

Veranstaltungen der Abteilung Kultur – Sommersemester 2019

Bachelor

Orientierungsmodul Kultur - Seminar

32100 Martin Lütke

Theorizing Culture

Di 8–10 Uhr, Raum 340

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.

Vertiefungsseminare Kultur

32101 Laura Katzman (Terra Gastprofessur)

New Deal Art: The Visual Culture of Thirties America (Vertiefung A & B); **register at culture@jfki.fu-berlin.de by April 8**

Mi 10-12 Uhr, Raum 319

This seminar examines the visual culture of 1930s America, in the context of the economic crisis of the Great Depression and the rural devastation wrought by the Dust Bowl that ravaged much of the American South and the Midwest. We will investigate the unprecedented role the New Deal government played as art patron, with the establishment of federal art programs that commissioned artists to create public murals, sculpture, graphic art, photography, film, theatre, and music, which aimed to bring art to the “masses” and construct a national artistic culture. Contemporaneous and controversial debates about government support for the arts and the role of art in a Western capitalist democracy will also be studied, along with recent scholarly approaches to New Deal art that consider perspectives of race, class, and gender. Other topics of discussion will include the political radicalization of artists, art as weapon against war and fascism, and art and the labor movement. We

will analyze artistic styles ranging from Midwestern regionalism to urban social realism and the phenomenon of American scene painting. Particular attention will be given to the documentary aesthetic, as exemplified by the now iconic photography commissioned by the legendary Farm Security Administration (FSA). **Please register at: culture@jfki.fu-berlin.de with your name, matriculation number, study program, zedat email address or email address of home university, and type of exchange program (if applicable). Deadline for registration is April 8, 2019. Self-enrollment in Campus Management and Blackboard is not possible. A final list of participants will be published in the first session of the course on April 10.**

32102 Talel Ben Jemia

Men, Women and Chainsaws: Female Empowerment and Male Identification in American Horror Films (Vertiefung B)

Do 10-12 Uhr, Raum 319

Carol J. Clover's book *Men, Women and Chainsaws* (1992) marks an incisive (feminist) intervention with respect to gender politics and the "Final Girl"-trope in American horror films, particularly its subgenre of the Teen Slasher. Clover scrutinizes perceptions of an innate misogyny of the Slasher and provides critical readings that suggest emancipatory and transgressive interpretations of films such as *Texas Chainsaw Massacre* (1974) and *Halloween* (1978), among others. This seminar will explore the tension of regressive sexual politics and empowering potentials of these films which, as Clover argues, are primarily targeting a male audience – an assumption we will seek to complicate. The films we will watch will include some of Clover's examples from the 1970s and 1980s, but we will also look at more recent entries to the increasingly self-reflexive canon.

The seminar will begin in the second week of the semester (**first session: April 18**) but the syllabus and introductory reading by Clover will be made available on Blackboard by April 11. Please sign up as soon as possible. If you have trouble doing so, please send me an email to talel@zedat.fu-berlin.de

32103 Jordan Troeller

The Bauhaus in America (Vertiefung A & B)

Mo 10-12 Uhr, Raum 201

This course explores the impact of the Bauhaus on art and culture in North America. From the arrival of Josef and Anni Albers to Black Mountain College in 1933, to Marguerite Wildenhain's process-based ceramics in war-time California, to Hannes Meyer's work with radical printmakers in Mexico City in the late 1940s, former Bauhaus members injected their brand of experimental, European modernism into a largely provincial and regionalist context of art making. Bauhaus artists not only challenged Abstract Expressionism as America's first home-grown artistic style, they promoted artistic concepts that would become crucial for a later generation of artists,

including repetition, seriality, collage, site-specificity, and the collapse of high and low culture. Drawing on primary texts from the period as well as theories of exile by German intellectuals in postwar America, including Bertolt Brecht, Hannah Arendt, and Theodor W. Adorno, we will consider how these artists negotiated questions of media, authorship, visibility, xenophobia, and cultural difference. ----- As much an introduction to the history of art as it is to the legacy of exile and emigration in American culture, this course welcomes students unfamiliar with the methodologies of either discipline. Looking closely at individual objects in the context of these émigré careers, students will learn how to analyze and discuss works of art, especially those that include no figural or representational context. Whenever possible, we will coordinate class sessions to view Bauhaus materials in nearby collections and exhibitions.

Colloquium

32104 Talel Ben Jemia

BA-Colloquium Kultur/Literatur

Mo 12-14 Uhr, Raum 201

This course will provide guidance to students who are preparing for or are in the process of writing their bachelor's thesis. The colloquium will be divided into two sections. Section 1 will feature individual sessions on the questions of 1) finding a topic, 2) literature research, 3) methodology/theory and 4) standards and structuring of academic writing. Written assignments are due for three of those sessions. Section 2 of the course will take the form of a symposium where students give presentations on their proposed topics and the progress of their research so far.

The first meeting will take place on April 15. Please make sure to sign up on Blackboard as soon as possible. For any questions, send an email to talel@zedat.fu-berlin.de

Master

Modul A

32110 Martin Lütke

Discourses and Practices of Colonization and Settlement, 1492-1790 (Grundlagenvorlesung)

Mi 12-14 Uhr, Raum 340

The lecture addresses the complexities of U.S. cultural production and social life in the era of colonization and “settlement” in North America from roughly 1492 to 1790. Already, of course, the periodization of the lecture reproduces the (epistemic and physical) violence inherent in the practices and discourses of so-called settlement. In order to avoid a teleological “reading back” of the period leading up to the founding of the United States, the lecture will attempt to take the period serious in its own right as a distinct moment in North American cultural history and we will aspire to both, come to terms with and complicate the central concepts introduced in the title of the lecture – especially by merging (two of) them in the prism of settler colonialism. 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 colonization and settlement.

