

Masterstudiengang JFKI:
Kultur-Modul B
(Kultur der Nationalität und Diversität):
Vorlesung

**Lecture Course B2:
Capitalism, Sectionalism, Immigration and American Nationhood**

Prof. Dr. F. Kelleter

Tuesday, 16.15 – 18.00 (JFK 319)
(Summer Semester 2017)

This lecture course deals with American culture in the four decades following the Civil War. Topics include: the end of Reconstruction; Mark Twain's *Adventures of Huckleberry Finn*; the interlocking of pragmatism, progressivism and imperialism; the emergence of a capitalist-nationalist imaginary; realism and naturalism as literary modes; the "New Woman"; urbanization and the New Immigration; social utopias, media transformations and early cinema.

The lecture course serves as "Vorlesung" of Culture-Module B (*Kultur der Nationalität und Diversität*) in the Master's degree program. **Registration:** All participants must be registered via Blackboard and Campus Management before the first session. If you cannot register online or cannot attend the first session, please contact Prof. Kelleter before the beginning of the term.

18 April 2017

U.S. Culture in the Gilded Age and the Progressive Era

Suggested Preparatory Reading for this Course: Louis Menand, *The Metaphysical Club: A Story of Ideas in America* (*); Winfried Fluck, "Realismus, Naturalismus, Vormoderne," *Amerikanische Literaturgeschichte*, ed. Hubert Zapf (Stuttgart: Metzler, 2004), 154-217 (*).

25 April 2017

– [No Session (Interview Day at GSNAS)] –

2 May 2017

After Reconstruction: Mark Twain's South in *Adventures of Huckleberry Finn* (1884/85)

Required Reading: *Adventures of Huckleberry Finn*, chapters 1-16 (*).

9 May 2017

Before the Gilded Age: Mark Twain's America in *Adventures of Huckleberry Finn* (continued)

Required Reading: *Adventures of Huckleberry Finn*, chapters 17-43 (*).

16 May 2017

Northern Realism, Southern Romance

Required Reading: from John W. De Forest, *Miss Ravenel's Conversion*: chapters 1-7, 14, 16, 18-21, 23, 24, 29, 32, 34, 35, 37; from Thomas Nelson Page, *In Ole Virginia*: "Marse Chan"; Booker T. Washington, from *Up from Slavery*: "The Atlanta Exposition Address."

23 May 2017

Economic Progressivisms

Required Reading: Andrew Carnegie, "Wealth"; Herbert Croly, selections from *The Promise of American Life*; Albert J. Beveridge, "The Philippines Are Ours Forever."

Suggested Reading: Frederick Jackson Turner, "The Significance of the Frontier in American History" (selections).

30 May 2017

The Capitalist-Nationalist Imaginary (1)

Required Reading: William Dean Howells, *The Rise of Silas Lapham*, chapters 1-3, 5-9, 13-14.

Suggested Reading: the complete novel (*); Horatio Alger, *Struggling Upward, or Luke Larkin's Luck* (*).

6 June 2017

The Capitalist-Nationalist Imaginary (2)

Required Reading: Howells, *The Rise of Silas Lapham*, chapters 15-20, 24-27.

13 June 2017

The Capitalist-Nationalist Imaginary (3)

Required Reading: Theodore Dreiser, *Sister Carrie* (Doubleday/Page edition), chapters 1-8, 10, 13, 16, 19-20, 26-29; Georg Simmel, "Die Großstädte und das Geistesleben."

Suggested Reading: Dreiser, *Sister Carrie*: the complete novel (*).

20 June 2017

Conspicuous Consumption and the Culture of Display

Required Reading: Dreiser, *Sister Carrie* (Doubleday/Page edition), chapters 30-33, 35, 38-39, 42-44, 46-47; Thorstein Veblen, from *Theory of the Leisure Class*: "Conspicuous Consumption."

27 June 2017

The "New Woman" and the Culture of Decadence

Required Reading: Kate Chopin, *The Awakening*, chapters 1-12, 16-17, 19, 21-24, 26-28, 30, 32, 36-39.

Suggested Reading: the complete novel (*).

