



American Studies Course Program

Summer Term 2024

Please also check updates on SPUR

Office Hours Summer Term 2024

Name	Office Hours	Room PT	Tel: 943-
FAISST, Prof. Dr. Julia Interim Chair	Wed 9:00-10:00	3.2.73	3478
DEPKAT, Prof. Dr. Volker	Tue 14:00-15:00 Thurs 13:00-14:00	3.2.71	3476
HEBEL-BAURIDL, Dr. Birgit	Wed 12:00-13:00	3.2.85	3509
DEXL, Dr. Carmen	Thurs 9:00-10:00	3.2.70	3475
GOTTESWINTER, Lena	Tue 11-12 and by arrangement	3.2.83	3507
HEGER, Tamara	Tue 14:30-15:30 and by arrangement	3.2.86	3510
RÖDER, Katharina	By arrangement	3.2.83	3507
FRIEBEL, Antonia	Wed 15:00-16:00	3.2.88	3429
GEBAUER, Dr. Amy	Mon 12:00-14:00	3.3.88	3429
STETLER, Dr. Julia	Thurs 9:00-10:00 and by arrangement	3.2.88	1809
JONES, Prof. Dr. Jeannette Visiting Professor Leipniz ScienceCampus/REAF, University of Nebraska	tba	tba	tba

Registration for office hours is obligatory!
Please send an email to
surname.lastname@ur.de to register
beforehand and make arrangements!

Amerikanistik (American Studies)

Lectures

35800 Introduction to American Studies Faisst

Module: AMST-M14.2 (1.0), BRST-M14.2 (1.0), ENGYM-M14.2 (1.0), ENHS-M16.1b (1.0), ENLI-M14.2 (1.0), ENRS-M14.2 (1.0)

Vorlesung, SWS: 1, ECTS: 1

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Di	wöch.	13:00	14:00	c.t.	16.04.2024	16.07.2024		H 2	Faisst	

Please note that the exam will be an **on-campus (!) electronic exam**. Exam date: Tuesday, July 16, 2023; noon–3:30pm (three groups; writing time 45mins.). Please register in EXA/LSF for the lecture course. Please note that in order to be able to take the final exam students also need to be registered in FlexNow.

Please note: Lecture starts April 23, 2024.

The lecture course surveys the academic discipline of American Studies and provides an overview of materials, resources, issues, areas of study, and theories in the interdisciplinary field of American Studies. Individual sessions will give introductory accounts of North American geography, demographic developments and U.S. immigration history, major issues and coordinates of North American and U.S. history, the political system of the U.S., American ideologies and identity constructions, the religious landscape of the U.S., multilingualism and language politics in North America.

Credit requirement: final exam: Tuesday, July 16, 2024, noon-3:30pm (45 mins), see above.

Course texts: Hebel, Udo. *Einführung in die Amerikanistik/American Studies*. Stuttgart: Metzler, 2008. Print. Bronner, Simon J., ed. *Encyclopedia of American Studies*. Johns Hopkins UP, 2014. Web.

35801 American Literary History Hebel-Bauridl

Module: AMST-M13.3 (4.0), AMST-M16.2 (4.0), BRST-M13.3 (4.0), ENGS-M13.2b (4.0), ENGS-M22.2b (4.0), ENGYM-M13.3 (4.0), ENHS-M13.2b (4.0), ENHS-M22.2b (4.0), ENLI-M13.3 (4.0), ENRS-M13.3 (4.0),

Vorlesung, SWS: 2, ECTS: 4

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Mi	wöch	10:00	12:00	ct	17.04.2024	17.07.2024			Hebel-Bauridl	

Please also note that the exam will be an **on-campus (!) electronic exam**. Exam date Wednesday, July 17, 2024; 8:00am–2:00pm (four groups; writing time 60mins.). Please register in EXA/LSF for the lecture course. Please note that in order to be able to take the final exam students also need to be registered in FlexNow.

Please note that in the summer term of 2024 “American Literary History” will take place in an online and asynchronous format.

The lecture course surveys the history of American literature: from indigenous traditions to a critical perspective on European explorations, settler colonialism, and slavery; to the American Revolution, the Early Republic and cultural nationalism; to reformatory movements, women's movements, and abolitionism; to Realism and Naturalism; to Modernism, the Lost Generation, and the Harlem Renaissance; to the postmodern era, cultural pluralism, the Beat Generation, and the Civil Rights movement; to the present. Embedding literary history in larger dynamics of cultural and political developments, the lecture course discusses verbal texts alongside further forms of cultural expression such as images, performances, or spaces. It challenges eurocentric dynamics in literary and cultural history; offers a historicized perspective on the non/canonization of marginalized artists such as women and BIPoC identities; considers past and present politically, socially,

culturally, literary reformatory impulses; and takes into account recent developments in literary and cultural theory in general and in American Studies in particular.

Credit requirement: Final exam: Wednesday, July 17, 2024; 8:00am-2:00pm, see above.

Recommended reading: Baym, Nina, et al., eds. *The Norton Anthology of American Literature*. 8th ed. 5 vols. New York: Norton, 2012. Print.

35804 The American Revolution in the Age of Revolutions Depkat

Module: ENGYM-M32A.1 (4.0), AMST-M32.1 (4.0), AMST-M23.3 (4.0), EAS-M7.2 (7.0), EAS-M8.1(7.0), EAS-M8.2 (7.0).

Vorlesung, SWS: 2

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Mi	wöch.	8:30	10:00	c.t.	17.04.2024	17.07.2024		H10	Depkat	

Two years from now, we will be celebrating the 250th anniversary of the Declaration of Independence, which laid the revolutionary basis for the American nation. Looked at it as an isolated American event, the American Revolution is the process that established the United States as a modern nation-state. Yet, the Declaration of Independence and all that came off it can also be put at the beginning of an Age of Revolution spanning the period from 1776 to 1850 that created the modern world. In the eyes of eminent scholars like R.R. Palmer, Jacques Godechot, and more recently Jonathan Israel, the American Revolution initiated a series of democratic revolutions in Europe, the Caribbean, and Latin America that continued the fight for individual freedom, self-government, and popular sovereignty against the old forces of monarchy, aristocracy, and religious authority. Other approaches drawing on continental, hemispheric, Atlantic, and imperial frames have moved away from the focus on 'democratic' revolutions and point to the many contradictory developments of the period that, after all, also witnessed the perpetuation of slavery, the consolidation of empires, and the formation of a modern conservatism born from the rejection of the radically liberal ideas of 1776 – both within and outside of the U.S. The lecture will introduce listeners to the major events and problems of the American Revolution and then approach it from several transnational angles to assess its place in the Age of Revolution. Readings: Alan Taylor, *American Revolutions: A Continental History* (New York: Norton, 2016). R. R. Palmer, *The Age of Democratic Revolution: A Political History of Europe and America, 1760–1800* (2 vols., Princeton: Princeton UP, 1959-1964). Wim Klooster, *Revolutions in the Atlantic World: A Comparative History* (New York: New York UP, 2009). C. A. Bayly, *The Birth of the Modern World, 1780-1914: Global Connections and Comparisons* (Malden, MA: Blackwell, 2004). Jonathan Israel, *The Expanding Blaze: How the American Revolution Ignited the World, 1775–1848* (Princeton: Princeton UP, 2017).

