

**Literature Department Course Offering
Winter Semester 2022/23**

A. Bachelor-Program

Course	Title	Lecturer
Fundamentals course 32001-W21	Understanding North America	Ulla Haselstein, Sebastian Jobs, Alexander Starre Fri 10-12, 14-16, ONLINE
<p>This comprehensive course introduces students to the fundamentals of the interdisciplinary field of North American Studies. “Understanding North America” (UNA) follows a two-semester format, with the first part (UNA-A) covering the disciplines of literary studies, cultural studies, and history. The second part (UNA-B) will be offered during the summer term and expands the overall framework with the disciplinary perspectives of sociology, economics, and political science. While UNA is one of the most challenging courses at the John F. Kennedy-Institute, it will reward students with insights into multiple disciplines along with a solid foundation of knowledge and skills for further studies.</p>		

Introductory Module: Basics of literary scientific Working Methods

Course	Title	Lecturer
PS 32200	Introduction to Literary Studies I	Birte Wege Tue10-12, R 203
<p>In this seminar, students will be introduced to the basic terms and methods for analyzing and interpreting literary texts. We will read classic works of 19th- and 20th-century American literature, focusing on prose, drama, and poetry. We will discuss how narrative functions, learn how to perform in-depth close readings of prose as well as poetry, and how to analyze drama. This seminar provides a better understanding of how literature works and offers students a vital toolbox to be used throughout their studies. You will also learn the fundamentals of academic research and term paper writing.</p>		

Intensive Module A: Literary Epochs

Course	Title	Lecturer
VS 32202 (also module B)	Pandemic as Parabel: Contagion in the Literary Imagination	Tobias Annamalay Jochum, Wed 12-14, 319
<p>The Covid-19 pandemic has fundamentally changed the way we live, think, imagine and situate ourselves in an increasingly uncertain world. It carries multiple, often contradictory effects, affects, and meanings: If there was hope early on that our collective response to the virus might compel a break with an entrenched neoliberal paradigm, then the lived experience of the lockdown and the asymmetrical exposure to death under racial capitalism seemed first of all to exacerbate existing inequalities and textures of life under neoliberalism. From an ecocritical perspective, the pandemic emerges as a harbinger of the Anthropocene, perhaps a "dress rehearsal" (Bruno Latour) for the pending escalation of the climate crisis. This course cautiously takes inventory of the (post-)Covid moment through the prism of literary production. Our readings will explore pandemics real and imagined, past, present and future, through a number of literary forms. The seminar opens with personal and theoretical musings on the current pandemic by a selection of artists and intellectuals (Kim Stanley Robinson, Zadie Smith, Saidiya Hartman, Bo Burnham, et. al.). We will then trace the plague motive as an allegory for social anxieties and political discontent in classical narratives by E.A. Poe and Albert Camus, as well as postmodern texts like <i>Beauty Salon</i> by Mario Bellatín (1994) and Charles Burns' alternative comic <i>The Hole</i> (2005). Susan Sontag will be a central reference for thinking about the metaphoric dimensions of illness in Western culture—HIV/AIDS in particular. Katherine Anne Porter's <i>Pale Horse, Pale Rider</i> (1939) and Tony Kushner's <i>Angels in America</i> (1991) will provide examples for chronicling historic pandemics in the United States via literary re-imaginings. Our final thematic angle considers the pandemic in the (post-)apocalyptic imagination in Sci-Fi and speculative fiction. Reading options here include Jack London's <i>The Scarlet Plague</i> (1912), George Spencer's <i>Earth Abides</i> (1949) and Ling Ma's recent novel <i>Severance</i> (2018).</p>		
VS 32202	Captivity Narrative	Ulla Haselstein, Tues 12-14, R 201
<p>Captivity Narratives are frontier literature: they exist because of the violent conflicts between settlers and indigenous peoples. As the frontier moved, the</p>		

cultural function of the texts varied over time, and so did their form, and even their main story line: what began as religious writing was later turned into journalistic reports or sensationalist dime novels. Most texts legitimize settler colonialism, some express concern about the dispossession of the native population; while most captives written about were either able to free themselves or ransomed by their families, some decided to remain with their captors, while yet others moved back and forth between the cultures. The seminar will discuss different examples of the genre from the 17th to the 19th century, and also include historiographic retellings of captivities written in the 20th and 21st century. We will assess the mode of narration and the drift of the respective textual argument, but also attempt to read against the grain and probe into what is left unsaid.

