Jameson Kismet Bell studied philosophy, German and literature at Bethel College. He completed a Master’s Degree in German Studies at the Pennsylvania State University with the thesis “Literary Criticism and Peter Handke: an Ethic of Textual Experience.” He then taught special education English in high school and hospital settings. Thereafter, Jameson returned to the Penn State German Department with a new focus, namely, to explore the production of the brain as a cultural object. A recent Fulbright Fellow under Michael Hagner at the ETH-Zürich, Jameson is currently writing his dissertation, which looks at emblematic presentations of the brain in sixteenth Century Strasbourg.

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Katrin Mascha completed her undergraduate studies at the University of Augsburg, Germany, with a double major in Germanistik and Historische Wissenschaften. She received her MA in German Studies in 2009 at the University of Pittsburgh, where she is currently a Ph.D. candidate. Her academic field of interest is memory and trauma within the German context of the twentieth and twenty-first centuries. She focuses on the German memory culture as reflected in literature, film, journalism and memorials / monuments. In particular, she is interested in contemporary attempts to commemorate the former GDR in reunified Germany and compares and contrasts this process with the decades-long development of memorializing the National Socialism and the Holocaust.

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(“Das leere Zentrum. Christian Krachts ‘Literatur des Verschwindens’”) and on the film Hostel (“Das zweifache amerikanische Trauma. Der amerikanische Film Hostel als Wiederkehr des Verdrängten und als Spiegel des Selbst”). He is currently working as a wissenschaftlicher Mitarbeiter at the University of Bonn and as a managing director of the Graduate School / Practices of Literature at the University of Münster.

**Katrin Polak-Springer** completed her B.A. and M.A. in cultural studies at the Europa Universität Viadrina in Frankfurt an der Oder in 2005. Currently she is working on her dissertation about the current wave of Berliner Schule films as a Ph.D. student at Rutgers, the State University of New Jersey. Her academic interests include German film, twentieth century and contemporary German literature, as well as cultural studies approaches to issues like postcolonialism, gender, realism, spatial and chaos theories. She has presented conference papers on films such as Andreas Dresen’s Halbe Treppe, Hans-Christian Schmid’s Lichter, Sören Voigt’s Identity Kills, but also on 19th century German Realism with Theodor Storm’s Der Doppelgänger. So far she has published book reviews on Martin Walser, Reinhard Jirgl and Juri Andruchowitsch.

**Constantin Sonkwé Tayim** studied German Studies, Pedagogy and Didactic at the University of Yaoundé I (Republic of Cameroon) and Leipzig. In Yaoundé he earned his M.A. in German Studies in 2004 and a Secondary and High School Teacher’s Diploma in 2005. He has been a Ph.D. candidate at the University of Munich in the Program “Promotionsstudiengang Literaturwissenschaft” (ProLit) since April 2009. His research interests include cultural studies, twentieth-century German literature and German-Jewish literature specifically from the emancipation period. He is currently preparing his dissertation on the exposure to identity in German-Jewish autobiographies from the emancipation period. Some of the authors central to the study are Fanny Lewald, Aaron Hirsch Heymann, Samuel Bloch, Heinrich Enoch Kisch and Sigmund Mayer. He has published an article on Heinrich Heine’s Almansor in the Heine-Yearbook 2008 and proposed another paper on Heine’s “Der Rabbi von Bacherach” for the 4th Edition of the “Aussiger Beiträge” (due out Sept. 2010).
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(Not) Talking About My Generation: Conflict, Competition, and Criticism Within and Between Generations in German Literature and Film.

KEYNOTE SPEAKER: Monika Shafi (University of Delaware)

“*Als höre Kindheit nie auf*: Generational Bonds in Günter Grass's Autobiographical Work“

Even in classical literature, conflict between different familial generations has provided a complex yet familiar narrative focus. In the field of German Studies, the term *Väterliteratur* has been widely used to describe a collection of works produced by West German authors in the 1970s and 80s which concerned the generational tension between children of the first post-war generation and their parents. More recently, critics have been examining texts dealing with the third post-war generation and what has come to be called *Enkelliteratur*. In addition, there has been much critical attention paid to the concept of 'postmemory' and the role played by a lack of experiential connection to the horrors of WWII in connection with the ever-evolving notion of *Vergangenheitsbewältigung* within the family unit.

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- Pre- and Inter-war generational struggle
- Intergenerational memory competition
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