Famous Men</i> (6 CP), 2St, Di 10-12, R S 106	Smith
ISP: Independent Study (6 CP) – by appointment -	Flügge
<u>Zu P 1 (Abschlussmodul)</u>	
Master's Colloquium/Seminar for Research Students (CP 3), 2st, Do 15-17, R S 106	Decker
Bachelor/Master-Kolloquium (3/ 6 CP) 2st, als Blockseminar : Details siehe LSF	Hochg.
Bachelor/Master-Kolloquium (3/ 6 CP), 2st, Do 18-20, R S 201 (oder Büro)	Lübken
Bachelor/Master-Kolloquium (3/ 6 CP), 2st, Mi 18-20, R S 106	Prutsch
Bachelor/Master-Kolloquium (3/ 6 CP), 2st, Di 18-20, R S 106	Etges

Sonstige Veranstaltungen:	
Seminar for Research Students , 2st, Do 15-17, R: S 106	Decker
Colloquium for doctoral/ postdoctoral students , 2st, Do 19-21, R S 106	Benesch
Oberseminar für Doktoranden , 1st, Mo 18 s.t.-19, R: S 106	Prutsch/ Hochg.
Wissenschaftliches Kolloquium „Psychologie und Kulturgeschichte 1st, Mo 19 s.t.-20, R: S 106	Prutsch/ Hochg.
Oberseminar für Doktoranden , 2st, als Block, Termin tba	Lübken/ Lerg
CoHist-Forschungsseminar für Promovierende der Klasse für Kulturgeschichte, 2st, Fr. 12-14, R 106	Klopfer
Oberseminar : "Major Problems in Culture, Environment and History", 2st, als Blockseminar (18.-20.10.2019) im Studienhaus Schönwag (Wessobrunn). Graduate Students will present and discuss their work with faculty from the LMU and RCC Fellows.	Mauch

Participation upon invitation or contact: mauch@lmu.de

Lunchtime Colloquium am Rachel Carson Center: "**Environmental Humanities - Challenges and Themes**". Öffentliche Veranstaltung, keine Anmeldung erforderlich

Mauch/
Helmick

Pool/Profilbereich

Zu WP Am 1

L: Architecture and the Construction of Ideas (3 CP), 2st, Mi 10-12, HS S 007 Benesch

L: American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century, (3 CP), 2st, Do 16-18, HS S 007 Hochg.

AS: "How I built this": Architecture and American Myths (6 CP), 2st, Mi 16-18, R S 106 Benesch

AS: Culture and Censorship (9 CP), 2st, Mi 12-14, R S 106 Decker

AS: Thinking the City: Urban Visions and Anti-Urbanism in American History (9 CP), 2st, Fr 8.30-10, R S 106 Klopfer

AS: Islands in American History (9 CP), 2st, Mo 12-14, R S 106 Lübken

Zu WP Am 2

AS: Jazz History (9 CP), 2st, Di 12-14, R S 106 Butler

AS: The Traditions and Styles of Realism (9 CP), 3st, Do 12-15, R S 106 Decker

RC: What's New in American Poetry? (3 CP), 2st, Di 14-16, R S 106 Smith

Zu WP Am 3

FC: Literature of the American West (6 CP), 2st, Mo 12-14, R S 201 Mohr

Zu WP Am 4

AS: Sklavenhaltergesellschaften in den Amerikas (9 CP), 4st, Di 16-20, R S 201 Prutsch/
Hochg.

AS: Hollywoods Westerns (9 CP), 4st, Mo 16-20, R S 201 Etges

RC: Key Texts in American Environmental History (3 CP), 2st, Di 12-14, R S 201 Lübken

Zu WP AM 5

FC: America's National Park System (6 CP), 3st, Mi 8-10 s.t., R S 106 Etges

1. Fachsemester B.A.

P 1: Prof. Dr. Christof Decker/ Dr. Anna Flügge: **Introduction to the Study of American Literature and Media** (6 CP) 4st, Di 10-12 und Do 10-12, jeweils R S 201

How do we make sense of novels or poems? How do television and film narratives work? This course introduces basic concepts and approaches regarding the study of literature and visual media. Drawing on textual analysis, narratology, and cultural studies, it explores different literary genres and textual forms as well as examples from visual culture. This course is mandatory for students from the Bachelor's program „North American Studies“ and includes a complementary course (Übung).

P 2: Prof. Dr. Ursula Prutsch: **Grundkurs I: Einführung in die Amerikanische Kulturgeschichte**

(6 CP) 4st, Mo 14-16, HS S 004 und Mi 8:30-10, HS S 007

Der Grundkurs I bietet einen detaillierten Überblick über die US-amerikanische Sozial-, Politik- und Kulturgeschichte von der präkolumbischen Zeit (vor 1492) bis zum Ende der "Reconstruction" nach dem Bürgerkrieg (bis 1893). Das hier vermittelte Wissen dient als notwendige Basis für das gesamte BA-Programm "Nordamerikastudien". In jeder LV-Einheit werden – thematisch passend zum jeweiligen Inhalt – auch ein Text- und ein Bilddokument analysiert. Der GK wird mit einer schriftlichen Prüfung zu Semesterende abgeschlossen.

