

Veranstaltungen der Abteilung Kultur – Sommersemester 2018

Bachelor

Orientierungsmodul Kultur - Seminar

32100 Martin Lütke

Theorizing Culture

Mo 16-18 Uhr, Raum 319

The object of this seminar is to introduce students to theories of culture(s) or cultural theory. With theories of culture abounding, we will only be able to discuss a selection of canonized texts. These texts will – hopefully – help to enhance our understanding of how we have come to theorize culture(s) in the field of literary and cultural studies, as well as cultural history. Furthermore, we will tackle various angles of how we make meaning of and through culture and how culture informs related fields of inquiry, such as, for example, media studies, philosophy, and sociology. **Note: This course starts in the second week of the semester; the first session is on April 23.**

Vertiefungsseminare Kultur

32101 Lauren Kroiz (Terra Gastprofessur)

American Art, 1607 – Present (Vertiefung A & B)

Mi 10-12 Uhr, Raum 319

This course will examine the history of American Art from the period of earliest European settlement through the present. Works of art and other forms of material culture will be explored and discussed within the context of philosophical, historical, social, and cultural developments. In this course, works of art and artifacts are interpreted not as formal objects isolated from history nor as passive objects that "reflect" the past, but rather as active agents that have the potential to influence and shape broader historical, social, and cultural patterns. Attention will also be given to the writings of artists and critics, as well as canonical texts in the formulation of the discipline by art historians, historians, and other scholars which illustrate the variety of methodologies and interpretations brought to bear on American art, architecture, and material culture. **Please register at:** culture@jfki.fu-berlin.de with your name, matriculation number, study program, home university, zedat email address or email address of home university, and type of exchange program (if applicable). Deadline for registration is April 15, 2018. Enrollment for the course is capped at 40 students. A final list of participants will be published on April 17.

32102 Annette Lene Karpp / Jenna Krumminga

Fighting for Freedom (Vertiefung B)

Di 16-18 Uhr, Raum 203

In this course, we will together develop a practice of engaged pedagogy that is holistic, experiential, relational and emancipatory. We will explore a mode of learning that empowers us as partners to take responsibility for our own education. Potential class topics might include, but are not limited to: • protest, direct action, and new social movements organized around civil rights, feminism(s), LGBT(QIA) empowerment, sexual liberation, (grassroots) conservatism, animal rights, alterglobalization, ecology, or prison abolitionism • subculture, non-conformity, and lifestyle as activism: e.g. punk, anarchism, consumer choice, techno, veganism • telling (hi)stories as activist practice, e.g. grassroots archiving, scholar activism, public history • commodification, co-optation, and normalization of radical protest practices. This list may be subject to change and can be focused or expanded together with students during the course. We ourselves have expertise in the 20th century black freedom movement and punk feminisms, which we're happy to share. Readings might include but are not limited to the works of: Audre Lorde, bell hooks, Mimi Thi Nguyen, Angela McRobbie, Jack/Judith Halberstam, José Esteban Muñoz, Kate Eichhorn, Kim Crenshaw, Gloria Anzaldúa, Shulamith Firestone, Malcolm X, and Angela Davis. Students are asked to actively participate in the creation and structure of the course and the related grading system. As such, projects and coursework may be self-directed; there will be room for students to incorporate archival research, ethnographic fieldwork, digital humanities, or other approaches to the study of history and culture. We would like to establish together with you an interactive and communicative learning environment.

32103 Chiara Migliori

The Religious Right and the Election of Donald Trump (Vertiefung B)

Mi 14-16 Uhr, Raum 203

Religious freedom is a concept that belongs to the history of the United States since before the actual foundation of the country. Ingrained in the narrative of the flee from the Old Continent in search of religious tolerance, the idea of religious freedom is composed of two terms that have always had a major importance in how the citizens of the nation perceive themselves, their fundamental values, and the history of their country. During Donald Trump's electoral campaign, organizations of the movement known as the Religious Right, engaged in the creation of a narrative of religious freedom under threat. This was employed in articles, newsletters, and speeches in an alarmist tone, increasingly apocalyptic as election day approached. The role reserved to Trump in the narrative was that of the only candidate who could have done something to preserve religious freedom. Acknowledging the preference accorded to him by several prominent pro-life and pro-family groups, Trump readily started to

show his interested to conservative Christians' grievances for their loss of status. The course will offer an overview of the evolution of an evangelical type of religion in the United States, followed by a presentation of material regarding the narrative of threat to religious freedom produced by the religious right, and interviews conducted with Christian Trump voters. Other topics will be: social imaginary, status politics, anti-intellectualism, and populism in America.

