

Veranstaltungen der Abteilung Kultur – Wintersemester 2018/2019

Bachelor

Grundlagenmodul

32001 Soenke Kunkel, Alexander Starre, Birte Wege

Understanding North America A

Fr 10-12 Uhr; 14-16 Uhr, Raum 340

This comprehensive course introduces students to the fundamentals of the interdisciplinary field of North American Studies. "Understanding North America" (UNA) follows a two-semester format, with the first part (UNA-A) covering the disciplines of literary studies, cultural studies, and history. The second part (UNA-B) will be offered during the next summer term and expands the overall framework with the disciplinary perspectives of sociology, economics, and political science. While UNA is one of the most challenging courses at the John F. Kennedy-Institute, it will reward students with insights into multiple disciplines along with a solid foundation of knowledge and skills for further studies. UNA-A consists of two components: lectures and tutorials. The lectures offer an overview of central developments, concepts, and questions of American culture, literature, and history. The tutorials, in contrast, provide a forum to discuss select issues in depth. You will have the chance to revisit the content of each lecture, but also to dive into specific materials and issues in smaller group discussions. The teaching assistants who organize the tutorials will assist students in their preparation for the final written exam at the end of the term. A central goal of UNA-A is to enable students to critically investigate and analyze North American societies of the past and present from an interdisciplinary angle. At the same time, the course covers the methodological and theoretical basics of each contributing discipline, thus enabling students to make conscious decisions about their future areas of concentration at the John F. Kennedy Institute.

Please note: A mandatory UNA-A orientation session takes place on Wednesday, October 17 from 10:00-12:00 h in room 340 of the JFKI. During this session, the instructors will introduce the course format, the readings, as well as the credit requirements. Also, students will be assigned to a tutorial group.

Orientierungsmodul Kultur - Proseminar

32100 Lee Flamand

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

Do 12–14 Uhr, Raum 203

This course provides an extended overview of American cultural history ranging from the period of British settlement in the 17th century to present issues in US society. 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 public rhetoric and 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.

Students are asked to enroll on Blackboard and review the first three short texts in the Course Pack ("The Meaning of Culture" by Rothman; "Texts" from *American Studies*; and "Argument and Persuasion" from *The Essential Guide to Rhetoric*) prior to the first day of class.

Vertiefungsseminare Kultur

32101 Laura Katzman (Terra Gastprofessur)

A Social History of Photography in the United States (Vertiefung A & B)

Mi 10-12 Uhr, Raum 319

This course examines the history of photography in the United States, considering the aesthetic, technological, social, cultural, and political factors that contributed to the development and practice of photography from its beginnings in 1839 through the mid-twentieth century. Particular emphasis will be given to the relationship between photography and society, the role that photography has played in shaping ideology and informing popular thought, as well as the ways that photographs have been used to raise political awareness, inspire civic and global engagement, and promote social change. Photography's complex status as art and document, and how the medium has been theorized by critics, scholars, and artists, will also be studied. The ultimate goal of this course is to encourage critical looking, thinking, and writing about photographic images, texts, and institutions. Fields trips to museums in Berlin with strong photography collections and/or photography exhibitions will be required.

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 October 22, 2018. Enrollment without registration is not possible for this course. A final list of participants will be published on October 25.

32102 Maxi Albrecht

Cultural Theory and Contemporary Dystopian and Post-Apocalyptic Narrative (Vertiefung A)

Mo 12-14 Uhr, Raum 203

Dystopian affects and sentiments appear to define the contemporary moment: Franco Berardi posits the end of the utopian imagination and its replacement by a

dominantly dystopian one; the dystopian and post-apocalyptic turn have been proclaimed. The field of popular cultural production is marked by a proliferation of dystopian and post-apocalyptic themes and images, ranging from the zombie genre via political dystopias to science fiction's technotopias. Movies, cable and networking television, prominent examples from music video aesthetics such as David Guetta's "Hey Mama" and countless other examples demonstrate how dystopia and post-apocalypse take the mainstream by storm.

In this class, we will explore some pertinent examples from this field of pop-cultural production in order to explore the contemporary dystopian moment and these texts' function in the socio-economic cultural order. We will also read these texts alongside and with pertinent texts from the toolbox of cultural theory, such as spatial theory, gender and feminist theory, new materialism etc. For the first part of this class, we will focus on two particularly prominent pop-culture examples: the first five seasons of AMC's hit television series *The Walking Dead*, and Suzanne Collins' *The Hunger Games* trilogy and its movie adaptations, as well as some science fiction short stories. In the second half of the class, students are encouraged to include and share examples of their choice from contemporary pop-culture.