P 3 (SP): Anne-Marie Hodges, M.A.: **General Language Course** (3 CP), 2st, Di 8.30-10, R S 201

Dieser Sprachkurs ist Bestandteil des Basismoduls P 3 "Sprachkompetenz" und Pflicht für diejenigen, die den C-Test entweder nicht absolviert oder nicht bestanden haben.

P3 (SP): Michael Owens: **Conversation Skills** (3 CP), 2st, Mo 12-14, R S 227 Schellingstr. 3

In this course, students explore a wide range of topics and aspects of American culture through videos, texts and pictures, while improving their English discussion and presentation skills.

3. Fachsemester B.A.

Vorlesung und Übungen in P 4

Vorlesung

Prof. Dr. Klaus Benesch: **Architecture and the Construction of Ideas** (3 CP) 2st, Mi 10-12, HS S 007

What connects a popular NPR podcast titled "How I built this" to the construction of four makeshift spiral towers in Watts, Los Angeles, by Italian-American immigrant Sabato Rodia, or to Henry David Thoreau's experiment in 'low-ly' living at Walden Pond? While relating the story of how successful tech entrepreneurs built their enormously profitable start-ups, the podcast taps into a powerful constructivist repertoire of 'building'—a company, a city, or a nation—that resonates with Americans ever since the 'framing' (yet another distinctly architectural metaphor) of the Constitution. If most Americans would agree that building something is an important national ideal, there is considerably less consent, however, as to the social role and function of a building, over how we use what we have built, how we dwell in our buildings (architectural or otherwise). In this class I take a closer look at American architecture and its discontents, from the mid-nineteenth to the present; I also explore how its daring if often conflicted visions lead to the construction of new ideas and, ultimately, the reimagining of both America's collective past and future.

Übungen

Dr. Amy Mohr: **Modernist Poetry, Essays, and Short Fiction** (3 CP) 2st, Mi 8:30-10, R S 201

This course will address a selection of short texts from American literary modernism. We will address the influences of World War I, the Lost Generation, regionalism, urbanization, and the Harlem Renaissance on the literature of this period. Authors include William Carlos Williams, Robert Frost, Ernest Hemingway, e.e. cummings, H.D., T.S. Eliot, Langston Hughes, Zora Neale Hurston, Nella Larsen, and William Faulkner.

Dr. Manlio Della Marca: **How to Read Short Stories Like a Professor** (3 CP), 2st, Do 16-18, R: S 201

In this course we will read a wide variety of short stories from the early nineteenth century to the present, ranging in style from realism to minimalism and postmodernism. In addition to the major aspects of plot, character, point of view, narrative voice, and setting, our discussion will focus on larger questions about the role of the writer in society and the relation between art and life in American culture. Readings will include short fiction by some of America's most celebrated writers (Hawthorne, Poe, Hemingway, Fitzgerald, Carver, King, Eugenides, Lahiri, and Wallace), as well as critical essays on short story theory. All texts will be available in a reader and/or in electronic format through LSF. Course requirements include one in-class presentation and one paper. This is primarily a discussion-based course: reading will be kept to a manageable amount, but your attendance and active participation are crucial.

Rees: **Hunger and Modern Writing** (3 CP), 2st, Fr 10-12, R S 106

Hunger is a contentious theme in modernist literature, and this course will examine its relevance in the works of four major American and European writers. We will take an in-depth look at works by Melville, Kafka, Hamsun, and Richard Wright, and explore how hunger is deeply involved with concepts of modernity and modern literature. By discussing the selected authors' conceptualization of hunger as both physical and non-physical, as desire and the absence of desire, or as both a creative and a destructive force, we can better understand how it has influenced literary representations of modern life.

Vorlesung und Übungen in P 5

Vorlesung

Prof. Dr. Michael Hochgeschwender: **American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century** (3 CP) 2st, Do 16-18, HS S 007

The lecture surveys American Indian history from the earliest beginnings in the later paleolithic until the demise of Indian power politics in the later 18th century, when first the French and Indian War and later the American Revolution led to a collapse of rivaling European and American Indian political options. Specific themes will include conflicting viewpoints on when and how Proto-Indians came to America, whether there were relations with Old World cultures before the Norse explorations in "Vinland", Paleo-Indian cultures, including the Anasazi, Mogollon, and Hohokam, Cahokia, and the South-Eastern Ceremonial Complex, and possible relations with Meso-American cultures, such as, for instance, the Maya, Toltecs, Olmecs, and Aztecs. Finally, the European conquest and the American Indian agency in reaction to the conquest will be discussed.

