

# Abteilung Kultur – Wintersemester 2016/17

## Bachelor

### *Grundlagenmodul*

32001 Jobs/Snyder-Körber/Sulimma

### **Understanding North America A**

Fr. 10-12 und 14-16 Uhr, Hörsaal 1b

Dieser 6 SWS umfassende, interdisziplinäre Grundkurs soll allen Studierenden des Studienganges "Nordamerikastudien" einen Überblick über die Entwicklung der amerikanischen Literatur, Kultur und Geschichte vermitteln. Mit Hilfe von computergestützten Lehr- und Lernmaterialien werden historische und gegenwartsbezogene Grundlagen vermittelt. Zentrale Problemkreise und Texte werden zunächst in einer Vorlesung dargestellt und anschließend in den obligatorischen Tutorien weiter vertieft. Der Überblicks- und Einführungscharakter dieser Lehrveranstaltung legt nahe, sie im ersten Semester zu besuchen. Die Studierenden sollen dabei nicht nur mit inhaltlichem Fachwissen vertraut gemacht, sondern auch für disziplinübergreifende Fragestellungen sensibilisiert werden. Durch den auf diese Weise vermittelten Einblick in disziplintypische Herangehensweisen soll der Kurs zudem bei der Auswahl der Studienschwerpunkte helfen. Scheinerwerb: Regelmäßige Teilnahme an Vorlesung und Tutorium, Kurzesays und Abschlussklausur. Students may consider purchasing the following two readers for their personal North American Studies library: - Laura Belmonte (ed.), *Speaking of America: A Reader in U.S. History*, 2 vols., 2nd ed., (Boston: Cengage, 2006); - Paul Boyer et al., *The Enduring Vision: A History of the American People*, 8th ed. (Boston: Cengage, 2014).

### *Orientierungsmodul Kultur - Proseminar*

32100 Simon Rienäcker

### **Rhetorics of Continuity and Change: A Survey of American Cultural History**

Di 14-16, Raum 203

This course provides an extended overview of American cultural history from the period of British settlement in the 17th century to the Obama presidency and the supposed end of the "American century". We will read influential texts (speeches, legal documents, essays, etc.) by authors such as John Cotton, Thomas Jefferson, Frederick Douglass, Randolph Bourne, Martin Luther King, Betty Friedan, and Joan Didion. Throughout our readings, we will explore social and political rhetoric as key factors shaping the cultural trajectory of the United States. After a brief introduction to basic

methodologies of cultural analysis, students will investigate the rhetorical, structural, and discursive features of the primary texts through close readings. We will also explore select representations from the fields of visual culture, art, and film. In addition, students need to do independent research on a selection of key terms that are essential for understanding the evolution of American public discourse and intellectual history.

### *Vertiefungsmodul Kultur*

32101 Allison Stagg

#### **American Art Between the Revolution and the Civil War**

(Vertiefungsseminar A+B)

Mi 10-12 Uhr, Raum 319 (first session November 2)

An introduction to art produced in America between the 1770s and the early 1860s. This class will focus thematically on the paintings, sculpture, and graphic art of the period. Several classes will meet at Berlin museums to view art objects made by both American and European artists.

32102 Lars Lierow

#### **Genealogies of a Genre: The Western in American Culture and Politics** (Vertiefungsseminar A+B)

Mo 16-18 Uhr, Raum 340

This seminar will examine the permutations of the Western genre over time and across different media. We will study examples of Western narratives from film, literature, radio and television that help us understand to how the genre has promoted some of America's most enduring myths. Conversely, we also encounter examples that bend the genre's conventions to articulate political criticism and question those very same myths and seemingly stable ideologies. Genre theory will serve as a starting point to develop critical and historical analyses of Western stories and their relationship to questions of national identity, historical memory, ethnicity, and gender.

32103 Nitya Koch

#### **Gendering Genre: Constructions of Gender in American Genre Cinema** (Vertiefungsseminar B)

Mi 16-18 Uhr, Raum 203 (first session November 2)

Throughout the history of American cinema, genre films constitute an integral part of popular commercial cinema. Westerns, comedies, musicals and gangster films, horror films and melodramas – to name some of Hollywood's major film genres – were staples of film production and favorites with the audience. During the time of the Hollywood Studio System, from the 1930s to 1950s, genre films, with their formulaic narratives and recurrent visual motifs, were ideally suited to Hollywood's quasi-industrial,

mass-production model of filmmaking, and thus formed the cornerstone of film American production. Genres serve as descriptive labels with which producers advertise to the audience which pleasures can be expected from a certain film, and spectators take pleasure in the repetition and variation of familiar stories, and in having their expectations shaped, satisfied or challenged by the individual film's use of the genre's conventions. Scholars of American popular culture use categories of genre to describe recurrent patterns and identify the basic mythological structure with which they articulate and theatricalize central cultural conflicts. Genre analysis investigates conventions and social functions, and how they evolve over time, and also constitutes a framework for the consideration of economic and historical contexts.

