

Abteilung Kultur – Sommersemester 2017

Orientierungsmodul Kultur - Proseminar

32100 Martin Lütke

Theorizing Culture

Mo 10-12:00, Raum 203

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.

Vertiefungsmodul Kultur

32101 Allison Stagg

Art and Culture in the Age of Hamilton (Vertiefungsseminar A+B)

Di 12-14:00 Uhr, Raum 319

Following the success of Lin-Manuel Miranda's Tony award winning Broadway musical, Hamilton, there has been great enthusiasm and interest for the world of the Founding Fathers during the early Republic. To that end, this course will focus on the culture and art of Alexander Hamilton's New York between the American Revolution up until the death of his wife, Eliza in the 1850s. Class meetings will consider how history has been remembered today in the musical and will explore the art of the period: the need for an artist market in early New York, the rise of portraiture, the emergence of museums and exhibitions, and the appeal for national monuments in the mid 19th century. Please, register on Campus Management. If that is not possible, please register under this address: culture@jfki.fu-berlin.de --- **Requirements:** - For Participation Only: 3 response papers and a presentation; - For Graded Credit: 3 response papers, a short presentation, a term paper (4,500-6,000 words).

32104 Sören Schoppmeier

Video Games and American Culture (Vertiefungsseminar A)

Mi 08-10:00 Uhr, Raum 203

This course provides an introduction to the critical study of video games in the context of American culture. We will first approach the topic from a broader perspective

on play and games and their relation to culture. As we then move on to the realm of video games, we will learn about their cultural history and study their formal characteristics from a variety of perspectives, always illuminating theory through concrete game examples. Formative issues of the field of Game Studies, such as the so-called 'ludology vs. narratology debate,' 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 the relationship between video games and American culture through various topical lenses. Preliminary topics include American politics, (neoliberal) capitalism, social identities, privacy and the algorithmic age, and the societies of control. We will interrogate how these are negotiated in video games on various levels, ranging from game mechanics to themes to the games industry itself. ----- Whether newcomer to the subject or more seasoned player, everybody interested in the topic is welcome. **Prior experience in playing video games is not necessary; we will, however, occasionally play games for and in class, so curiosity and a playful attitude are expected.** ----- Please register via Campus Management and Blackboard. Registration will open during the first half of April. All course materials will be distributed via Blackboard. PLEASE NOTE: This class will take place **from 08:30 to 10:00 a.m. sharp.**

32203 James Martin

Rock Music (Vertiefungsseminar A)

Raum 203

21.04.17, 12-14:00 Uhr

28.04.17, 12-18:00 Uhr

12.05.17, 12-18:00 Uhr

19.05.17, 12-18:00 Uhr

This course will study Rock Music in several different ways simultaneously. One will be historical. It will begin with the important antecedents/beginnings of this art form and continue until the early 80s. Areas covered will include early black blues, rhythm and blues, 50's rock and roll, folk-rock, acid rock, art rock, disco, punk, new wave, heavy metal, the beginning of rap, etc. Another approach will be topical. The course will incorporate ideas that have interacted with the music: ethnicity, racism, politics, sexual freedom, drugs, and censorship. The course will also study various commercial aspects, i.e., the record industry, radio, MTV, etc., and will examine the music's effects upon women. We will have readings, listen to musical examples, and watch video tapes.

32102 Utku Mogultay

Urban Imaginaries in Postwar America (Vertiefungsseminar B)

Do 10-12:00 Uhr, Raum 319

Visions of what a city is and should be have acted as forceful undercurrents in American history and culture. Oscillating between cautionary tale and utopian promise, such urban imaginaries developed through political rhetoric, planning paradigms,

place marketing, architectural and design movements as well as literature, visual and popular culture. In this seminar we will explore the conceptual forces that have shaped, and continue to shape, the structural transformations of North American cities. Following an introduction to a number of foundational city-related ideas and issues reaching back to the colonial period, we will examine a variety of cultural forms (literature, film, photography, advertising, art and architecture) from the 1940s to the early 21st century, tracing the complex reconfigurations of urban tropes and imagery. Thus, delineating a range of urban models (e.g. suburbia, modernist city, postmetropolis, cybercity, fortress city, infrastructural city) and their corresponding spatial logics, generic conventions, medialities and materialities, this seminar aims at fostering a deeper understanding of the American urban landscape.

32103 Lee Flamand

Crime and Punishment in American Culture and Society (Vertiefungsseminar B)

Mo 16-18:00 Uhr, Raum 203

“The founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison.” ----- The Scarlet Letter, Nathaniel Hawthorne ----- Nathaniel Hawthorne opens The Scarlet Letter by presuming the social necessity of punishment, implying with the same stroke the inevitability of criminal transgression. The prison, Hawthorne’s “black flower of civilized society”, blossoms inexorably from the soil of American utopian aspirations, in which crime and punishment become co-constitutive with the establishment of society itself. Hawthorne’s text not only dredges the dark depths of early American culture, but simultaneously helps to call that culture into being, and with it the parameters of a social order established within the historical contours of a distinctly American legacy of crime and punishment. ----- American culture has proven particularly fertile ground for the imagination of crime and punishment. Crime, always more than a mere offence against the law, has proven a particularly generative theme. Many American archetypes such as the outlaw, the frontiersman, or the vigilante pursue anarchic ideals of an unfettered, lawless liberty while commonly embodying hegemonic notions of white masculinity. At the same time, the correlation of certain racial, sexual and socio-economic markers with wickedness, disease, and criminality stigmatize physical difference and social deviance. As a result, America’s love affair with crime and the criminal has been as ambiguous as it is intense. Born of homegrown reformist innovations and old-world moral philosophy, the prison is perhaps America’s most fear-reaching institutional export. Celebrated for curbing the excessive brutality of the State, its mission has always been hopelessly utopian, aiming for nothing less than the moral rebirth of the fallen Man. Contested since its inception by those worried at the harm of tampering with the mysteries of the human mind, it was conceived as a technology for reforming the soul; yet its perverse conquest is now measured only in terms of bodies captured. Today, the United