Übungen

Friederike Nusko, M.A./ Arnika Kreutzer, M.A. : **Pow Wow, Protest, Persistenz: Indigene Nordamerikas im 21. Jahrhundert** (3 CP), 2st, Do 14-16, R 118, Amalienstr. 73 A

"I remember the day when being Indian was lethal. Yeah, we had a rough past, but get ready for the sequel." In dem Protestsong All Nations Rise singt die junge Künstlerin und Aktivistin Lyla June von der Persistenz indigener Menschen und ihrer Zukunft. Die Übung beschäftigt sich mit der gesellschaftlichen und politischen Situation von First Nations und Native Americans in Kanada und den USA im 21. Jahrhundert. Mittels Quellen aus Geschichte, Literatur, Film und Musik sprechen wir über Rassismus und Identitätspolitik, Landrechte und Stadtkultur. Weitere Themen sind die panamerikanische #noDAPL Protestbewegung, die National Inquiry into Missing and Murdered Indigenous Women und die Truth and Reconciliation Commission. Es besteht die Möglichkeit einer Exkursion in das Museum Fünf Kontinente. Darüber hinaus kann die Übung als Vorbereitung für einen Besuch des American Indian Workshops 2020 in München dienen.

Sakina Gröppmaier, M.A.: **Crisis in American History – Framing, Perception, and Impact** (3 CP), 2st, Mo 10-12 R 018, Amalienstr. 73A

Any regional history is one interspersed with influential periods of crises. From the Great Depression of the 1930s to the Financial Crash of 2008, major historical and contemporary examples are often connected to economics. But crisis, as a term, is generally applied to any episode sparking instability or change. This course looks at major crises in the twentieth and twenty-first century, seeking to examine the stretching of the term from its economic ties. We will be combining crisis theories with a diverse sampling of crises in American history—such as the Great Depression, the 1970s Oil Crises, the 1980s AIDS Crisis, Hurricane Katrina, and the 2008 Financial Crash—to understand how various crises have been framed as such and what impact they have had in spurring change in their aftermath.

Sasha Gora, MSc, MA: **“Cooking for the Soul: African American Foodways”** (3 CP), 2st, Do 12-14, Lehrturm-VU 104, Prof.-Huber-Platz 2

How do African American foodways tell tales about history, identity, and contemporary race relations? Critically discarding the stereotypes of fried chicken and Aunt Jemima, this class will consider the history of food in the United States as a weapon of racial oppression, but also as a tool for emancipation and reclamation. From culinary connections between West Africa and American plantations to whitewashing southern cuisine and from hot sauce in Beyoncé’s bag to soul food in Harlem, African American foodways are entangled with stories of heritage, gender, and the struggle for racial equality. We will discuss topics such as Leah Chase’s Creole cooking, Michael Twitty’s Southern Discomfort Tour, and James Hemings’ eighteenth century training as a French chef.

Dr. Andreas Etges: **The (Long) Civil Rights Movement** (3 CP), 2st, Di 16-18, R S 106

Histories of the civil rights movement often focused on the 1950s and 1960s. More recently, historians have been arguing that the years before 1954 should not just be seen as a prelude to the later events, but in their own right. Accordingly, this seminar will look at the "long civil rights movement" since the late 19th century through important primary sources.

Dr. Bärbel Harju: **The American Century - Visual Art and Culture** (3 CP), 3st, Mi 12-15, R S 201

From Dorothea Lange to Carrie Mae Weems, from Andy Warhol to Kehinde Wiley, this seminar examines American history through the lens of art. Taking the 1893 Chicago World’s Fair as a starting point and ending with the 2017 Whitney Biennial, we will take a closer look at how art movements reflect and shape the rapid cultural and political changes in American society during the 20th and early 21st centuries. We will discuss key movements like early American Modernism, the art of the Harlem Renaissance, Regionalism, Abstract Expressionism, Pop Art, and Neo Expressionism as well as the emergence of Feminist Art, Black Art, the art of the Chicano Movement and the American Indian Movement. Please check for additional dates (visits to exhibitions, museums, etc.) in LSF. Please note: Students will work together with MA and PhD students to organize a student conference on January 17, 2020.

Zu P 6 - Aufbaumodul Methoden

Elena Torres Ruiz, M.A.: **Methoden der Amerikastudien** (3 CP) 3st, Mo 9.30-12 s.t., R S 201

Der Kurs bietet einen Überblick über methodische und theoretische Grundlagen der Amerikastudien. Anhand ausgewählter Texte, die in einem Reader zur Verfügung gestellt werden, sollen zentrale Problemstellungen und Vorgehensweisen der amerikanischen Literatur- und Kulturwissenschaft diskutiert werden. Unter anderem werden folgende Themenbereiche besprochen: Feminismus, Mythen und Gemeinschaft, Kulturgeschichte/cultural studies, Ecocriticism, Autorschaft, race und Identität, visuelle Kultur, Postkolonialismus, Marxismus/Ideologie, etc.

Sasha, Gora MSc, M.A.: **Tongue Tied: Introverts, Extroverts and the Anatomy of Presentation Skills** (3 CP) 2st, 2 Parallelübungen als Blocksitzungen, **Termine und Räume: s. LSF**

Sweaty hands, a stuttering mouth, and a nervous heart. A presentation can be nerve wrecking, but it is also an essential—not to mention unique—medium with which to communicate one’s academic research. Charting the anatomy of public speaking skills, this course teaches students how to confidently prepare and deliver presentations.

