

Leseliste Amerikanische Literaturgeschichte

Die bibliographischen Angaben sind Vorschläge; die Texte können auch anderen Quellen entnommen werden.

1. Anfänge der amerikanischen Literatur

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- Michel Guillaume - Jean de Crèvecoeur. "Letter III"; "Letter IX". *Heath I*, 895-907.
- Thomas Jefferson. "The Declaration of Independence"; "Notes on the State of Virginia". *Heath I*, 960-64, 965-69, 970-71.
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2. American Renaissance

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- Harriett Beecher Stowe. *Uncle Tom's Cabin*.
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3. Jahrhundertwende

- Mark Twain. *The Adventures of Huckleberry Finn*. *Heath II*, 243-429.
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- William Dean Howells. *A Modern Instance*.
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- Thomas Nelson Page. "Marse Chan". *In Ole Virginia, or Marse Chan and Other Stories*. Chapel Hill: The Univ. of North Carolina Press, 1969, 1-38.
- Paul Laurence Dunbar. "The Ordeal at Mt. Hope". *Folks from Dixie*. New Jersey: The Gregg Press, 1968, 60-93.
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- Edith Wharton. "The Other Two". *Heath II*, 987-1000.
- Edith Wharton. "Roman Fever". *Heath II*, 1024-1033.

4. Zwischen den Weltkriegen

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- Zora Neale Hurston. *Their Eyes Were Watching God*.
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- Wallace Stevens. „Sunday Morning“. *Heath II*, 1394-98.
- Ezra Pound. „Canto I“. *Heath II*, 1179-82.

- T.S. Eliot. „The Love Song of J. Alfred Prufrock“. *Heath II*, 1301-04.
- William Carlos Williams. „Young Sycamore“. *Heath II*, 1214.
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5. Nach dem 2. Weltkrieg

- Arthur Miller. *Death of a Salesman*.
- Tennessee Williams. *A Streetcar Named Desire*.
- Edward Albee. *Who's Afraid of Virginia Woolf?*.
- Flannery O'Connor. "A Good Man is Hard to Find". *Heath II*, 1937-47.
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- Toni Morrison. *Beloved*.
- Leslie M. Silko. *Ceremony*.
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- Maxin Hong Kingston. *The Woman Warrior*.
- Norman Mailer. *Armies of the Night*.
- Don DeLillo. *White Noise*.
- Tony Kushner. *Angels in America, Millenium Approaches*. New York: Theatre Communications Group, 1992.
- Cynthia Ozick. „The Shawl“. *The Shawl*. NY: Alfred A. Knopf, 1989, 3-12.
- Sylvia Plath. „Daddy“. *Heath II*, 2432-34.

6. Filmliste

Silent Film

- D.W. Griffith, *The Birth of a Nation*, 1915
- Charles Chaplin, *The Gold Rush*, 1925
- King Vidor, *The Crowd*, 1928

Comedy

- Frank Capra, *It Happened One Night*, 1934
- Charles Chaplin, *Modern Times*, 1936
- Billy Wilder, *Some Like It Hot*, 1959

Western

- John Ford, *Stagecoach*, 1939
- Fred Zinnemann, *High Noon*, 1952
- John Ford, *The Searchers*, 1956

Drama/Thriller

- William Wyler, *Dead End*, 1937
- Orson Welles, *Citizen Kane*, 1941
- Alfrd Hitchcock, *Rear Window*, 1954
- Martin Scorsese, *Taxi Driver*, 1976

War/Gangster

- Howard Hawks, *Scarface: The Shame of the Nation*, 1932
- Michael Curtiz, *Casablanca*, 1942
- Francis Ford Coppola, *The Godfather*, 1972
- Francis Ford Coppola, *Apocalypse Now*, 1979

New/Off Hollywood

- Dennis Hopper, *Easy Rider*, 1969
- George Lucas, *American Graffiti*, 1973
- David Lynch, *Blue Velvet*, 1986
- Quentin Tarantino, *Pulp Fiction*, 1994

7. Schwerpunkt „Theorie“

- Jacques Derrida. „Structure, Sign and Play in the Discourse of the Human Sciences“. 1966; Übers. Alan Bass, 1978; *Modern Criticism and Theory*. Hg. David Lodge. London, N.Y.: Longman, 1988, 108-23.
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- Donna Haraway. „A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century“. 1985; *Simians, Cyborgs, and Women: The Reinvention of Nature*. London: Free Association Books, 1991, 149-81.
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- Judith Butler. „Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory“. *Performing Feminism: Feminist Critical Theory and Theatre*. Hg. Sue-Ellen Case. Baltimore: John Hopkins U.P., 1990, 270-82.
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ANMERKUNG: Die Angaben zu den Anthologien beziehen sich auf folgende Bände:

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Weitere Hinweise:

Bei der Literatursuche zuerst in der „TC“-Abteilung der Bibliothek nachschauen.

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