4 July 2017

Progressive Utopia and Social Analysis

Required Reading: Edward Bellamy, from *Looking Backward*: chapters 1-3, 5, 6, 10, 11, 13, 19, 22, 24-26, 28; Charlotte Perkins Gilman, from *Herland*: chapters 1, 5, 6, 8, 11, 12; W.E.B. Du Bois, from *The Souls of Black Folk*: “The Forethought,” chapters 1, 3.

Suggested Reading: Bellamy and/or Gilman: complete novels (*).

11 July 2017

Early Cinema

Required Viewing: Edwin S. Porter, *The Great Train Robbery* (*); David W. Griffith, *The Birth of a Nation* (*).

Suggested Viewing: Henry Lehrman, *The Gangsters* (*) or another Keystone Kops short.

Suggested Reading: Hugo Münsterberg, from *The Photoplay*: “Depth and Movement.”

18 July 2017

The New Immigration

Required Reading: Randolph Bourne, “Trans-National America”; from Mary Antin, *The Promised Land*: “Introduction,” “Chapter 1. Within the Pale,” “Chapter 9. The Promised Land,” “Chapter 19. A Kingdom in the Slums,” “Chapter 20. Heritage”; from Anzia Yeziarska, *Hungry Hearts*: “Wings,” “How I Found America.”

Suggested Reading: Horace Kallen, “Democracy Versus the Melting Pot”; Yeziarska, “The ‘Fat of the Land’”; Carlos Bulosan, “Be American”; Israel Zangwill, *The Melting Pot* (*).

Unmarked texts are included in the course reader. The course reader can be found on the reserve shelf in the JFKI-library; for electronic access please contact Solveig Raschpichler (raschpichler@zedat.fu-berlin.de). Marked texts and films (*) are not included in the course reader; they will be made available on the reserve shelf in the JFKI library. Mark Twain’s novel *Adventures of Huckleberry Finn* should be bought in an authoritative edition. Films will be made available if a DVD exists; if not, please watch online.

This course will **not be graded**. The grade of your module will be identical with the grade you receive in the module’s seminar. To **gain credit** for this course, you need to document both your **regular attendance** and **active attendance** (“regelmäßige und aktive Teilnahme” according to Campus Management).

Documentation of regular attendance: In each session (except the first), you will be asked to quote (in writing, in-class) one **key-sentence** from the material you have studied **for this session** (in case of films: an intertitle or a short description of a scene in no more than two sentences). Alternatively, you can provide what you consider a **key thought (in one or two sentences) from last week’s lecture**. To gain credit for attendance, you need to have provided **at least 10 such in-class notes** by the end of the semester.

(If you cannot attend a specific session, the in-class note can be substituted by a 600-word abstract of the reading assignments or a 600-word summary of last week’s class, to be e-mailed to me no later than the day you’re missing class!)

Documentation of active attendance: **One-page informal reflection paper** on a session of your choice, to be handed in (e-mail) **by 18 July 2017**.

Electronic etiquette policy: You will not be able to follow a lecture with undivided attention when you’re simultaneously surfing the Web. Laptop or tablet screens can also be a

distraction for other students. Therefore, I kindly suggest that you take your notes on paper. Only if absolutely necessary, use laptops or tablets for note-taking, and if you do, please disconnect your device from the internet. In addition, please turn off all cell phones in the beginning of class. Thank you!

A Note on the Selection of Course Material: The material for this course has not been selected in order to canonize, celebrate or condone it. Rather, this is a course in cultural history which analyzes powerful American self-descriptions and self-performances from a non-US perspective. Thus, some canonical sources have been selected precisely *because* of their prevailing agency within the cultural system we're investigating as observers (rather than contributors). As always, studying cultural history can be intense and disturbing. This course assumes that students are able to engage with material that is challenging in its representations and agendas without need for protection or warning; in fact, engaging with (political or aesthetic) discomfort is a significant part of an American Studies education and an opportunity for discussion and learning. However, there are some instances where a student may have had personal trauma that creates specific triggers for severe emotional distress. If this applies to you, please take responsibility to research all material we will be reading and viewing ahead of time, and let me know if you think that studying a particular text or film would create a significant issue for you—we can then work out alternative arrangements.