NB: Please be aware that both *The Walking Dead* and *The Hunger Games* feature violent and gory content. If you do not feel comfortable watching/reading these narratives on account of their violence, this class is probably not your best choice, because their analysis will be a crucial and obligatory aspect.

32103 Till Kadritzke

Affective Affinities: The New Left, the New Right and Cultural Practices in the long 1970s (Vertiefung A)

Mo 16-18 Uhr, Raum 201 (First session on October 22)

The relationship between the "New Left" of the 1960s and the loose alliance of conservative forces that emerged in its wake and has been labeled the "New Right" is not as easy to delineate as it might seem. While this relationship has often been framed as a "backlash", a reaction by the latter against the former, cultural historians have pointed towards continuities and appropriations between these ideologically opposed movements—or have argued that the 1960s were as much a conservative decade as a progressive one.

In this course, we will use this vexing relationship as an entry point to the cultural history of the "long 1970s" and the common cultural ground shared by diverse political actors. The course will follow a two-part structure. In the first part, we will approach the historiography of the 1960s and 1970s, study the differences and contact points between progressive and conservative movements and engage with the underlying gendered and racial dynamics. In the second part, we will adopt the perspective of affect theory and the history of emotions to interrogate cultural practices such as rock music, film and religion—cultural fields where boundaries between "left" and "right" were constantly crossed.

Participants are expected to attend and actively participate in class, as well as to prepare the assigned readings. At the beginning of each session, the assigned texts and a historical source are briefly introduced by one of the students, who will also provide starting points for our discussion. Everyone is expected to present a text once during the semester and to write short responses to the assigned readings of at least two other sessions. The final schedule will be discussed in the first session.

Students who need to complete an exam (Modulprüfung) for one of their modules are expected to write a term paper (ca. 4500-6000 words). Topics are to be discussed with the instructor beforehand. These can range from individual case studies of documents, films and other cultural practices to theoretical elaborations, but, in any case, they are expected to connect to course contents and reflect a solid understanding of them.

32104 Annelot Prins
Celebrity Feminism (Vertiefung B)
Mi 16-18 Uhr, Raum 201

This course provides a space to collectively think about the rise of celebrity feminism in popular music. We will start with a brief overview of the history of feminism in popular music until 2013, and afterwards turn to the developments between 2013 and 2018. Formative issues of the field of feminist media studies, such as the male gaze and postfeminism, will be discussed, as will a number of essential texts by leading scholars in the field. During the second half of the course, we will examine two case studies through various topical lenses. Preliminary topics include gender, race, sexuality, American politics and neoliberal capitalism. We will interrogate how these are negotiated in the recent albums of two female superstars: Beyoncé and Taylor Swift.

Whether you are a Swiftie, a Beyhive member or a non-fan, someone who likes to think about the politics of popular culture or a feminist killjoy, everyone interested in the topic is welcome. Prior knowledge of either feminist theory or any of the case studies is not necessary. Please register via Campus Management and Blackboard. All course materials will be distributed via Blackboard. The class is an advanced seminar (“Vertiefungsseminar A”) for the culture module (“Vertiefungsmodell Kultur”)

Colloquium
32203 Ulla Haselstein
BA-Colloquium Kultur/Literatur
Mi 12-14 Uhr, Raum 201

Master

Modul B

32110 Tim Lanzendörfer
Capitalism, Sectionalism, Immigration and American Nationhood
(Grundlagenvorlesung)
Mi 16-18 Uhr, Raum 340

This lecture course deals with American culture in the four decades following the Civil War—from the “Gilded Age” to the Progressive Era. Topics include: the end of Reconstruction; Mark Twain’s *Adventures of Huckleberry Finn*; the emergence of a capitalist-nationalist imaginary; realism and naturalism as literary modes; the “New

Woman”; urbanization and class conflict; social utopias, media transformations, and early cinema.

32111 Tim Lanzendörfer

Capitalism and Culture in the United States, 1865 – 1914 (HS)

Mi 12-14 Uhr, Raum 203

This seminar dives more deeply into the complicated relationship between the capitalist, industrializing society of the “Gilded Age” and its cultural production. Drawing on a selection of theory on the complex interactions between the two, we will investigate a range of cultural expressions from what Alan Trachtenberg has called the “incorporation of America” even as we investigate the increasingly complex idea of “culture” itself. We will read novels, short stories, newspapers, and newspaper comic strips, from William Dean Howells’s *The Rise of Silas Lapham* to Stephen Crane’s *Maggie*.