Credit requirement (for BA, LA): final exam on Wednesday, July 17, 2024; 8:00-10:00am; room H 24.

Credit requirement (for MEAS): final exam on Wednesday, July 17, 2024; 8:00-10:00am; room H 24.

American Cultural History

35810 American Cultural History Depkat, Heger, Stetler

Module: AMST-M14.4 (4.0), BRST-M14.4 (4.0), ENGS-M14.2 (4.0), ENGYM-M14.4 (4.0), ENHS-M14.2 (4.0), ENHS-M16.2b (4.0), ENLI-M14.4 (4.0), ENRS-M14.4 (4.0)

Seminar, SWS: 2, ECTS: 4, Max. Teilnehmer: 20 pro Gruppe

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Di	wöch.	10:00	12:00	c.t.	16.04.2023	16.07.2023	Alle Gruppen	online/asynchronously	Depkat	
Di	wöch	10:00	11:00	c.t.	16.04.2024	16.07.2024	Gruppe 1	ZH5	Depkat	
Di	wöch	11:00	12:00	c.t.	16.04.2024	16.07.2024	Gruppe 2	ZH5	Depkat	

Di	wöch.	13:00	14:00	c.t.	16.04.2024	16.07.2024	Gruppe 3	ZH 5	Heger	
Mi	wöch.	09:00	10:00	s.t.	17.04.20224	17.07.2024	Gruppe 4	ZH4	Stetler	
Mi	wöch.	10:00	11:00	s.t.	17.04.2024	17.07.2024	Gruppe 5	H 21	Stetler	
Mi	wöch.	11:00	12:00	s.t.	17.04.2027	17.07.2024	Gruppe 6	H 21	Stetler	
Mi	wöch.	12:00	13:00	s.t.	17.04.2024	17.07.2024	Gruppe 7	ZH4	Stetler	
Mi	wöch.	13:00	14:00	c.t.	17.04.2024	17.07.2024	Gruppe 8	ZH4	Stetler	

Please note: The lecture (two hours) for American Cultural History takes place online and asynchronously. All one-hour seminars take place in person.

Drawing on a broad range of textual, visual, and audiovisual materials, the course will give an in-depth overview over the cultural, social, and political history of the U.S. from the earliest European encounters with the 'New World' to contemporary interpretations of what 'America' might mean for different groups inside and outside of the U.S. We will cover a broad range of cultural and historical issues, including ideological interpretations of American landscapes and spaces, attitudes toward demographic developments and immigration, controversies about the U.S.-American political-economic system and foreign policy, the plurality of the American religious landscape, and multilingualism and the diversity of cultural traditions in North America to familiarize students with materials, areas of study, and theoretical approaches in the interdisciplinary field of American Studies and their significance for the study of American cultural history. The course is organized into a two-hour lecture outlining the major problems, contexts and trajectories of the individual session topics, and a one-hour seminar that will deepen the knowledge gained in the lecture and do in-depth work with selected textual, visual and audiovisual materials.

Credit requirement: final exam for participants of all sections of this class on Tuesday, July 23, 2024, 9am-noon (writing time 120 mins), room H 2 an H3.

Course materials: weekly readings; Hebel, Udo. *Einführung in die Amerikanistik/American Studies*. Stuttgart: Metzler, 2008. Print.

Recommended history textbooks: Depkat, Volker. *Geschichte Nordamerikas: Eine Einführung*. Köln: Böhlau, 2008. Print. ---. *Geschichte der USA*. Stuttgart: Kohlhammer, 2016. Print. Boyer, Paul S., et al. *The Enduring Vision: A History of the American People*. 8th ed. Boston: Wadsworth, 2014. Print.

Introduction to English and American Literary Studies

35815 Introduction to English and American Literary Studies **Faisst, Dexl, Gotteswinter, Heger**

Module: AMST-M13.1 (4.0), AMST-M16.1 (4.0), ENGS-M13.1 (4.0), ENGYM-M13.1 (4.0), ENHS-M13.1 (4.0), ENLI-M13.1 (4.0), ENRS-M13.1 (4.0)

Seminar, SWS: 3, ECTS: 4, Max. Teilnehmer: 20 pro Gruppe

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	10:00	12:00	c.t.	18.04.2024	18.07.2024	Alle Gruppen	H 4	Faisst	
Di	wöch.	10:00	11:00	c.t.	16.04.2024	16.07.2024	Gruppe 1	ZH6	Heger	
Di	wöch.	11:00	12:00	c.t.	16.04.2024	16.07.2024	Gruppe 2	ZH6	Heger	
Di	wöch.	14:00	15:00	c.t.	16.04.2024	16.07.2024	Gruppe 3	ZH6	Gotteswinter	
Di	Wöch	15:00	16:00	c.t.	16.04.2024	16.07.2024	Gruppe 4	ZH &	Gotteswinter	
Mi	wöch.	12:00	13:00	c.t.	17.04.2024	17.07.2024	Gruppe 5	ZH6	Dexl	
Mi	wöch.	13:00	14:00	c.t.	17.04.2024	17.07.2024	Gruppe 6	ZH6	Dexl	
Mi	wöch.	15:00	16:00	c.t.	17.04.2024	17.07.2024	Gruppe 7	ZH6	Dexl	

Please also note that the exam will be an **on-campus (!)** electronic exam. Exam date: Thursday, July 18, 2024; 10am-noon (one group, 90mins). Please register in EXA/LSF for the lecture course.

Please note that in order to be able to take the final exam students also need to be registered in FlexNow.

The course 'Introduction to English and American Literary Studies' consists of a weekly lecture and a one-hour in-person seminar in which students will deepen their understanding of topics addressed in the lectures. This course meets twice a week: once on Thursday (lecture) and once on Tuesday or Wednesday (seminar), depending on the group in which you are enrolled (max. 20 participants per group). The course provides fundamental knowledge and skills necessary for the study of American literature. It introduces critical concepts such as 'literature,' 'culture,' and 'text'; influential theoretical approaches and critical methods; problems of literary history, canonization, and periodization. The course covers a variety of literary texts, including representative examples of all major literary forms, and guides students in applying relevant terminology and theoretical concepts to the analysis of these texts. It also addresses strategies of research and writing. In the *Lehramt* programs, the course qualifies students for seminars in both British and American literature. Further course materials, mandatory readings, and course requirements will be announced in the first session.