The seminar aims to provide an introduction to major American film genres, genre theory and different approaches in genre analysis. Watching and analyzing films and reading texts in theory and analysis, we will get to know different film genres and their characteristic narrative patterns and iconography, and investigate how they reflect changing social and cultural values, and how they evolve formally and aesthetically. Special attention will be paid to genre cinema's representations of gender: on genre-specific representations of masculinity and femininity, as well as gender-specific genre aesthetics and narrative patterns. Reading genre films as cultural texts articulating and negotiating central cultural conflicts and values, among them social regulations of gender and sexual relations, we will investigate some of their typical and untypical images of masculinity and femininity, and how they represent, negotiate and challenge cultural and social gender roles. The seminar provides an introduction to American film history, film analysis and genre theory, as well as to the study of gender in American popular cinema.

Course requirements: Preparation of reading assignments, viewing the assigned films, participation in an expert group, oral presentation, and a term paper.

## Master

### *Modul A*

32110 Frank Kelleter

**“A Revolutionary Culture: Sources of America's Political Imaginary”**  
(Grundlagenvorlesung),

Mo 14-16, Raum 340

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 impact of the American Revolution on native cultures, the cultural work of *The Federalist*, the French Revolution in America, the parallel emergence of political parties and a national political press, the South and slavery, 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). **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). Students can take this lecture course in conjunction with the seminar “The American Enlightenment” (same room, immediately after the lecture).

32111 Frank Kelleter

**The American Enlightenment, 1720-1812 (HS),**

Mo 16-18 Uhr, Raum 319

This seminar builds on—and ideally should be taken in conjunction with—the lecture course “A Revolutionary Culture: Sources of America’s Political Imaginary” (same room, immediately preceding the seminar). It serves as “**Hauptseminar**” of Culture-**Module A** (*Amerikanische Ideengeschichte und Theorien amerikanischer Kultur*) in the **Master's degree program**. Unlike the lecture, this course will be almost completely student-driven: participants will be in charge of nearly all sessions, topics, and discussions. Participants are expected to have familiarized themselves with the course material *before* the first session; in the beginning, all participants will be asked to propose potential primary texts (either drawn from the lecture course or chosen independently) and recent secondary texts (current research material) for classroom use (compare Syllabus). 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). **Registration:** All participants must be registered via Blackboard *and* Campus Management before the first session. If you cannot register online, please contact Prof. Kelleter before the beginning of the term. **Requirements and Organization:** See Syllabus (on Blackboard). To participate in this course, you need to be present and prepared in the first session (no exceptions)! Preparation includes being ready to present primary texts and research topics for classroom use. If you would like to participate but cannot attend the first session, please contact Prof. Kelleter immediately (not later than October 14).

32113 Allison Stagg

**"The Lovers of Fun may be gratified": Early American Caricature Prints and Visual Culture, 1789-1840 (HS);**

Mi 14-16 Uhr, Raum 340 (first session November 2)

George Washington at the guillotine, Thomas Jefferson pictured with his slave, and Andrew Jackson as King. This course will focus on the history of political caricature in Europe and its emergence in America at the beginning of Washington’s presidency

as a popular medium of propaganda and attacks. There will be several class visits to the Deutsches Historisches Museum to view prints made after American artists such as Charles Willson Peale and Gilbert Stuart, and to the Kunstbibliothek to view political caricature prints.

32114 Simon Schleusener

**Cultural Formations of American Capitalism (HS),**

Fr 14-18 Uhr, Raum 201 (first session December 16)

This seminar will explore the cultural conditions and manifestations of American capitalism by engaging with texts and films from different historical periods, ranging from Benjamin Franklin's *Autobiography* to David Cronenberg's *Cosmopolis*. More specifically, we will contextualize and examine the way in which these works articulate particular cultural attitudes toward the economic foundations of American society. We will further analyze how these attitudes can be related to various models of subjectivity (such as the *homo economicus*) and common mythological patterns (such as the "rags-to-riches" motif). Besides reading literary texts by writers like Horatio Alger, F. Scott Fitzgerald, and Ayn Rand, we will also engage with popular movies like Oliver Stone's *Wall Street* (1987) or David Fincher's *The Social Network* (2010). Moreover, we will read texts by authors such as Max Weber, Richard Sennett, and Gilles Deleuze, examining and "testing" a number of theoretical concepts related to the contact zone between culture and the economy.