5. Fachsemester B.A.

Zu P 7 - Praxismodul

Constanze Sabathil: **Praxiskolloquium des Praxisbüros** (6 CP), 2st, Details s. LSF

Im Rahmen des Praxiskolloquiums stellen Referentinnen und Referenten verschiedene Berufsprofile vor, die Karrieremöglichkeiten speziell für Sie als Studierende der Fakultät für Sprach- und Literaturwissenschaften bieten. Dabei werden Sie über Chancen in fachnahen/fachspezifischen, aber auch in fachferneren/fachfremden Bereichen informiert. Die Referentinnen und Referenten berichten von ihrem Arbeitsalltag und zeigen notwendige Voraussetzungen sowie mögliche Aufstiegschancen auf.

Marion Fuchs, M.A./ Dipl.-Germ. Anika Wiesbeck: **“On the Air - Wie Kino im Kopf entsteht“**. Ein Hörfunk-Praxisseminar (6 CP), 2st, als Blockseminar. Termine und Räume: s. LSF

Gutes Radio ist Kino im Kopf. Doch wie lässt man mit Worten Bilder bei den Hörern entstehen? Wie textet man fürs Sprechen? Worauf kommt es bei einem guten Interview an? Wie klingt eine gelungene Radio-Umfrage, und wie baut man einen Beitrag? Wie präsentiert man (sich) am Mikrofon? Das Hörfunk-Praxisseminar soll Antworten auf diese Fragen und praktische Einblicke in den Radioalltag geben. Zahlreiche Übungen sind genauso geplant wie ein Blick hinter die Kulissen bei einem Besuch im Bayerischen Rundfunk. Hierbei wird auch die historische Bedeutung der USA für den öffentlich-rechtlichen Hörfunk in Bayern aufgezeigt. Voraussetzung für das Seminar ist die verlässliche Teilnahme an den Blockseminaren sowie das Erstellen von kurzen Radio-Arbeitsproben bzw. die Teilnahme an praktischen Übungen.

Esther Schwan, M.A., Tobias Grabitz, M.A.: **"Irgendwas mit Medien" – Grundlagen der PR** (6 CP), 2st, als Blockseminar: Termine und Räume: s. LSF

Das Blockseminar ermöglicht einen ersten Einblick in die Presse- und Öffentlichkeitsarbeit. Vermittelt werden die Grundlagen der PR-Arbeit genauso wie ihre Methoden und Instrumente in Theorie und Praxis.

Zu WP 1 (Fortgeschrittenen-Seminare und Übungen im Vertiefungsmodul Literatur)

Fortgeschrittenenseminare

Dr. Amy Mohr: ***The Fire This Time / The Fire Next Time: Essays and Poetry on African American Identity***

(6 CP) 2st, Di 14-16, R S 201

This course will focus on selections from two major works of African American literature: *The Fire Next Time* (1963) by James Baldwin and *The Fire This Time: A New Generation Speaks About Race* (2017), edited by Jesmyn Ward.

Dr. Anna Flügge: ***Los Angeles in Fiction*** (6 CP), 2st, Mo 14-16, R S 201

Los Angeles is mostly portrayed very negatively, and we will discuss this portrayal of crime, Hollywood, immigration, the media, and natural disasters, to name a few of the topics frequently associated with L.A. fiction. We will discuss short stories such as Cline's "Los Angeles" and Lethem's "The Starlet Apartments" and novels/excerpts such as Chandler's *The Big Sleep*, Tolkin's *The Player*, Ellroy's *L. A. Confidential*, Boyle's *The Tortilla Curtain*, and others.

Übungen

Dr. Amy Mohr: ***Nature and Environment in the Short Story*** (3 CP), 2st, Di 10-12, R S 242, Schellingstr. 3

This course will trace themes related to nature and the environment in the American short story from the 19th century through contemporary eco-fiction.

Dr. Manlio Della Marca: ***Let's Do Some Theory: Theories of Literature and Culture from Marx to Žižek***

(3 CP) 2st, Mi 14-16, R 114, Amalienstr. 73A

Karl Marx, Sigmund Freud, Michael Foucault, Jacques Derrida, Roland Barthes, Raymond Williams, Fredric Jameson, and Judith Butler—you have already heard some of these names before, I'm sure. And I bet you have encountered at least one of the following notions in your undergraduate career: "the political unconscious," "the death of the author," "gender performativity," "ideology," "high and popular culture." In this course, we'll trace some of these key concepts to their original sources, exploring the underlying assumptions of several theories of literature and culture from Marx to the present. And, along the way, we'll try to follow philosopher Slavoj Žižek's instigation (or invitation) to "do some theory" ourselves. No previous knowledge of literary or cultural theory is required to take this class. All texts will be available in a reader and/or in electronic format through LSF. Course requirements include one in-class presentation and one paper. This is primarily a discussion-based course: reading will be kept to a manageable amount, but your attendance and active participation are crucial.