Credit requirement: final exam: Thursday, July 18, 2024, 10:00am–noon (90mins), see above.

Required readings: Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* (Manchester UP); Michael Meyer, *English and American Literature* (Francke). Further readings and materials will be available on GRIPS.

IMPORTANT: Students of the BA *Amerikanistik* must register for Introduction courses listed here under American Studies. Students of the BA *Anglistik* must register for the lecture run by Dr. Martin Decker. Students taking a *Lehramt*-degree or a BA in English Linguistics can register for either of these two lecture courses.

Undergraduate Seminars in American Studies (formerly Proseminare)

35820 American Literature I: From the Beginnings through the 19th Century N.N.

Module: AMST-M16.3 (4.0), AMST-M22.1 (4.0), ENG-UF-WB (4.0), ENGYM-M23.2 (4.0)

Proseminar, SWS: 2, ECTS: 4, Max. Teilnehmer: 20 pro Gruppe

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	10:00	12:00	c.t.	16.05.2024	18.07.2024	1	ZH4	N.N.	
Do	wöch.	14:00	16:00	c.t.	16.05.2024	18.07.2024	2	ZH6	N.N.	

Please note: The seminars start on May 16, 2024.

The course examines selected examples of American literature from pre-Columbian Native American documents through nineteenth-century literary writing. Taught in seminar format and based on reading, discussion, and active participation, the course places literary texts in their historical and cultural contexts. Readings include early exploration narratives and selected texts from colonial America, samples of nineteenth-century short fiction, Nathaniel Hawthorne's *The Scarlet Letter*, and selected poems by prominent authors, such as Walt Whitman and Emily Dickinson. Students are expected to read and actively prepare the assigned texts.

Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirement: an 8- to 10-page (3,500 to 4,500-word) research paper in English.

Required text: Baym, Nina et al., eds. *The Norton Anthology of American Literature*. 8th ed. Vols. A, B, and C. New York: Norton, 2012. Print. Additional required texts will be announced in the first session.

35825	American Literature II: The 20th and 21st Centuries	Faisst
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Module: AMST-M16.3 (4.0), AMST-M22.2 (4.0), ENG-UF-WB (4.0), ENGYM-M23.2 (4.0)

Proseminar, SWS: 2, ECTS: 4, Max. Teilnehmer: 20 pro Gruppe

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Di	wöch.	16:00	18:00	c.t.	16.04.2024	16.07.2024	Gruppe 1	PT 1.0.2	Faisst	
Mi	wöch.	10:00	12:00	c.t.	17.04.2024	17.7.2024	Gruppe 2	ZH6	Faisst	

Please note: The seminars for both groups start in week two.

The course explores representative 20th- and 21st-century American fiction, poems, and plays. Taught in seminar format and based on reading, discussion, and active participation, it studies literary texts in their respective historical and cultural contexts as well as from the perspective of current scholarly debates in the field. Exploring movements and concepts such as realism, modernism, postmodernism, and cultural pluralism and reformatory impulses, the course deepens students' knowledge and research skills with regard to American literary history, cultural and literary concepts. Students are expected to read and actively prepare the assigned texts.

Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirement: an 8- to 10-page (3,500 to 4,500-word) research paper in English.

Required texts: Baym, Nina, et al., eds. *The Norton Anthology of American Literature*. 8th ed. Vols. C, D, and E. New York: Norton, 2012. Print. Fitzgerald, F. Scott. *The Great Gatsby*. Penguin, 2000. (Penguin Modern Classics, ISBN-13: 978-0141182636). Print. Additional required texts will be announced in the first course session.

35830	African American Memory: From 1920s Harlem to the 2020s	Hebel-Bauridl
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Module: AMST-M22.3 (4.0), AMTS-M23.2, ENG-UF-WB (4.0)

Proseminar, SWS: 2, ECTS: 4, Max. Teilnehmer: 20

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	10:00	12:00	c.t.	18.04.2024	18.07.2024		ZH5	Hebel-Bauridl	

In 1929, Nella Larsen published her novel *Passing*; in 2021, the film *Passing*, directed by Rebecca Hall, premiered on Netflix. In the 1920s, Alain Locke, in a prominent essay, insisted on Black participation in American democracy; in the 2020s, the Black Lives Matter movement continues the fight against systemic racism. In the 1920s, Archibald Motley painted the jazz and musical culture of the Harlem Renaissance; in 2020, George Wolfe's music film *Ma Rainey's Black Bottom* (adapted from August Wilson's play) portrayed the life of a Black female musician in the 1920s and her struggles against White cultural domination.

This seminar centers on the Harlem Renaissance, a vibrant period of Black cultural, intellectual, and political expression and self-esteem which climaxed in the 1920s. We will consider the rich variety of forms characteristic for this period—ranging from visuals, to music, to literature, to programmatic pieces—and analyze perspectives on issues like social justice and equality, cultural emancipation, or women's rights. Juxtaposing the 1920s with select contemporary examples—such as recent Netflix films, Michelle Obama's 2019/2020 book tour and documentary, or protest art—we will highlight the dynamics of memory and its political and cultural power.

Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirement: An 8- to 10-page research paper (3,500 to 4,500-words) in English.

Required texts: Information on the required texts will be announced in the first course session.

35832	Political Institutions: Current Trends in America's Democracy	Stetler
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Module: AMST-M23.1 (4.0), ENG-UF-WB (4.0)

Proseminar, SWS: 2, ECTS: 4, Max. Teilnehmer: 20

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	12:00	14:00	c.t.	28.04.2024	18.07.2024		ZH6	Stetler	

This proseminar will serve as an introduction to the political institutions of the United States through the lens of current events in the US. We will cover the foundations of American government and examine the workings and interplay of the executive, legislative, and judicial branches as well as federal and state power. We will examine concrete and current examples for how this political system is dealing with the recent challenges to its structure.

Questions central to this proseminar include: How does the American political system work? Why are states so powerful? Have politicians gone mad? Can a president do that? Are the current partisan divisions in US politics and society a threat to American democracy? Are we moving towards a "Divided States of America?" The ultimate question is: does this system work, and can it withstand the challenges of today and the future?

Course requirement: a team presentation

Credit requirement: An 8- to 10-page research paper (MLA 8; 3,500–4,500 words) in English.

Readings: Materials will be available on GRIPS.