32104 Matthew Holman

American Avantgardes in Literature and Visual Culture

(Vertiefung A)

Mi 16-18 Uhr, Raum 203

In this course we will be studying a wide-ranging sample of seminal experiments in prose, film, poetry, painting, sculpture, dance, music and performance that were undertaken by American avant-gardists in the twentieth century. The course will apply pressure on what might be defined as "avant-garde" while hoping to serve as an introduction to a history of radical art and ideas, and one that asks what possibilities there might be for experimental literature and visual culture in the United States today. This is not a straightforward and reassuring programme, but rather one that will encourage you into exploratory close readings of challenging and often (still) controversial material. Following a roughly chronological structure, discussed movements will include the Imagist poets, the Stieglitz Circle, Abstract Expressionism, the Beat Generation, the San Francisco Renaissance, the Black Arts Movement, The New York School of poetry and music, the initiatives at Black Mountain College, Neo-Dada, the 1980s East Village scene that included Jean-Michel Basquiat, as well as radical feminist poetry via Carolee Schneemann, experimental film (especially Maya Deren, Andy Warhol, Kenneth Anger), and street photography.

Colloquium

32105 Alexander Starre:

BA-Colloquium Kultur/Literatur

Mi 12-14 Uhr, Raum 203

This colloquium is divided into two parts: during the first half of the term, we will engage with the mechanics of scholarly writing, strategies for research, as well as the formatting and editing of a final thesis. Later in the course, participants will be asked to present their ongoing project to receive feedback from the group. Aside from this presentation, students need to complete two assignments and submit a written proposal for their BA thesis to receive credit.

Master

Modul A

32110 Frank Kelleter:

A Revolutionary Culture: Sources of America's Political Imaginary

(Grundlagenvorlesung)

Di 16-18, Raum 319

This lecture course deals with the sources of a political imaginary in the United States, focusing on documents, debates, and artifacts from the eighteenth and early nineteenth centuries. Topics include the emergence and consolidation of a "republican elite" during and after the American Revolution, the cultural work of *The Federalist*, the French Revolution in America, the parallel emergence of political parties and a national political press, the Haitian Revolution, the South and slavery, the impact of the American Revolution on native cultures, as well as other issues. The lecture course serves as "**Vorlesung**" of Culture-**Module A** (*Amerikanische Ideengeschichte und Theorien amerikanischer Kultur*) in the **Master's degree program**. Recommended preparatory background reading: Frank Kelleter, *Amerikanische Aufklärung: Sprachen der Rationalität im Zeitalter der Revolution* (2002, will be made available on the reserve shelf for this course in the library; there is no English-language version of this book, so that reading is optional). **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. **Requirements:** see Syllabus and Course Description (on Blackboard). **Note: This course starts in the second week of the semester; the first session is on April 24.**

32116 Alexander Starre / Christian Lammert

The Evolution of North American Publics: From the Bourgeois Public Sphere to Echo Chambers and Filter Bubbles (HS)

Do 8-10, Raum 340

The divide between the private domain and the public sphere is a fundamental category of modern political discourse. Against the backdrop of recent developments in U.S. democratic culture as well as fundamental shifts in media technologies, this course aims to survey established as well as emergent critical notions of the "public sphere" so as to assess their historical, cultural, and ethical implications. Contrasting classic texts by John Dewey, Hannah Arendt, and Jürgen Habermas with more recent work by Michael Warner, Nancy Fraser, Lauren Berlant, and others, the course provides students with a broad theoretical repertoire. From the angle of political, cultural, and media history, students will furthermore explore numerous

North American publics, among them the distinct public spheres of print culture in the Early Republic, the early 20th-century radio era, and the contemporary digital media ecology. The course thereby reflects the conference theme "American Counter/Publics" of the DGfA Annual Meeting held at the JFKI from May 24-27. Students have the opportunity to engage with the work of some of the most renowned scholars in this field, both by reading their publications as well by attending their lectures at the conference. Toward the end of the semester, students will organize a one-day symposium, during which they will present their research on individual case studies.

32111 Kathleen Loock / Maria Sulimma

Postfeminism(s) in Popular Culture (HS)

Di 10-12 Uhr, Raum 201

Postfeminism(s) in Popular Culture: Following an increased capitalist co-option of identity politics and social justice concerns to sell products, contemporary popular culture has also increasingly begun to exhibit diverse feminist aesthetics and rhetorics as desirable and appealing in a pronounced shift from earlier representations of feminism as outdated and irrelevant. This seminar provides students with an introduction into feminist media studies through the concept and discourse of "postfeminism" in a cultural studies tradition following renowned theorists such as Angela McRobbie, Rosalind Gill, Diane Negra, Yvonne Tasker, and Imelda Whelehan. After tracing the theoretization of intersectional postfeminisms within this theoretical body of work and the "canon" of female-centered popular culture inspiring this discourse, students are encouraged to explore current manifestations and distortions of postfeminisms within contemporary popular culture, e.g. the notions of post-postfeminism, celebrity feminism, "marketplace feminism," or corporate feminism. **Note: This course starts in the second week of the semester; the first session is on April 24.**

Modul B

32112 Martin Lütke

Reform, Diversity, and Cultural Nationalism in the Age of Romanticism (Grundlagenvorlesung)