*Modul B*

32112 Frank Kelleter

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

Di 16-18, Raum 319

This lecture course deals with the interlocking of Romanticism, cultural nationalism, and practices of political reform; it focuses on documents, debates, and philosophical as well as literary works from the period in-between the Jacksonian era and the Civil War. Topics include: "Indian Removal," transcendentalism, Edgar Allan Poe's theory of the media, the importance of *Moby-Dick*, debates on slavery and national expansion, sentimentalism and the abolitionist imagination, proslavery philosophies, the genre of the slave narrative, and other issues. 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. **Requirements:** See Syllabus and Course Description (on Blackboard).

32113 Allison Stagg

**"The Lovers of Fun may be gratified": Early American Caricature Prints and Visual Culture, 1789-1840 (HS),**

Mi 14-16 Uhr, Raum 340 (first session November 2)

George Washington at the guillotine, Thomas Jefferson pictured with his slave, and Andrew Jackson as King. This course will focus on the history of political caricature in Europe and its emergence in America at the beginning of Washington's presidency as a popular medium of propaganda and attacks. There will be several class visits to the Deutsches Historisches Museum to view prints made after American artists such as Charles Willson Peale and Gilbert Stuart, and to the Kunstbibliothek to view political caricature prints.

32114 Simon Schleusener

**Cultural Formations of American Capitalism (HS),**

Fr 14-18 Uhr, Raum 201 (first session on December 16)

This seminar will explore the cultural conditions and manifestations of American capitalism by engaging with texts and films from different historical periods, ranging from Benjamin Franklin's *Autobiography* to David Cronenberg's *Cosmopolis*. More specifically, we will contextualize and examine the way in which these works articulate particular cultural attitudes toward the economic foundations of American society. We will further analyze how these attitudes can be related to various models of subjectivity (such as the *homo economicus*) and common mythological patterns (such as the "rags-to-riches" motif). Besides reading literary texts by writers like Horatio Alger, F. Scott Fitzgerald, and Ayn Rand, we will also engage with popular movies like Oliver Stone's *Wall Street* (1987) or David Fincher's *The Social Network* (2010). Moreover, we will read texts by authors such as Max Weber, Richard Sennett, and Gilles Deleuze, examining and "testing" a number of theoretical concepts related to the contact zone between culture and the economy.

*Modul C*

32113 Allison Stagg

**"The Lovers of Fun may be gratified": Early American Caricature Prints and Visual Culture, 1789-1840 (HS),**

Mi 14-16 Uhr, Raum 340 (first session November 2)

George Washington at the guillotine, Thomas Jefferson pictured with his slave, and Andrew Jackson as King. This course will focus on the history of political caricature in Europe and its emergence in America at the beginning of Washington's presidency as a popular medium of propaganda and attacks. There will be several class visits to the Deutsches Historisches Museum to view prints made after American artists such

as Charles Willson Peale and Gilbert Stuart, and to the Kunstbibliothek to view political caricature prints.

### *Interdisziplinäres Modul*

32113 (+ 32113L, Lektürekurs) Allison Stagg

#### **"The Lovers of Fun may be gratified": Early American Caricature Prints and Visual Culture, 1789-1840 (HS),**

Mi 14-16 Uhr, Raum 340 (first session November 2)

George Washington at the guillotine, Thomas Jefferson pictured with his slave, and Andrew Jackson as King. This course will focus on the history of political caricature in Europe and its emergence in America at the beginning of Washington's presidency as a popular medium of propaganda and attacks. There will be several class visits to the Deutsches Historisches Museum to view prints made after American artists such as Charles Willson Peale and Gilbert Stuart, and to the Kunstbibliothek to view political caricature prints.

### *Colloquium*

32115 Maria Sulimma

#### **MA-Kolloquium Kultur/Literatur,**

Di 18-20 Uhr, Raum 201 (Blockveranstaltung)

The colloquium is for students who are currently working on their master thesis. It is divided into three longer workshop sessions taking place on Fridays during the semester. For our first orientation session, we will meet on Tuesday, October 18. Please make sure you are there. Registration: all participants must be registered via Blackboard and Campus Management before the first session. If you cannot register online, or if you would like to participate, but cannot attend the first session, please contact Maria Sulimma before the beginning of the term.

## **Graduiertenschule:**

32120 Frank Kelleter:

#### **Theory and Methods in the Study of Culture (Oberseminar),**

Di 14-16, Villa

This course deals with theoretical and methodological issues in the study of American culture, focussing on current research projects (doctoral and post-doctoral level)

at the John F. Kennedy Institute. Members of the Graduate School are invited to attend. Please register prior to the first class with Prof. Kelleter.

32121 Winfried Fluck:

**American Exceptionalism** (Oberseminar)

Mi 12-14 Uhr, Villa