Graduate Seminars in American Studies

35837	America's National Parks (LA)	Stetler
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Module: ENGYM-M32A.2 (5 LP)

Proseminar, SWS: 2, ECTS: 4, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	14:00	16:00	c.t.	18.04.2024	18.07.2024		ZH5	Stetler	

From Guam to Maine and Alaska to the Virgin Islands, the US National Park system is as diverse as the country itself. Often praised as "America's best idea," national parks hold a special place in America's identity and imagination. This class will introduce you to the variety of resources, values, viewpoints, and ideas that are represented in the more than 400 units of the national park system with an eye on both the past and the unprecedented challenges the national parks will face in the coming decades. We will examine, for example, the different types of resources the parks protect, from battlefields to indigenous sites to urban parks and natural wonders, the role the Park Service plays in managing these diverse sites, the ways in which the parks have represented America's values throughout history, and how the parks are managing change in various forms. A selection of "Focus Parks" will guide us through the process to explain the "big ideas" that run through the national park system, ultimately tying the individual parks together into a unified expression of national heritage.

Course requirement: short reports and presentation on "Focus Parks"

Credit requirement: An 8- to 10-page research paper (MLA 8; 3,500–4,500 words) in English

Readings: Materials will be available on GRIPS.

35840 "Enslavement and Resistance" (Topics in Spaces, Regions, Spheres, EAS-M3) Faisst

Module: EAS-M3.1 (8.0), EAS-M3.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Mi	wöch.	16:00	18:00	c.t.	17.04.2024	17.07.2024		PT 1.0.2	Faisst	

Please note: The seminar starts in week two.

As the Black Lives Matter movement with its protests against systemic oppression of Black people, police brutality, and racism in the U.S. as well as transnationally demonstrates, the legacy of slavery continues to deeply impact race relations on a global scale. "If slavery persists as an issue in the political life of black America," writes Saidiya Hartman in *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2007), "it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery—skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment" (6).

In this course, we will investigate both the life and afterlife of enslavement and resistance in the U.S. and Germany. How did enslaved people write about their first-hand experiences of living under and escaping the 'peculiar institution' of slavery in their autobiographies? How did novelists imagine slavery after it got abolished but lived on in global systems of indentured servitude and sharecropping? And finally, how do contemporary photographers and filmmakers depict the trappings of various forms of enslavement and possibilities of resistance today?

Throughout, we will examine how cultural and socio-political spaces of power relations—such as the plantation, the prison, substandard housing, and public spaces—bear witness to transnational histories of enslavement. Ultimately, we will work to understand how social movements in the U.S. and in Germany draw upon the legacy of enslavement and resistance to stand up to the challenges of white supremacy and racially motivated violence today, and thereby participate in anti-racist endeavors on a global stage.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the *Modulbeschreibung*:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

35841 "Political Auto/Biography: Narratives, Forms, Functions" (Topics in Politics and Responsibilities, EAS-M5) Depkat

Module: EAS-M5.1 (8.0), EAS-M5.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Di	wöch.	16:00	18:00	c.t.	16.04.2024	16.07.2024		ZH6	Depkat	

Based on a selection of autobiographies by and biographies of American politicians, the seminar will approach these two modes of life writing as acts of meaning making and social communication through which social groups are negotiating who they are and who they want to

be. In a series of close readings of political auto/biographies, we will interpret autobiographies and biographies as narratives between fact and fiction, discuss their status as both literary texts and historical sources, position them in the cultural traditions of American life writings, and assess their role and function as prisms of the past that are situated between memory and history. Above all, we will investigate the specifically political functions and effects of auto/biographical narratives.

Readings: Martina Wagner-Egelhaaf (ed.), *Handbook of. Autobiography/Autofiction* (3 vols., Boston: de Gruyter, 2018). Sidonie Smith and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives* (2nd ed., Minneapolis: U of Minnesota P, 2010). Volker Depkat, "The Challenges of Biography: European-American Reflections," *Bulletin of the GHI* 55 (Fall 2014): 39-48. Volker Depkat, "Biographik im 21. Jahrhundert – Tendenzen und Debatten," *Handbuch Biographie: Methoden, Traditionen, Theorien*, ed. Christian Klein (2nd ed., Berlin: Metzler 2022), 383-391.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the *Modulbeschreibung*:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

35842	"The Power of (Not) Knowing: Systemic Racism and White Privilege" (Topics in Politics and Responsibilities, EAS-M5)	Hebel-Bauridl
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Module: EAS-M5.1 (8.0), EAS-M5.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	14:00	16:00	c.t.	18.04.2024	18.07.2024		PT 1.0.2	Hebel-Bauridl	

This seminar deepens students' critical knowledge of theories and phenomena of White privilege and systemic racism. It discusses the historical contours and genealogies of racism, Whiteness, and White supremacy in America and the United States and introduces students to concepts from critical race theory, anti-racism studies, and critical whiteness studies. Zooming in on diverse issues, ranging from police brutality to colorblind racism to protest and activism, it analyzes a variety of materials, including political and activist expression, protest events, visuals, film, monuments, and music, and juxtaposes them with examples from and debates in Germany. Our critical discussion will be guided by questions of knowledge and knowing such as, for example: Who claims (not) to know about instances of privilege and racism? Whose testimonies and knowledge are (not) trusted by a mainstream public? How does in-depth knowledge of theories of privilege and racism enable us to address specific problems? And, last but not least, whose perspectives on racism and privilege were and/or are (not) taught or trusted in school and academia?

Requirements LA/BA: Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation. Credit requirement: advanced academic writings in English (app. 10 pp. for CSAdv.; 15 pp. for HS).

Requirements MEAS (WS 2018/19 ff.): oral presentation incl. presentation handout and/or PowerPoint presentation; research paper proposal (5 pp.).

Please note: MEAS modules require module examinations / papers; for details please check the module catalogs

https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf

For requirements in other programs, pls. consult the instructor.

All course materials will be announced in the first session and/or made available on GRIPS.

35843	“Staging the Posthuman: Bodies and Technology in Contemporary American Culture” (Topics in Spaces, Regions, Spheres, EAS-M3)										Dexl
Module:	EAS-M3.1 (8.0), EAS-M3.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)										
Seminar, SWS: 2, Max. Teilnehmer: 15											
Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung	
Do	wöch.	10:00	12:00	c.t.	18.04.2024	18.07.2024		ZH6	Dexl		

Figurations of posthuman bodies abound in – and beyond – the American cultural imagination. This includes, most prominently, the cyborg, defined in Donna Haraway's "Cyborg Manifesto" (1985) as a transgressive creature that signals a breaching of "the boundary between animal/human (organism) and machine" (69) and, by extension, "the boundary between physical and non-physical" (70). With scholarship now distinguishing mostly between the strands of 'transhumanist posthumanism' and 'posthumanist posthumanism,' the term of 'the posthuman' has gained plural and conflicting meanings (see, e.g., Hayles, Braidotti, Badmington) that we will extrapolate and discuss in the analysis of selected examples of dance, dance film, music videos, performance art, and interactive art. This includes Merce Cunningham's *Hand Drawn Spaces* (1998), and *Biped* (1999), Boston Dynamics' robot dance, and Stelarc's 'internet dance' *Ping Body* (1996); *ORA*, a collaborative project between choreographer José Navas and filmmaker Philippe Baylaucq; Janelle Monáe's *Metropolis: The Chase Suite* (2007) and *The ArchAndroid* (2010); Rachel Rosenthal's *filename: FUTUREFAX* (1992); and the installation *Genesis* (1999) as well as the *Time Capsule project* (1997) by Eduardo Kac.