The lecture course serves as “**Vorlesung**” of Culture-**Module A** (*Amerikanische Ideengeschichte und Theorien amerikanischer Kultur*) in the M.A. program.

32111 Sascha Just

Gender and Race in American Theater of Protest (HS)

Mi 16-18 Uhr (s.t.), Raum 319

Since the nineteenth century, race and gender relationships in US society underwent profound transformations. The abolitionist movement, Women’s suffrage, the anti-lynching movement, women’s liberation, the gay rights movement, and the overturning of state-sanctioned racial segregation during the Civil Rights and Black Power era changed the social-political landscape.

The LGBTQ Movement, Black Lives Matter, the recent Women’s Marches on Washington, and now the Students’ March for Gun Control have invigorated supporters of these causes (and their opponents), among other, through intensely performative approaches to political activism. Each of these movements brought forth major playwrights, developments in dramatic genres, and performance traditions with female artists and activists frequently in the forefront.

Framed by theoretical and historical readings, in this seminar we will investigate the various ways the struggles for racial and gender equality are intertwined, forms of cross fertilization between protest movements and theater/performance genres as

well as examine if and how these interrelations change widely-held historical narratives and affect specific political change.

We will read plays predominantly by female authors that emerged from and parallel to protest movements and watch (iconic and lesser known) performances that are centered on protest. Playwrights, theater artists and groups included (but not limited to) are George Aiken (his play adaptation of Harriet Beecher-Stowe's novel "Uncle Tom's Cabin"), Marita Bonner, Georgia Douglas Johnson, Zora Neale Hurston, Susan Glaspell, Alice Childress, Adrienne Kennedy, Paula Vogel, Susan Lori-Parks, transgender performer Rose Wood, The Free Southern Theater, The Living Theater, San Francisco Mime Troupe, Bread & Puppet, Split Britches, and WOW Café Theater.

To contextualize these works with the political shifts in US society throughout the twentieth and into the twenty-first century we will also engage with historical predecessors to which artists and activists relate as well as with opposition to the major protest movements such as the anti-gay and anti-abortion activism of the Westboro Church. Theoretical readings and discussion topics will cover a broad range of intellectual approaches such as critical race, gender, and performance studies, economics of production, and methodologies associated with theater history and analysis, and historicism.

Each student will give a presentation, lead a discussion of one class, and write a research paper. **The first session of this course takes place on May 15. The course runs from 4:00 to 6:00 (s.t.).**

Modul B

32111 Sascha Just

Gender and Race in American Theater of Protest (HS)

Mi 16-18 Uhr (s.t.), Raum 319

(see above)

Modul C

32112 Frank Kelleter

American Culture After World War II (Grundlagenvorlesung)

Di 16-18 Uhr, Raum 340

Having emerged as a world power from World War II, the United States faced numerous problems of cultural self-definition in the second half of the 20th century. The Cold War produced not only an ideology of international leadership but also new anxieties about America's social identity and the nation's changed position in the

world. Topics discussed in this lecture course include the advent of a postindustrial economic order, the decline of New Deal liberalism, postmodernist aesthetics, the New Hollywood, and the emergence of the New Left and the New Right. In the early 21st century, many of these developments have been radicalized under conditions of military hegemony, globalized capitalism, corporate anti-statism, neoliberal governance, and catastrophic ecological transformations. Altogether, the lecture course focuses on select phases and moments of cultural production between 1945 and 2019, when American poems, novels, films and television shows often defined the global state of art in their respective fields. We will concentrate on literary sources, sociological writings, political documents, cinema, television, and other cultural fields.

The lecture course serves as “**Vorlesung**” of Culture-**Module C** (*Kulturgeschichte einzelner Medien und ästhetischer Darstellungsformen*) in the M.A. 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 Laura Katzman

Commemoration and Controversy: Public Art in the United States

(HS); **register at culture@jfki.fu-berlin.de by April 8**

Mi 14-16 Uhr, Raum 319

This seminar examines the artistic, social, historical, political, and philosophical issues in public art at critical moments in the history of the United States, from the early Republic to the present day. We will investigate the nature of public art, its uses and functions, as well as civic and official attitudes towards art in the public sphere. Particular attention will be given to issues of censorship, propaganda, and the “culture wars” that emerged in the 1980s and 1990s, as they relate to on-going, heated debates over government support of the arts. Many of our sessions will focus on commissioned monuments and memorials, looking at the ways in which Americans remember, articulate, and memorialize their past. Given the highly contentious debates that have exploded in recent years around Confederate monuments and Civil War commemoration, we will probe the multi-faceted national discussion about America’s slave history and the legacy of racism in contemporary U.S. culture. As Berlin is a city with a renowned memorial culture, cross-cultural comparisons between German and American public monuments will be an essential part of this seminar, as will field trips to iconic memorials in the German capital.

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32114 Martin Lütke

Stephen King and American Horror (HS)

Mi 8-10 Uhr, Raum 319

The seminar will take Stephen King's oeuvre as a means to address and analyze issues of cultural production, transmediality and practices of media adaptation, regimes of recognition and media affordances, and, finally, the broad anxieties that have been circulating in North America – and the United States specifically – since roughly the mid-1970s (and in the context of what we could refer to as “American horror”). We will begin with a seemingly simple set of questions, namely: What are the ways we can look at King as cultural actant (and auteur?) and what are the ways in which he makes us look at the United States as a late modern society? And, finally, if it really is only fear itself that US-Americans have to fear then what do we learn by studying fear and its generic culmination and tradition we call horror?

Graduate School

32120 Frank Kelleter:

Advanced 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.

32230 Frank Kelleter / Ulla Haselstein

Forschungskolloquium Kultur/Literatur

Mi 18-20 Uhr, Raum 201