Zu WP 2 (Fortgeschrittenen-Seminare und Übungen im Vertiefungsmodul Kultur)

Fortgeschrittenen-Seminare

Lisa Meinecke, M.A. : ***Formationen der Identität zwischen Selbst und Subjektivität*** (6 CP), 2st,

Do 8.30-10 s.t., R S 201

Dieser Kurs widmet sich Konzeptionen des Selbst, der Subjektivität und der Identität. Wir werden verschiedene philosophische, sozialtheoretische und kulturhistorische Ansätze heranziehen und uns diesen zentralen Fragen der Kulturwissenschaften zu widmen: „Me, myself, and I“ Was bedeutet das eigentlich? Wer bin ich? Was ist eigentlich ein ich? Wie kann ich mit diesen Konzepten und Perspektiven in den Kulturwissenschaften arbeiten? Der Begriff der Identität nimmt einen besonderen Platz in der Geschichte des Denkens, aber auch in aktuellen politischen Debatten ein. Angefangen in der Aufklärung, die Identität im autonomen, rational handelnden Individuum verortet, bis hin zum Begriff der Subjektivität der postmodernen Philosophie, werden wir die Spannungsfelder zwischen unterschiedlichen Formationen von Identität und Subjektivität anhand der amerikanischen Kulturgeschichte ausleuchten und Konzepte des Selbst kritisch hinterfragen.

Dr. Nadine Klopfer: **Kulturgeschichte der Prohibition** (6 CP), 2st, Mo 8.30-10, R S 106

Das Bild der USA in den 1920er Jahren ist geprägt von flappers und Jazz, von speakeasies, glamourösen Gangstern und rauschenden Festen. Was aber hat all das mit Alkohol zu tun? Das Seminar untersucht die Ursprünge des nationalen Alkoholverbots zwischen 1920 und 1933 und fragt, wie sich die Prohibition auf die Gesellschaft, Politik, Wirtschaft und Kultur der USA in den 1920er Jahren auswirkte.

Prof. Dr. Uwe Lübken/ Dr. Simone Müller: **America's Ecological Empire** (6 CP), 2st, Mo 10-12, R S 106

How many planets does it take to live the American Dream? This class will scrutinize the global impacts of a Western lifestyle on environmental conditions in the U.S. and in the Global South. Case studies will include the decline of ground water levels in India as a result of Coca Cola production, the displacement of Native Americans after the construction of dams and the contamination of lands in the Caribbean due to export of US hazardous waste.

Übungen

Sasha Gora, MSc, M.A.: **Head Out on the Highway: The Cultural History of the American Road Trip** (3 CP), 4st, Mi 15-19, R S 201

The American dream is a story about travel. It is about mobility, leaving somewhere old for somewhere new, and the many forks in the road along the way. Nowhere is this more apparent than in cinema. With destinations and without, journeys to visit or escape from family, self-discovery, and the ability to deal with detours, this course is about how film imagines the classic American road trip. By watching titles such as Easy Rider, Green Book, and Transamerica, we will survey how stories about hitting the road intersect with race, gender, class, and the search for the American dream.

Sakina Gröppmaier, M.A.: **Powering the Nation – Energy in North American History** (3 CP), 3st, 12-14.30 s.t., R S 201

Energy is ubiquitous, yet it is invisible in daily life. Energy has become essential to development and progress as well as a fundamental shaper of culture and practice, yet we are just beginning to examine its pivotal role in modern history. This course examines the powerful role energy has played in North American history. We will trace the development of the North America we know using energy as a lens, discussing the embrace [and rejection] of various energy resources, the role and influence of energy in urban and rural spaces, petrocultures and the inescapable grasp of oil, and the rise and dominance of the automobile, to name a few. This course will have three excursions – one to the Deutsches Museum, one to the Praterkraftwerk, and one to BMW Welt – to add a practical element to our in-class meetings.

Dr. Andreas Etges: **The American Political System** (3 CP), 2st, Mi 10-12, R S 106

The United States claims to have the world's oldest democracy with its Constitution guaranteeing a system of checks and balances. Today, the American political system is frequently described as "dysfunctional" and "broken." We will analyze and discuss the creation of the American political system and how and why the executive, the legislative and the judiciary branches have changed over time. We will also look at the development of the party system and federal elections, as well as the most current political developments.

Zu WP 3 (Sprachpraxis 4 im Vertiefungsmodul Literatur)

Ann Marie Hodges, M.A.: Academic Writing Advanced (3 CP), 2st, Di 16-18, R C 111, Theresienstr. 41

Students are introduced to the development, structure, argumentation forms, and stylistic issues of written English papers with special attention to North American usage.

Zu WP 4 (Quellen und Kritik 2 im Vertiefungsmodul Kultur)

Prof. Dr. Michael Hochgeschwender: **Einführung in die Sozialanthropologie** (3 CP), 2st, Fr 10-12, R S 201
Der Kurs bietet anhand der Lektüre zentraler und klassischer Texte eine Einführung in die Positionen der US-amerikanischen Kulturanthropologie im Gefolge einerseits der materialistisch-evolutionistischen Theorien von L. H. Morgan bis Marvin Harris, andererseits der historisch ausgerichteten Schule von Franz Boas und den sogenannten Kulturrelativisten bis hin zu Marshall Sahlins und Clifford Geertz. Überdies sollen die Teilnehmer mit zentralen Theorieansätzen der britischen Sozialanthropologie (B. Malinowski, A. Radcliffe-Brown, E. E. Evans-Pritchard und M. Douglas) bekannt gemacht werden. Auf diese Weise sollen sie in die Lage versetzt werden, gegenwärtige Theoretrends in den Sozial- und Kulturwissenschaften kritisch einordnen zu können.