We will explore how these artistic practices and embodied performances frame and stage intersections of technology and bodies in different ways and examine their implications for relations to and notions of time and space, ranging from concepts such as material space over constructions of communal space to the seemingly endless ether or cyberspace. We will discuss the cultural functions they fulfill beyond mere techno-utopian or -dystopian imaginings of the future. Rather, they add to current debates about 'biomedicalization' (Estes and Binney), especially as regards discourses of self-enhancement, longevity, and immortality; dynamics of global 'racial capitalism' (Robinson; Leroy and Jenkins); ecologism and environmentalism; and claims of human exceptionalism in the face of more-than-human worlds.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the module catalogs:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

36080	"US Remakes of French Films" (Topics in Mobility and Cultural Transfers, EAS-M4)									Depkat, Junkerjürgen
Module:	EAS-M4.1 (8.0), EAS-M4.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)									
Seminar, SWS: 2, Max. Teilnehmer: 15										
Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Di	wöch.	10:00	12:00	c.t.	17.04.2024	17.07.2024		VG 2.45	Depkat, Junkerjürgen	

For a long time, remakes were seen as a mere business idea in times when the film industry ran out of ideas and subjects for new films. As a result, remakes were little recognized in research, let alone taken seriously. Cultural studies, however, have discovered the remake as a tried and tested object of cultural comparison a long time ago to the effect that remakes have attracted a rising scholarly interest over the last twenty years. US remakes of French films, including classics such as *A bout de souffle* and hit comedies such as *Un éléphant ça trompe énormément* or *Trois hommes et un couffin*, play a particularly important role in this context. Pursuing a cultural studies approach, the seminar will analyze these and other examples in contrastive comparisons that will trace processes of cultural transfer and adaptation.

Readings: Carolyn A. Durham, *Double Takes. Culture and Gender in French Films and Their American Remakes* (Hanover: Uni. Press of New England, 1998). Rüdiger Heinze and Lucia Krämer (eds.), *Remakes and Remaking. Concepts – Media – Practices* (Bielefeld: transcript, 2015). Sandra Kühle, *Remakes: Amerikanische Versionen europäischer Filme* (Remscheid: Gardez! Verlag, 2006). Kathleen Loock and Constantine Verevis (eds.) *Film Remakes, Adaptations and Fan Productions: Remake/Remodel* (Basingstoke: Palgrave Macmillan, 2012).

Kathrin Oltmann, *Remake / Premake: Hollywoods romantischen Komödien und ihre Gender-Diskurse, 1930-1960* (Bielefeld: Transcript, 2007). Michael Schaudig, „Recycling für den Publikumsgeschmack? Das Remake: Bemerkungen zu einem filmhistorischen Phänomen.“ *Positionen deutscher Filmgeschichte. 100 Jahre Kinematographie: Strukturen, Diskurse, Kontexte.* Ed. Michael Schaudig (München: Diskurs-Film-Verl. 1996), 277–308.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the Modulbeschreibung:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

Graduate Seminars in American Studies (Hauptseminare, LA/BA)

35840	"Enslavement and Resistance" (Topics in Spaces, Regions, Spheres, EAS-M3)										Faisst
Module:	EAS-M3.1 (8.0), EAS-M3.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)										
Seminar, SWS: 2, Max. Teilnehmer: 15											
Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung	
Mi	wöch.	16:00	18:00	c.t.	17.04.2024	17.07.2024		PT 1.0.2	Faisst		

Please note: The seminar starts in week two.

As the Black Lives Matter movement with its protests against systemic oppression of Black people, police brutality, and racism in the U.S. as well as transnationally demonstrates, the legacy of slavery continues to deeply impact race relations on a global scale. "If slavery persists as an issue in the political life of black America," writes Saidiya Hartman in *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2007), "it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery—skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment" (6).

In this course, we will investigate both the life and afterlife of enslavement and resistance in the U.S. and Germany. How did enslaved people write about their first-hand experiences of living under and escaping the 'peculiar institution' of slavery in their autobiographies? How did novelists imagine slavery after it got abolished but lived on in global systems of indentured servitude and sharecropping? And finally, how do contemporary photographers and filmmakers depict the trappings of various forms of enslavement and possibilities of resistance today?

Throughout, we will examine how cultural and socio-political spaces of power relations—such as the plantation, the prison, substandard housing, and public spaces—bear witness to transnational histories of enslavement. Ultimately, we will work to understand how social movements in the U.S. and in Germany draw upon the legacy of enslavement and resistance to stand up to the challenges of white supremacy and racially motivated violence today, and thereby participate in anti-racist endeavors on a global stage.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the *Modulbeschreibung*:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

35841	"Political Auto/Biography: Narratives, Forms, Functions" (Topics in Politics and Responsibilities, EAS-M5)	Depkat
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Module: EAS-M5.1 (8.0), EAS-M5.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Di	wöch.	16:00	18:00	c.t.	16.04.2024	16.07.2024		ZH6	Depkat	

Based on a selection of autobiographies by and biographies of American politicians, the seminar will approach these two modes of life writing as acts of meaning making and social communication through which social groups are negotiating who they are and who they want to be. In a series of close readings of political auto/biographies, we will interpret autobiographies and biographies as narratives between fact and fiction, discuss their status as both literary texts and historical sources, position them in the cultural traditions of American life writings, and assess their role and function as prisms of the past that are situated between memory and history. Above all, we will investigate the specifically political functions and effects of auto/biographical narratives.