Mo 10-12 Uhr, Raum 319

The lecture addresses the complexities of U.S. cultural production and social life in the age of romanticism, roughly from the 1820s to the Civil War. In order to avoid a teleological "reading back" of the period leading up to the Civil War, the lecture will attempt to take romanticism seriously in its own right as a distinct moment in U.S. cultural history and we will aspire to both, come to terms with and complicate the central concepts introduced in the title of the lecture. In addition, I will attempt to

present much of what we consider to be canonized for the period at hand, while I also hope to identify and introduce fresh voices in the discourses of reform, diversity, and nationalism in the first half of the 19th century. **Note: This course starts in the second week of the semester; the first session is on April 23.**

32114 Lauren Kroiz

American Art and Diaspora (HS)

Mi 14-16 Uhr, Raum 319

This seminar will introduce students to theories of diaspora, using them as a lens through which to examine the relationships of American art's audiences, authors, and objects. We will consider diaspora broadly as heterogeneous movements that scatter individuals and populations. Our course will work comparatively to consider multiple groups within the context of the United States, drawing especially on theorizations developed in African diaspora studies and Jewish studies. In so doing we will be attentive to the varied forms of voluntary and involuntary migration as they occur within transnational networks of power. Case studies on creative expression will include exile, selfdetermination, cooperation, trauma, display and narrative. Introducing "otherness" and "difference" as key terms, our emphasis on diaspora will trouble the idea of a singular American art. **Please register at:** culture@jfki.fu-berlin.de with your name, matriculation number, study program, home university, zedat email address or email address of home university, and type of exchange program (if applicable). Deadline for registration is April 15, 2018. Enrollment for the course is capped at 40 students. A final list of participants will be published on April 17.

32115 Talel Ben Jemia

The Sylvia Plath Effect: Literary Celebrity and Mental Illness (HS)

Mi 16-18 Uhr, Raum 201

The writing of Sylvia Plath, both her prose and poetry, will provide an entry point into different discourses surrounding women's writing post WWII. Plath's corpus will be read alongside, and at times, in contrast with other writers and (proto)feminist voices of the 1950s and 1960s. Her confessional and autobiographical writing invites comparisons but also greatly differs from contemporaries such as Joan Didion, Anne Sexton, Margaret Atwood and Betty Friedan. This seminar will map and contextualize these writer's perspectives and interventions into the shifting but also static gender roles of this period. The second central topic of this seminar will be the literary tradition of female writers engaging with their roles as creatives and the recurring struggle with mental illness. Particularly in Plath's case, the trope of the female writer suffering from depression and "hysteria" have profoundly shaped her legacy and literary celebrity. Psychoanalytical and feminist theories and interpretations of women's writing will be critically examined in this seminar. Preliminary Syllabus:

Sylvia Plath: - *The Bell Jar* (1963), - Selected Poems from *Ariel* (1965) and *The Colossus and other Poems* (1960), - Selected Stories from *Johnny Panic and the Bible of Dreams* (1977). Other Writers: Kate Chopin, *The Awakening* (1899); Margaret Atwood, *The Edible Woman* (1969); Elizabeth Wurtzel, *Prozac Nation* (1994); Michael Cunningham, *The Hours* (1999).

Interdisziplinäres Modul

32116 Alexander Starre / Christian Lammert

The Evolution of North American Publics: From the Bourgeois Public Sphere to Echo Chambers and Filter Bubbles (HS; + 32116L Reading Course)

Do 8-10, Raum 340

The divide between the private domain and the public sphere is a fundamental category of modern political discourse. Against the backdrop of recent developments in U.S. democratic culture as well as fundamental shifts in media technologies, this course aims to survey established as well as emergent critical notions of the “public sphere” so as to assess their historical, cultural, and ethical implications. Contrasting classic texts by John Dewey, Hannah Arendt, and Jürgen Habermas with more recent work by Michael Warner, Nancy Fraser, Lauren Berlant, and others, the course provides students with a broad theoretical repertoire. From the angle of political, cultural, and media history, students will furthermore explore numerous North American publics, among them the distinct public spheres of print culture in the Early Republic, the early 20th-century radio era, and the contemporary digital media ecology. The course thereby reflects the conference theme “American Counter/Publics” of the DGfA Annual Meeting held at the JFKI from May 24-27. Students have the opportunity to engage with the work of some of the most renowned scholars in this field, both by reading their publications as well by attending their lectures at the conference. Toward the end of the semester, students will organize a one-day symposium, during which they will present their research on individual case studies.

Graduiertenschule:

32120 Frank Kelleter

Advanced Disciplinary Theory and Methods in the Study of Culture

(Oberseminar),

Di 14-16 Uhr, Villa

This Ph.D.-course continues last semester's "Theory and Methods in the Study of Culture." Members of the Graduate School are invited to attend. Please register prior to the first class with Prof. Kelleter (no later than April 17).

32130 Frank Kelleter / Ulla Haselstein

Forschungskolloquium Kultur/Literatur

Mi 18-20 Uhr, Raum 201

Each summer semester, the Department of Culture and the Department of Literature organize a joint research colloquium with international speakers. This course is addressed chiefly to Ph.D. students, post-docs, visiting scholars, and faculty members, but it is open to B.A. and M.A. students and the general public as well. It cannot be taken for credit; it is not an "M.A.-Kolloquium." For details, please see poster and program (online).