Dr. Andreas Etges: **Selling Democracy/ Selling America. The Films of the Marshall Plan** (3 CP), 2st, Di 8:30-10 s.t., R S 106

To promote the Marshall Plan and its goals, to sell democracy and to sell "America" to (West) European audiences and "win the peace," more than 250 films were produced. While funding came from the US, the films were made by European filmmakers. David Ellwood has characterized this as "the largest peacetime propaganda effort directed by one country to a group of others ever seen." In the seminar we will watch and analyze a selection of Marshall Plan films.

Master "American History, Culture and Society"

P1 (American Studies: Fields and Topics)

L: Prof. Dr. Klaus Benesch: **Architecture and the Construction of Ideas** (3 CP) 2st, Mi 10-12, HS S 007
What connects a popular NPR podcast titled "How I built this" to the construction of four makeshift spiral towers in Watts, Los Angeles, by Italian-American immigrant Sabato Rodia, or to Henry David Thoreau's experiment in 'lowly' living at Walden Pond? While relating the story of how successful tech entrepreneurs built their enormously profitable start-ups, the podcast taps into a powerful constructivist repertoire of 'building'—a company, a city, or a nation—that resonates with Americans ever since the 'framing' (yet another distinctly architectural metaphor) of the Constitution. If most Americans would agree that building something is an important national ideal, there is considerably less consent, however, as to the social role and function of a building, over how we use what we have built, how we dwell in our buildings (architectural or otherwise). In this class I take a closer look at American architecture and its discontents, from the mid-nineteenth to the present; I also explore how its daring if often conflicted visions lead to the construction of new ideas and, ultimately, the reimagining of both America's collective past and future.

L: Prof. Dr. Michael Hochgeschwender: **American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century** (3 CP) 2st, Do 16-18, HS S 007

The lecture surveys American Indian history from the earliest beginnings in the later paleolithic until the demise of Indian power politics in the later 18th century, when first the French and Indian War and later the American Revolution led to a collapse of rivaling European and American Indian political options. Specific themes will include conflicting viewpoints on when and how Proto-Indians came to America, whether there were relations with Old World cultures before the Norse explorations in "Vinland", Paleo-Indian cultures, including the Anasazi, Mogollon, and Hohokam, Cahokia, and the South-Eastern Ceremonial Complex, and possible relations with Meso-American cultures, such as, for instance, the Maya, Toltecs, Olmecs, and Aztecs. Finally, the European conquest and the American Indian agency in reaction to the conquest will be discussed.

AS: Prof. Dr. Klaus Benesch: **"How I built this": Architecture and American Myths** (9 CP), 2st, Mi 16-18, R S 106

This class is designed to provide guided reading of some of the material presented in the survey "Architecture and the Construction of Ideas in America." In so doing we focus on a number of American architects, writers, and critics such as Henry David Thoreau, Louis Sullivan, Henry James, Frank Lloyd Wright, Jane Jacobs, Lewis Mumford, Siegfried Giedion, Buckminster Fuller a.o. We discuss how they redefine 'building' and 'dwelling' as

important aspects of the human condition and, more importantly, how their architectural visions produce new ways of thinking about America and the world.

AS: Prof. Dr. Christof Decker: **Culture and Censorship** (9 CP), 2st, Mi 12-14, R S 106

This seminar explores the relationship between cultural texts and attempts at regulating their form or content. A famous example in American culture is the Production Code introduced in 1934 to regulate Hollywood cinema. Yet all areas of culture are affected by the issue of topics deemed to be too violent, vulgar, or otherwise unacceptable, and provoking institutional or legal actions. We will look at theories of censorship and examples from literature, film, and digital media to contextualize them in their specific historical period.

AS: Dr. Nadine Klopfer: **Thinking the City: Urban Visions and Anti-Urbanism in American History** (9 CP), 2st, Fr. 8.30-10 s.t., R S 106

Ever since the 18th century, urban and anti-urban visions of the United States have competed in shaping the spaces of the nation. The course explores these contradictory ideas from Thomas Jefferson to post-industrial nostalgia and their entanglement with American society, economy, politics, and culture.

AS: Prof. Dr. Uwe Lübken: **Islands in American History** (9 CP), 2st, Mo 12-14, R S 106

Why study islands – places that are often small, remote and seemingly insignificant? This class will highlight the potential of island studies (nissology) for American history. In the Western imagination, islands were places of desire and colonial exploitation. They have been looked at as laboratories of environmental and social change long before they became the poster child of the effects of global warming. We will scrutinize the cultural representation of islands from colonial times to the present, analyze their military functions (military bases, nuclear testing sites), their place within cities (river islands), look at islands as border regimes (Angel and Ellis Islands) and as sites of offshoring and externalizing taxes, leisure and waste.

Zu WP 1 (Literature and Media: Basic Research)

AS: Earnest Butler, M.A.: **Jazz History** (9 CP), 2st, Di 12-14, R S 106

This course is designed to give a comprehensive view of the history of one of America's original art forms: Jazz. By examining the lives of some of the music's most significant proponents, we will attempt to analyze the "weird dance" between black and white America which played (and is still playing) such a major role in the development of the music. Class requirements: students will be expected to participate heartily in the class discussions, activities, and challenges. They will be encouraged to actively listen to the tapes, records and videos which will be shown during the course. As a culminating activity students will be expected to choose a contributor to jazz history, research their lives and be prepared to introduce them to the rest of the class.