Readings: Martina Wagner-Egelhaaf (ed.), *Handbook of. Autobiography/Autofiction* (3 vols.,

Boston: de Gruyter, 2018). Sidonie Smith and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives* (2nd ed., Minneapolis: U of Minnesota P, 2010). Volker Depkat, "The Challenges of Biography: European-American Reflections," *Bulletin of the GHI* 55 (Fall 2014): 39-48. Volker Depkat, "Biographik im 21. Jahrhundert – Tendenzen und Debatten," *Handbuch Biographie: Methoden, Traditionen, Theorien*, ed. Christian Klein (2nd ed., Berlin: Metzler 2022), 383-391.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the *Modulbeschreibung*:

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35842	"The Power of (Not) Knowing: Systemic Racism and White Privilege" (Topics in Politics and Responsibilities, EAS-M5)	Hebel-Bauridl
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Module: EAS-M5.1 (8.0), EAS-M5.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	14:00	16:00	c.t.	18.04.2024	18.07.2024		PT 1.0.2	Hebel-Bauridl	

This seminar deepens students' critical knowledge of theories and phenomena of White privilege and systemic racism. It discusses the historical contours and genealogies of racism, Whiteness, and White supremacy in America and the United States and introduces students to concepts from critical race theory, anti-racism studies, and critical whiteness studies. Zooming in on diverse issues, ranging from police brutality to colorblind racism to protest and activism, it analyzes a variety of materials, including political and activist expression, protest events, visuals, film, monuments, and music, and juxtaposes them with examples from and debates in Germany. Our critical discussion will be guided by questions of knowledge and knowing such as, for example: Who claims (not) to know about instances of privilege and racism? Whose testimonies and knowledge are (not) trusted by a mainstream public? How does in-depth knowledge of theories of privilege and racism enable us to address specific problems? And, last but not least, whose perspectives on racism and privilege were and/or are (not) taught or trusted in school and academia?

Requirements LA/BA: Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation. Credit requirement: advanced academic writings in English (app. 10 pp. for CSAdv.; 15 pp. for HS).

Requirements MEAS (WS 2018/19 ff.): oral presentation incl. presentation handout and/or PowerPoint presentation; research paper proposal (5 pp.).

Please note: MEAS modules require module examinations / papers; for details please check the module catalogs

https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf

For requirements in other programs, pls. consult the instructor.

All course materials will be announced in the first session and/or made available on GRIPS.

35843	"Staging the Posthuman: Bodies and Technology in Contemporary American Culture" (Topics in Spaces, Regions, Spheres, EAS-M3, EAS-M3)	Dexl
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Module: EAS-M3.1 (8.0), EAS-M3.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	10:00	12:00	c.t.	18.04.2024	18.07.2024		ZH6	Dexl	

Figurations of posthuman bodies abound in – and beyond – the American cultural imagination. This includes, most prominently, the cyborg, defined in Donna Haraway's "Cyborg Manifesto" (1985) as a transgressive creature that signals a breaching of "the boundary between animal/human (organism) and machine" (69) and, by extension, "the boundary between physical and non-physical" (70). With scholarship now distinguishing mostly between the strands of 'transhumanist posthumanism' and 'posthumanist posthumanism,' the term of 'the posthuman' has gained plural and conflicting meanings (see, e.g., Hayles, Braidotti, Badmington) that we will extrapolate and discuss in the analysis of selected examples of dance, dance film, music videos, performance art, and interactive art. This includes Merce Cunningham's *Hand Drawn Spaces* (1998), and *Biped* (1999), Boston Dynamics' robot dance, and Stelarc's 'internet dance' *Ping Body* (1996); ORA, a collaborative project between choreographer José Navas and filmmaker Philippe Baylaucq; Janelle Monáe's *Metropolis: The Chase Suite* (2007) and *The ArchAndroid* (2010); Rachel Rosenthal's *filename: FUTUREFAX* (1992); and the installation *Genesis* (1999) as well as the *Time Capsule project* (1997) by Eduardo Kac.

We will explore how these artistic practices and embodied performances frame and stage intersections of technology and bodies in different ways and examine their implications for relations to and notions of time and space, ranging from concepts such as material space over constructions of communal space to the seemingly endless ether or cyberspace. We will discuss the cultural functions they fulfill beyond mere techno-utopian or -dystopian imaginings of the future. Rather, they add to current debates about 'biomedicalization' (Estes and Binney), especially as regards discourses of self-enhancement, longevity, and immortality; dynamics of global 'racial capitalism' (Robinson; Leroy and Jenkins); ecologism and environmentalism; and claims of human exceptionalism in the face of more-than-human worlds.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the module catalogs:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

36080	"US Remakes of French Films" (Topics in Mobility and Cultural Transfers, EAS-M4)	Depkat, Junkerjürgen
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Module: EAS-M4.1 (8.0), EAS-M4.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Di	wöch.	10:00	12:00	c.t.	17.04.2024	17.07.2024		VG 2.45	Depkat, Junkerjürgen	

For a long time, remakes were seen as a mere business idea in times when the film industry ran out of ideas and subjects for new films. As a result, remakes were little recognized in research, let alone

taken seriously. Cultural studies, however, have discovered the remake as a tried and tested object of cultural comparison a long time ago to the effect that remakes have attracted a rising scholarly interest over the last twenty years. US remakes of French films, including classics such as *A bout de souffle* and hit comedies such as *Un éléphant ça trompe énormément* or *Trois hommes et un couffin*, play a particularly important role in this context. Pursuing a cultural studies approach, the seminar will analyze these and other examples in contrastive comparisons that will trace processes of cultural transfer and adaptation.

Readings: Carolyn A. Durham, *Double Takes. Culture and Gender in French Films and Their American Remakes* (Hanover: Uni. Press of New England, 1998). Rüdiger Heinze and Lucia Krämer (eds.), *Remakes and Remaking. Concepts – Media – Practices* (Bielefeld: transcript, 2015). Sandra Kühle, *Remakes: Amerikanische Versionen europäischer Filme* (Remscheid: Gardez! Verlag, 2006). Kathleen Loock and Constantine Verevis (eds.) *Film Remakes, Adaptations and Fan Productions: Remake/Remodel* (Basingstoke: Palgrave Macmillan, 2012).

Kathrin Oltmann, *Remake / Premake: Hollywoods romantischen Komödien und ihre Gender-Diskurse, 1930-1960* (Bielefeld: Transcript, 2007). Michael Schaudig, „Recycling für den Publikumsgeschmack? Das Remake: Bemerkungen zu einem filmhistorischen Phänomen.“ *Positionen deutscher Filmgeschichte. 100 Jahre Kinematographie: Strukturen, Diskurse, Kontexte.* Ed. Michael Schaudig (München: Diskurs-Film-Verl. 1996), 277–308.

Credit requirement CSAAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the *Modulbeschreibung*:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

Reviews

35845 Review American Literature Dexl

Module: ENG-UF-WB (1.0), ENRS-M22.3 (1.0)

Seminar, SWS: 1, ECTS: 1, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Mi	tba	tba	tba	c.t.	17.4.2024	tba		Zoom	Dexl	Via Zoom

Please note: This course is organized as a Blockseminar during the semester. The first session will take place on Wednesday, April 17, 16:15-17:00 (Zoom). The next session is scheduled for April 24, 16:15-17:45 (Zoom). The dates for further sessions will be announced.