Modul C

32112 Alexander Starre

American Modernities (Grundlagenvorlesung)

Do 16-18 Uhr, Raum 319

This lecture course covers American culture between World War I and World War II: an era which saw the birth of new technologies of production, representation, and destruction as well as far-ranging revolutions in the organization of knowledge. Many of these transformations can be witnessed in a prototypical fashion in the United States. With the impact of European modernism on the American scene, U.S. artists, critics, and intellectuals increasingly felt the urge to explore how to connect cultural production to life in the emergent modern world of the twentieth century. Topics covered in this lecture course include: the Great War and modernist aesthetics; the “New Negro” movement and the Harlem Renaissance; New Deal culture; the Hollywood studio system. We will address writers such as Gertrude Stein, Richard Wright, Ernest Hemingway, Willa Cather, Nella Larsen, Langston Hughes, and Ezra Pound, as well as cultural artifacts in various medial forms, among them radio broadcasts (*Amos ‘n’ Andy*), Hollywood films (*The Jazz Singer*, *Stagecoach*, *Casablanca*, *Gone with the Wind*), comics, photographs, and visual art.

32113 Laura Katzman (Terra Gastprofessur)

The Museum in America: Histories and Controversies (HS)

Mi 14-16 Uhr, Raum 319

This seminar examines the history, functions, and meanings of museums in society, focusing primarily on the art museum in the United States. Drawing on the ever-growing literature on museology, the course critically addresses the ways in which museums—through their policies, programs, exhibitions, technologies, and architecture—can define regional or national values, shape cultural attitudes, and inform social and political views. The intersection between museum theory and practice will be investigated. Students are encouraged to analyze the ways in which American museums present, display, and interpret the art of the United States as well

as that of non-American and non-Western cultures. Using the 20th-century American art collections at the Hamburger Bahnhof and the Neue Nationalgalerie, the seminar also considers how contemporary American culture is presented through a European lens. Field trips to the plethora of museums on Museuminsel and throughout Berlin will be required.

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32114 Talel Ben Jemia

New Queer Cinema(s): Is there a Gay Art? (HS)

Do 14-16 Uhr, Raum 203

In his essay „Is There a Gay Art?” (2010), Leo Bersani voices dissatisfaction with existing notions of what constitutes a gay or lesbian art, specifically with respect to film. Commonly gay and lesbian films are defined by their depiction of LGBT-subjects, gay authorship or their appeal to LGBT-audiences. Bersani wants to complicate and expand this understanding with the concept of a “homo-esthetic”, a sensibility and style that animates LGBT-filmmaking beyond these conventional categories. In this seminar, we will survey a breadth of films that have been promoted, perceived and/or canonized as Gay/Lesbian/Queer films. A crucial point of departure will be the New Queer Cinema of the 1990s which emerged in interplay with the ascending academic field of queer theory and social activism of the LGBT-community. We will read many seminal texts by queer theorists to chart the intersections of these queer cinema(s) and the theoretical works that shaped the trajectory of the LGBT-activism.

This course wants to provide an overview of queer cinema(s) from the 1990s into the present while frequently referring back to Bersani’s question of what constitutes gay/lesbian/queer art and what he calls its immanent “homo-esthetic.”

Interdisziplinäres Modul II

32113 Laura Katzman (Terra Gastprofessur)

The Museum in America: Histories and Controversies (HS)

Mi 14-16 Uhr, Raum 319

(see above)

Colloquium

32115 Tim Lanzendörfer

MA-Kolloquium Kultur/Literatur

Di 18-20 Uhr, Raum 203

The colloquium is designed for students who are currently working on their master thesis. We will meet for an orientation session on Tuesday, October 16 at 6 pm. 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 Regina Wenzel (culture@jfki.fu-berlin.de) before the beginning of the term.

Graduiertenschule

32120 Tim Lanzendörfer

Theory and Methods in the Study of Culture (Oberseminar)

Di 16-18 Uhr, 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. Participants need to register with Regina Wenzel and attend the orientation meeting on October 16 (details tba).

32121 Winfried Fluck

American Exceptionalism (Oberseminar)

Mi 12-14 Uhr, Villa