Coll. 32204	B.A. Colloquium Literature/Culture	Tobias Annamalay Jochum Thu 14-16, R 201

Intensive Module B: Literary Forms

VS 32201	Essays by women writers after WW II. Forms, cultural practices, ethics	Sophia Lohmann, Tuesdays, 16-18, R319 <i>Please note: Sessions on Oct. 18th, 25th and Nov. 1st will be held online!</i>
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In this seminar, we will first develop a brief overview of the form and theory of the essay as a literary genre. Primarily, however, we will read and analyze essays North American women writers who, in particular from the 1960s onwards, appropriated and henceforth shaped the form and tradition of the essay. For some years now, essays by young, not seldom queer, and women of color have been immensely successful in the U.S. However, it has also been fully incorporated into the mainstream and its market logic. Yet how did this come about, given that the essay has long been the form of an exclusive, white "maleness of reason"? Who were the authors who paved the way for the distinctive position of the female essayist? How did different women writers, especially from the 1960s to the 1980s, navigate the field between a patriarchally defined canon, social and cultural upheavals, and their own voices and positions? To understand the profound aesthetic and social influence and the cultural work of women authors after World War II, we will

devote some time to canonical authors such as Susan Sontag and Joan Didion. Not least because of the very cultural authority of these writers and their early and pivotal periods of production in the era of counterculture and the women's movement in the United States, the Cold War and accelerating globalization, we will explore how these - and other - women essayists wrote about the Other, about the "world". Frequently, in the essay itself and in research on it, the "I," the introspection of the writer, takes center stage. While this is highly relevant to an understanding of the genre, we want to venture a shift of perspective and ask: What forms of observation and description, what ethics of regarding the Other (or lack thereof) can be found in these texts? What imagery, cultural valences, and political implications can be distilled from the essays we read? In addition, we will pay special attention to works by African American women writers such as Audre Lorde, Alice Walker, and June Jordan. African American writers in particular used the essay as a medium of political self-authorization, social critique, and literary renegotiation of cultural knowledge and female and minority subjectivity. Which distinct aesthetics of factual writing did they develop, how did they inscribe themselves in canonical essay traditions, yet how did they also perform productive fractures and critiques of these and develop alternative forms of essayistic thinking and writing?

B. Master Program

Course	Title	Lecturer
VL 32210-W21 (also M.A./B.A. module A: & B)	Freud- Literary and Cultural Theory	Ulla Haselstein Wed 10-12, R 340
<p>Since its invention in the last decade of the 19th century, psychoanalysis has had an enormous impact in contemporary culture in numerous respects: it provided the basic framework for psychotherapy; made sex and gender topics of scientific inquiry; established a new model of subjectivity; developed an argument about the discontents of civilization; offered an explanation for anti-Semitism; created new models of reading dreams, phantasies, and literary texts. This is a lecture class for students interested in theory. It will be dedicated to a reconstruction of major works by Freud before focusing on psychoanalytic readings of literary texts. In the last quarter of the semester, we will also discuss some poststructuralist texts that build on Freud.</p>		
HS/SE C 16755b (Textual Analysis) <i>in cooperation with</i> <i>Szondi Institute</i>	Asian-American Poetry	David Wachter Wed 14-16, KL 32/202 Übungsraum, Habelschwerdter Allee 45
<p>While Asian American writers have been substantially contributing to US poetry for a very long time, their achievements have only begun to be recognized since the 1980s and 1990s. Since then, more than 50 centers and academic programs for the study of their culture and writing have been founded, and organizations such as the Asian American Writer's Workshop or Kundiman have begun to support their creative work. Various literary anthologies have appeared, particularly over the last years, and distinguished writers such as Don Mee Choi or Arthur Sze have been granted prestigious awards such as the National Book Award for Poetry. In this course we explore the fascinating area of Asian American poetry from the 1960s to the present day. In a series of close readings, we discuss the representation of diverse issues such as home, migration, identity, violence, subjectivity or perception and investigate formal experiments of surrealism, documentalism, phenomenology or multilingualism. Readings include works by Li-Young Lee, Marilyn Chin, John Yau, Theresa Hak-Kyung Cha, Mei-mei Berssenbrugge, Don Mee Choi, Arthur Sze, and Ocean Vuong.</p>		
H/SE A/C 32213 (Literary Childhood	Birte Wege,