AS: Prof. Dr. Christof Decker: **The Traditions and Styles of Realism** (9 CP), 3st, Do 12-15, R S 106

Realism is commonly understood as a mode of representation with unique conventions, traditions, and stylistic elements. It has a complex history and promises a special significance for questions of cultural visibility and recognition. What is often overlooked is the media-specific character of the codes of realism, i.e. how they differ in verbal, visual, or hybrid forms. This seminar will focus on literature, film, and photography to discuss how their claims to realism may be examined as interrelated yet also distinct traditions.

RC: Abraham Smith, M.A.: **What's New in American Poetry?** (3 CP), 2st, Di 14-16, R S 106

Several hundred books of poetry are published every year in the United States. Only a few make great waves, are talked about late into the night, taught, debated, loved. Through close readings of four recent lightning-rod texts, we will investigate elements of prosody and branch into broader conversations central to socio-economics, race, and identity in America. Texts: *OLIO* - Jess, Tyehimba; *Be With* - Gander, Forrest; *Whereas* - Long Soldier, Layli; *feeld* - Charles, Jos.

Zu WP 2 (Literary and Media Studies: Basic Concepts)

FC: Dr. Amy Mohr: **Literature of the American West** (6 CP), 2st, Mo 12-14, R S 201

This course will address themes related to migration and the natural and social environment of the American West in twentieth-century literary works by John Steinbeck, Jack Kerouac, Barbara Kingsolver, and selected U.S. / Mexican border narratives

Zu WP 3 History and Society: (Basic Research)

AS: Prof. Dr. Ursula Prutsch/ Prof. Dr. Michael Hochgeschwender: **Sklavenhaltergesellschaften in den Amerikas** (9 CP), 4st, Di 16-20, R S 201

Wirtschaft, Gesellschaft und Kultur der USA, aber auch Brasiliens und der Karibik waren bis in das späte 19. Jahrhundert hinein massiv durch Sklaverei geprägt. Das Seminar analysiert mittels zahlreicher Filmbeispiele die Auswirkungen der „peculiar institution“ auf unterschiedliche Staaten, auf die Lebensbedingungen, Integrationsmöglichkeiten und Ausgrenzungspolitiken. Es bezieht auch Länder ein, deren Geschichtspolitik das Erbe der Sklaverei bis heute ignoriert, wie etwa Venezuela, Kolumbien und Nicaragua.

AS: Dr. Andreas Etges: **Hollywoods Westerns** (9 CP), 4st, Mo 16-20, R S 201

Western movies have come out of fashion, but for decades Westerns were one of the most popular film genres. And like other films, they are to a certain degree reflections of the time when they were made. In the seminar we will watch and analyze Hollywood's changing depiction of life on the frontier, pioneers, cowboys, the US military, and Native Americans.

RC: Prof. Dr. Uwe Lübken: **Key Texts in American Environmental History** (3 CP), 2st, Di 12-14, R S 201

This course will focus on both primary and secondary sources that have been crucial in defining and understanding key terms and concepts in American environmental history. We will analyze debates on wilderness, the relationship between work and nature, the “death of environmentalism”, nature in the city, animals in history, environmental justice, the naturalness of natural disasters, and many more.

ZU WP 4 (The Study of History: Basic Concepts)

FC: Dr. Andreas Etges: **America's National Park System** (6 CP), 3st, 8-10 s.t., R S 106

In 1916 the National Park Service (NPS) was founded "to conserve the scenery and the natural and historic objects and the wild life" of the United States. While the original focus was on protecting natural treasures – often by driving out Native Americans – the NPS mandate grew over time by also incorporating Civil War battlefields, historic sites and buildings. The seminar will take a look at the creation of the NPS and selected parks and sites as well as the many controversies to change the celebratory national narrative in order to include more critical perspectives (e.g. slavery in the explanation of the Civil War) and places, like the Sand Creek Massacre National Historic Site in Colorado. There will be additional sessions in order to speak to current and former park rangers via skype video.

3. Fachsemester

Zu WP 9 (History and Politics 5)

L: Prof. Dr. Michael Hochgeschwender: **American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century**, (6 CP), 2st, Do 14-16, HS S 007

Course description see P 1

AS: Prof. Dr. Ursula Prutsch/ Prof. Dr. Michael Hochgeschwender: **Sklavenhaltergesellschaften in den Amerikas** (9 CP), 4st, Di 16-20 R S 201

Course description see WP 3

AS: Dr. Nadine Klopfer: **Thinking the City: Urban Visions and Anti-Urbanism in American History** (9 CP), 2st, Fr. 8.30-10, R S 106

Course description see P 1

FC: Dr. Andreas Etges: **America's National Park System** (6 CP), 3st, Mi 8-10s.t., R S 106

Course description see WP 4

ISP: Prof. Dr. Uwe Lübken: **Independent Study Project** (6 CP) – by appointment

ISP: Dr. Andreas Etges: **Independent Study Project** (6 CP) – by appointment

Zu WP 10 (Culture, Media & Society 5)