Discussing selected exemplary texts, the course reviews American literary and cultural history from colonial times through the immediate present. Participants are expected to have acquired a solid and broad knowledge of American literary and cultural history and theory in the course of their studies by attending both mandatory and additional courses. The review course builds in particular on the two *Proseminare* in American literature and the lecture course American Literary History.

Course requirement: oral presentation.

Credit requirement: presentation handout.

Course text: All course materials will be available via GRIPS. Baym, Nina, et al., eds. *The Norton Anthology of American Literature*. 8th ed. New York: Norton, 2012. Print.

35850	Seminar für Examenskandidat:innen								Depkat	
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Seminar, SWS: 2, Max. Teilnehmer: 20

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	14-tägig	18:00	20:00	c.t.	18.04.2024	18.07.2024		PT 2.0.3A*	Depkat	

Writing an "akademische Abschlussarbeit" is a challenging task that is prone to make you lonely. Presenting one's project to others, and having it discussed by fellow students helps a lot to clarify things and overcome loneliness. With this seminar, I want to offer students who are either in the process of writing their *Abschlussarbeit* or about to begin with it the opportunity to present their projects to an interested audience.

35958	Presentation B.A. (American Studies)								Hebel-Bauridl	
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Module: AMST-M31.1 (3.0), ENLI-M31.1 (3.0), ENG-UF-WB

Seminar, SWS: 2, ECTS: 3, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Mi	wöch	14:00	16:00	c.t.	17.04.2024	17.07.2024		ZH5	Hebel-Bauridl	

This research course focuses on American Studies; it is open to students in the BA programs American Studies and English Linguistics. Students writing their *Zulassungsarbeit* in American Studies may be admitted to the course after prior consultation with Dr. Hebel-Bauridl. The course centers on methodological, structural, and strategic issues of academic research. In this context, it provides students in the BA programs with the opportunity to present the current, work-in-progress state of their BA theses, to debate their own questions, and to receive constructive feedback in a scholarly, safe environment among peers. Course Phase 1 discusses major elements of academic research such as 'agenda,' 'corpus,' 'method,' 'theory' etc. as well as the writing process itself. It introduces students to the formats of scholarly research presentations and research proposals as well as to strategies to use these formats to improve their B.A. research. Course Phase 2 is dedicated to discussing students' individual current stage in their research and writing process and individual strategies of using the upcoming presentation in this course to improve their research and writing. In Course Phase 3, students actually present the current stage of their projects in thematically organized workshops.

Course requirements: course presentations (informal and formal).

Credit requirement: research proposal—handout (app. 5pp.).

Seminars in European American Studies

35840	"Enslavement and Resistance" (Topics in Spaces, Regions, Spheres, EAS-M3)								Faisst	
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Module: EAS-M3.1 (8.0), EAS-M3.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Mi	wöch.	16:00	18:00	c.t.	17.04.2024	17.07.2024		PT 1.0.2	Faisst	

Please note: The seminar starts in week two.

As the Black Lives Matter movement with its protests against systemic oppression of Black people, police brutality, and racism in the U.S. as well as transnationally demonstrates, the legacy of slavery continues to deeply impact race relations on a global scale. "If slavery persists as an issue in the political life of black America," writes Saidiya Hartman in *Lose Your Mother: A Journey Along the*

Atlantic Slave Route (2007), "it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery—skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment" (6).

In this course, we will investigate both the life and afterlife of enslavement and resistance in the U.S. and Germany. How did enslaved people write about their first-hand experiences of living under and escaping the 'peculiar institution' of slavery in their autobiographies? How did novelists imagine slavery after it got abolished but lived on in global systems of indentured servitude and sharecropping? And finally, how do contemporary photographers and filmmakers depict the trappings of various forms of enslavement and possibilities of resistance today?

Throughout, we will examine how cultural and socio-political spaces of power relations—such as the plantation, the prison, substandard housing, and public spaces—bear witness to transnational histories of enslavement. Ultimately, we will work to understand how social movements in the U.S. and in Germany draw upon the legacy of enslavement and resistance to stand up to the challenges of white supremacy and racially motivated violence today, and thereby participate in anti-racist endeavors on a global stage.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the *Modulbeschreibung*:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

35841	“Political Auto/Biography: Narratives, Forms, Functions” (Topics in Politics and Responsibilities, EAS-M5)										Depkat
Module:	EAS-M5.1 (8.0), EAS-M5.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)										
Seminar, SWS: 2, Max. Teilnehmer: 15											
Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung	
Di	wöch.	16:00	18:00	c.t.	16.04.2024	16.07.2024		ZH6	Depkat		

Based on a selection of autobiographies by and biographies of American politicians, the seminar will approach these two modes of life writing as acts of meaning making and social communication through which social groups are negotiating who they are and who they want to be. In a series of close readings of political auto/biographies, we will interpret autobiographies and biographies as narratives between fact and fiction, discuss their status as both literary texts and historical sources, position them in the cultural traditions of American life writings, and assess their role and function as prisms of the past that are situated between memory and history. Above all, we will investigate the specifically political functions and effects of auto/biographical narratives.

Readings: Martina Wagner-Egelhaaf (ed.), *Handbook of. Autobiography/Autofiction* (3 vols., Boston: de Gruyter, 2018). Sidonie Smith and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives* (2nd ed., Minneapolis: U of Minnesota P, 2010). Volker Depkat, "The Challenges of Biography: European-American Reflections," *Bulletin of the GHI* 55 (Fall 2014): 39-48. Volker Depkat, "Biographik im 21. Jahrhundert – Tendenzen und Debatten," *Handbuch Biographie: Methoden, Traditionen, Theorien*, ed. Christian Klein (2nd ed., Berlin: Metzler 2022), 383-

391.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the *Modulbeschreibung*:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

35842	"The Power of (Not) Knowing: Systemic Racism and White Privilege"	Hebel-Bauridl
(Topics in Politics and Responsibilities, EAS-M5)		

Module: EAS-M5.1 (8.0), EAS-M5.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	14:00	16:00	c.t.	18.04.2024	18.07.2024		PT 1.0.2	Hebel-Bauridl	

This seminar deepens students' critical knowledge of theories and phenomena of White privilege and systemic racism. It discusses the historical contours and genealogies of racism, Whiteness, and White supremacy in America and the United States and introduces students to concepts from critical race theory, anti-racism studies, and critical whiteness studies. Zooming in on diverse issues, ranging from police brutality to colorblind racism to protest and activism, it analyzes a variety of materials, including political and activist expression, protest events, visuals, film, monuments, and music, and juxtaposes them with examples from and debates in Germany. Our critical discussion will be guided by questions of knowledge and knowing such as, for example: Who claims (not) to know about instances of privilege and racism? Whose testimonies and knowledge are (not) trusted by a mainstream public? How does in-depth knowledge of theories of privilege and racism enable us to address specific problems? And, last but not least, whose perspectives on racism and privilege were and/or are (not) taught or trusted in school and academia?