		Tue 14-16, R203
<p>How do we define 'Childhood'? How can we trace the shifting meaning of the term over time, and how does it connect to concepts like gender, race, nationhood, and family? What is the purpose of literature written specifically for children or young adults, and (how) does it differ from other literary writing? Finally, what can we learn about our understanding of 'childhood' from portrayals of children in literature intended for adult audiences? These are some of the questions we will explore in this seminar. We will cover a broad selection of primary texts from the nineteenth century to the present, ranging from the adventure writing of Mark Twain to the Afrofuturist/fantasy work of N.K. Jemisin, and including explorations of children's perspectives in works by Henry James and James Baldwin.</p>		
HS/SE A/B 32211	Gertrude Stein	Ulla Haselstein Thu, 12-14, R 319
<p>"Mother Goose of Montparnasse" - this is one of the nicknames given to Gertrude Stein. She belonged to the first generation of women who were permitted to attend university. She was an American expatriate living in Paris, a patron of the arts, a collector of modernist paintings, a good friend of Matisse and Picasso. She was an American Jew and a lesbian who openly lived with her "wife" Alice Toklas. And she was an experimental writer whose main device was repetition, who initially had to pay for the publication of her texts, and in her lifetime was recognized as a major author only by very few. While Stein wrote in all genres, literary portraits are at the core of her work, and offer a mode of access to her notoriously difficult texts. We will analyze stories, portraits, poems, excerpts of her most important novel and her autobiographical texts, describing and analyzing their rhetorical and grammatical structures, and listening to the sound.</p>		
Interdisciplinary Studies - Seminar 32614	Early-20th Century Socialist Literature and the Labor Movements	Tobias Annamalay Jochum/Markus Kienscherf Thu 12-14, R 340,
<p>In this seminar, we will take a close interdisciplinary look at early-twentieth century US labor movements. We will read and discuss early-twentieth-century socialist literature alongside historical and social-scientific studies of the US labor movement and US class struggles in particular. We will thus explore the role of class struggles in the formation of the US welfare state. Beyond providing reflections and chronicles of these struggles, the literary texts and writers assembled here have assumed active roles in shaping the history of the US left. They range from Progressive Era muckraking to</p>		

more radical voices associated with the Harlem Renaissance, from a programmatic Proletarian Literature and the Strike Novel to popular cultural expressions like crime fiction and folk music.

C. Lecture Series

<p>Lecture Series V 32000-W20</p>	<p>Movement(s): People, Products, and Proposals</p>	<p>David Bosold /M. Michaela Hampf, Mon16-18, 1.2009 großer Hörsaal (UG) (Fabeckstr. 23/25)</p>
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Please note: the first lesson will be October 24, 2022 This lecture series seeks to analyze North America via the analytical lens of movement/movements. Whether we follow cable news coverage on Latin American refugees, learn about supply chain disruptions due to COVID-lockdowns in newspapers or follow BLM protests on our social media accounts: on a daily basis we are witnessing various forms of “movement”. These range from people on the move, items being shipped to humans joining forces in order to pursue common goals. Admittedly, these are not recent phenomena. Migration, international trade and political advocacy by social movements have been with us – and shaped our societies – for centuries. Yet, looking at those seemingly distinct events and phenomena from a multidisciplinary angle will provide fruitful new insights. The lectures in the coming winter term will hence address the issue of “movement” from various theoretical and disciplinary angles. Ranging from historical accounts of the labor movement to podcasts as an “audiomovement” this series intends to make sense of the multi-faceted nature of movement/movements.