L: Prof. Dr. Klaus Benesch: **Architecture and the Construction of Ideas** (6 CP), 2st, Mi 10-12, HS S 007
Course description see P 1

AS: Earnest Butler, M.A.: **Jazz History** (9 CP), 2st, Di 12-14, R S 106
Course description see WP 1

AS: Prof. Dr. Christof Decker: **The Traditions and Styles of Realism** (9 CP), 3st, Do 12-15, R S 106
Course description see WP 1

FC: Kathrin Hartmann, M.A.: **“On the Road” or “On the Street”: Homelessness in American Fiction** (6 CP), 2 st., Do 17-19, R S 106

The portrayal of homelessness in American fiction reflects a contradiction at the heart of the American ideal of “self-reliance”. While homeless protagonists’ scarce possessions and lack of responsibilities give them an enviable light-heartedness and freedom, they are simultaneously expected to heroically overcome all adverse circumstances and fulfill the “rags to riches” dictum. In this seminar, we will examine the stories of four homeless youths from two different eras and explore how their autonomy and mobility are portrayed with regard to genre and gender: Mark Twain’s *The Adventures of Huckleberry Finn* (1885) and Stephen Crane’s *Maggie: A Girl of the Streets* (1893), as well as Gus Van Sant’s film *My Own Private Idaho* (1991) and Marilynne Robinson’s *Lila* (2014).

Zu WP 11 (History and Politics 6)

L: Prof. Dr. Michael Hochgeschwender: **American Indian History I: From the Proto-Indians and Pre-Columbian Cultures to the 18th Century**, (6 CP), 2st, Do 14-16, HS S 007
Course description see P 1

AS: Prof. Dr. Uwe Lübken: **Islands in American History** (9 CP), 2st, Mo 12-14, R S 106
Course description see P 1

AS: Dr. Andreas Etges: **Hollywoods Westerns** (9 CP), 4st, Mo 16-20, R S 201
Course description see WP 3

FC: Prof. Dr. Uwe Lübken: **American Homes: Histories of Residential Space in the United States** (6 CP), 2st, Do 14.30-16 s.t., R S 201

This course will look at the history of residential space from Colonial times to the present. We will analyze different styles in residential architecture such as the Greek Revival, the Prairie School, and the mass production of luxury homes (“McMansions”), and highlight the importance of the urbanization and suburbanization of the United States, especially after WWII. Special emphasis will be laid on the residential patterns and structures of lower income and marginalized groups such as slave cabins, tenement buildings, housing projects, and trailer parks. Also, we will look at the fate of those whose home is the street, i.e. the homeless.

FC: Dr. Olivier Burtin: **War and Society in the Modern United States** (6 CP), 2st, Do 10-12, R S 106

Popular narratives of American history tend to portray the United States as a typically peaceful nation that went to war only to defend itself against outside aggression. Yet the United States is a country whose birth, territorial expansion, and accession to global leadership were all products of war. This course will explore the various ways in which organized warfare has fundamentally shaped not only those who most directly experienced it—soldiers and their families—but also the military, the American state, and American culture in general.

ISP: Prof. Dr. Uwe Lübken: **Independent Study Project** (6 CP) – by appointment

ISP: Dr. Andreas Etges: **Independent Study Project** (6 CP) – by appointment

Zu WP 12 (Culture, Media & Society 5)

L: Prof. Dr. Klaus Benesch: **Architecture and the Construction of Ideas** (6 CP), 2st, Mi 10-12, HS S 007
Course description see P 1

AS: Prof. Dr. Christof Decker: **Culture and Censorship** (9 CP), 2st, Mi 12-14, R S 106
Course description see P 1

AS: Abraham Smith, M.A.: **Documentary Poetics** (9 CP), 3st, Mo 14-17, R S 106
Northrop Frye defined the prophetic gaze as the capacity to see the difference between moral cowardice and moral higher ground. We will examine the prophetic gaze--another name for documentary poetics--through the lens of poetry by CD Wright and Tyehimba Jess. Our conversations will center upon literatures of witness, appropriation, persona poetry, and the history of race and class in the American South. Texts: *OLIO* - Jess, Tyehimba; *leadbelly* - Jess, Tyehimba; *One Big Self* - Wright, CD; *One With Others* - Wright, CD; *Casting Deep Shade* - Wright, CD

FC: Abraham Smith, M.A.: **Ekphrasis and Obsession in CD Wright's *Casting Deep Shade* and James Agee's *Let Us Now Praise Famous Men*** (6 CP), 2St, Di 10-12, R S 106
Both legendary writers were assigned the task of writing a brief article--in Agee's case, on Southern sharecroppers; in Wright's case, on beech trees. In the end, both artists produced exhaustive, ekphrastic tomes--in Agee's case, in collaboration with photographer Walker Evans; in Wright's case, in collaboration with photographer Denny Moers. In this course, we will examine these hybrid epics as portals into conversations about the American South, ekphrastic engagement, and monomania. Texts: *Let Us Now Praise Famous Men* - Agee, James; *Casting Deep Shade* - Wright, CD