Requirements LA/BA: Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation. Credit requirement: advanced academic writings in English (app. 10 pp. for CSAdv.; 15 pp. for HS).

Requirements MEAS (WS 2018/19 ff.): oral presentation incl. presentation handout and/or PowerPoint presentation; research paper proposal (5 pp.).

Please note: MEAS modules require module examinations / papers; for details please check the module catalogs

https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf

For requirements in other programs, pls. consult the instructor.

All course materials will be announced in the first session and/or made available on GRIPS.

35843	"Staging the Posthuman: Bodies and Technology in Contemporary American Culture" (Topics in Spaces, Regions, Spheres, EAS-M3, EAS-M3)									Dexl
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Module: EAS-M3.1 (8.0), EAS-M3.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch.	10:00	12:00	c.t.	18.04.2024	18.07.2024		ZH6	Dexl	

Figurations of posthuman bodies abound in – and beyond – the American cultural imagination. This includes, most prominently, the cyborg, defined in Donna Haraway's "Cyborg Manifesto" (1985) as a transgressive creature that signals a breaching of "the boundary between animal/human (organism) and machine" (69) and, by extension, "the boundary between physical and non-physical" (70). With scholarship now distinguishing mostly between the strands of 'transhumanist posthumanism' and 'posthumanist posthumanism,' the term of 'the posthuman' has gained plural and conflicting meanings (see, e.g., Hayles, Braidotti, Badmington) that we will extrapolate and discuss in the analysis of selected examples of dance, dance film, music videos, performance art, and interactive art. This includes Merce Cunningham's *Hand Drawn Spaces* (1998), and *Biped* (1999), Boston Dynamics' robot dance, and Stelarc's 'internet dance' *Ping Body* (1996); *ORA*, a collaborative project between choreographer José Navas and filmmaker Philippe Baylaucq; Janelle Monáe's *Metropolis: The Chase Suite* (2007) and *The ArchAndroid* (2010); Rachel Rosenthal's *filename: FUTUREFAX* (1992); and the installation *Genesis* (1999) as well as the *Time Capsule project* (1997) by Eduardo Kac.

We will explore how these artistic practices and embodied performances frame and stage intersections of technology and bodies in different ways and examine their implications for relations to and notions of time and space, ranging from concepts such as material space over constructions of communal space to the seemingly endless ether or cyberspace. We will discuss the cultural functions they fulfill beyond mere techno-utopian or -dystopian imaginings of the future. Rather, they add to current debates about 'biomedicalization' (Estes and Binney), especially as regards discourses of self-enhancement, longevity, and immortality; dynamics of global 'racial capitalism' (Robinson; Leroy and Jenkins); ecologism and environmentalism; and claims of human exceptionalism in the face of more-than-human worlds.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the module catalogs:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

36080	"US Remakes of French Films" (Topics in Mobility and Cultural Transfers, EAS-M4)									Depkat, Junkerjürgen
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Module: EAS-M4.1 (8.0), EAS-M4.2 (8.0), EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0), AMST-M32.2 (5.0), AMST-M32.3 (7.0), ENGYM-M32A.2 (5.0), ENGYM-M32A.3 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Di	wöch.	10:00	12:00	c.t.	17.04.2024	17.07.2024		VG 2.45	Depkat, Junkerjürgen	

For a long time, remakes were seen as a mere business idea in times when the film industry ran out

of ideas and subjects for new films. As a result, remakes were little recognized in research, let alone taken seriously. Cultural studies, however, have discovered the remake as a tried and tested object of cultural comparison a long time ago to the effect that remakes have attracted a rising scholarly interest over the last twenty years. US remakes of French films, including classics such as *A bout de souffle* and hit comedies such as *Un éléphant ça trompe énormément* or *Trois hommes et un couffin*, play a particularly important role in this context. Pursuing a cultural studies approach, the seminar will analyze these and other examples in contrastive comparisons that will trace processes of cultural transfer and adaptation.

Readings: Carolyn A. Durham, *Double Takes. Culture and Gender in French Films and Their American Remakes* (Hanover: Uni. Press of New England, 1998). Rüdiger Heinze and Lucia Krämer (eds.), *Remakes and Remaking. Concepts – Media – Practices* (Bielefeld: transcript, 2015). Sandra Kühle, *Remakes: Amerikanische Versionen europäischer Filme* (Remscheid: Gardez! Verlag, 2006). Kathleen Loock and Constantine Verevis (eds.) *Film Remakes, Adaptations and Fan Productions: Remake/Remodel* (Basingstoke: Palgrave Macmillan, 2012).

Kathrin Oltmann, *Remake / Premake: Hollywoods romantischen Komödien und ihre Gender-Diskurse, 1930-1960* (Bielefeld: Transcript, 2007). Michael Schaudig, „Recycling für den Publikumsgeschmack? Das Remake: Bemerkungen zu einem filmhistorischen Phänomen.“ *Positionen deutscher Filmgeschichte. 100 Jahre Kinematographie: Strukturen, Diskurse, Kontexte*. Ed. Michael Schaudig (München: Diskurs-Film-Verl. 1996), 277–308.

Credit requirement CSAdv. (LA/BA): advanced academic writings in English (research paper of ca. 10 pp.).

Credit requirement HS LA/BA: advanced academic writings in English (ca. 15 pages).

Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the *Modulbeschreibung*:

(https://www.uni-regensburg.de/assets/language-literature-culture/american-studies/master/eas_master_ws1819.pdf) All course materials will be made available on GRIPS. For requirements in other programs, pls. consult the instructor.

Kurse anderer Lehrstühle und Institute im Master-Programm MEAS (Courses Offered by Other Departments for our M.A. Program MEAS)

tba “Human Rights from US Independence to Today” Birke

Module: EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0)

Lecture

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Mi	wöch	10:00	12:00	c.t.				BA 825	Birke	

Course description: Please see online course catalog (SPUR).

36251 “Videogames Across Cultures” Ensslin

Module: EAS-M7.2 (7.0), EAS-M8.1 (7.0), EAS-M8.2 (7.0)

Lecture

Day	Rhyth.	von	bis	Zeit	Anfangsdatum	Enddatum	Gruppe	Raum	Lehrperson	Bemerkung
Do	wöch	10:00	12:00	c.t.				S 214	Ensslin	

Course description: Please see online course catalog (SPUR).