States incarcerates around 2.5 million people. Although its seeds were sown by the religious cultures of Northern Protestantism, the prison has always had roots firmly planted in the blighted soil of Southern slavery. This legacy is evident even in our contemporary moment; although they only make up 13% of the population overall, 40% of prisoners are African American. ----- This course explores aspects of American culture and society which have helped to cultivate the contemporary crisis of mass incarceration in the United States. It aims to provide a survey of texts in various media and forms through which we will examine tropes and themes of crime and punishment. Sources will include traditional objects of literary and cultural analysis, such as novels and films, as well as sociological and historical texts. ----- The course is divided into four parts. Starting with contemporary mass incarceration, we will look at texts which document both our contemporary moment and its history in order to ground our work in a firm historical and theoretical context. The second part will focus on the literary history of crime and punishment. The third section will turn to more contemporary social practices and processes of criminalization, as well as their cultural and sociological representations. Finally, we will turn to the site of the prison, which we will dive into through a combination of ethnographic, historical and televisual accounts. ----- Interested students should obtain and begin reading the novels *The Scarlet Letter* and *Native Son* as early as possible. In addition, students are encouraged to begin watching the TV series *The Wire*, *Oz*, and *Orange is the New Black* in their free time.

32105 Paul Thierbach

From Yellowphobia to Yellowphilia Onscreen (Vertiefungsseminar B)

Di 10-12:00 Uhr, Raum 203

There is no shortage of exoticized Asian (American) female love interests for (European) American male suitors in Hollywood films. Since the U.S.-neo-imperialist wars in Japan, Korea, and Vietnam, Asian (American) women have been fetishized in American popular visual culture. It may not just be a coincidence that, according to the 2010 marriage statistics of the U.S. Census Bureau, European (American)-Asian (American) marriages by far outnumber any other interracial marriages – and three-quarters of them involve a European (American) husband and an Asian (American) wife. In the light of this, popular audiovisual texts depicting this type of interracial relationship seem charged with particular significance. In this seminar, we will watch and discuss a number of feature films released between the years 1910 and 2010. The aim is to trace the evolution of American Orientalism on screen. To that end, we practice film analysis: Taking media specificity into account, considering the historical context of production, as well as analyzing characters outside a moralistic framework but within the narrative structure and the representational ecology.

Master

Modul A: Amerikanische Ideengeschichte und Theorien amerikanischer Kultur

32110 Alison Stagg

National Identity in American Art (HS)

Mo 10-12:00 Uhr, Raum 319

The course will explore the various kinds of visual political propaganda made in America from the Revolution up until the early 20th century by focusing on representations of American power and identity as defined by both American and European artists. Several of the classes will meet at museums and study rooms in Berlin and will involve working directly with 18th, 19th, and early 20th century archival documents and art objects. --- This course is designed especially for students who seek in-depth knowledge of American Art and may even plan to write their thesis on the subject. Thus, participation is limited to 20 students of North American Studies (FU) and Art History (FU and HU). Sign up on Campus Management is blocked. **Please, register as soon as possible (!) under this address: culture@jfki.fu-berlin.de ----** --- **Requirements:** Presentation and Term Paper (ca. 20 pages).

32111 Simon Strick

Eugenic Culture(s) (HS)

Mi 12-14:00 Uhr, Raum 201

Eugenics, the knowledge regime of heredity and racial selection, has consistently been shown to present not merely a set of outdated scientific and political doctrines, but an episteme with immense repercussions in mass culture until the present day. Emerging from scientific discourse in the later 19th century, the US American version of eugenics was strongest between 1900 and 1940, and arguably can be traced within many aspects of contemporary culture and politics. The seminar will introduce students to eugenics as a historical episteme, discuss its biological and scientific underpinnings, and trace its violent effects in American culture. A strong focus will be put on the coupling of scientific theories with mass culture, and we will analyse eugenic and biopolitical aspects in immigration dramas, legislature, horror movies, photography, literature, eugenic exhibits, asf. Concerning theory, the seminar will engage mainly with disability studies and history of science studies, critical perspectives which both argue that eugenics is far from a historical aberrance, but has been crucial to American Culture throughout the 20th and 21st centuries as what we will investigate as the New Eugenics. As such, eugenics is crucial to understand contemporary racism, sexism and ableism.

32112 Sophie Spieler

Fun in the 19th Century (HS)

Do 14-16:00 Uhr, Raum 203

“[N]o other modern language known to me has the exact equivalent of the English ‘fun’,” says cultural historian and theorist Johan Huizinga in *Homo Ludens: A Study of the Play Element in Culture* (1938). In the American context, this notion is especially prevalent: in fact, ‘fun’ is one of the two most frequently used words in American print culture, as an analysis of the Corpus of Historical American English has shown (the other is ‘achievement’), and the frequency of usage rose particularly sharply in the course of the nineteenth century. In this seminar, we approach nineteenth-century American culture through the lens of fun. Situated in a wide semantic field—related to but not quite synonymous with play, entertainment, pleasure, or thrill; contrasted with boredom, seriousness, work, or compulsion—fun is a multidimensional category that can be conceptualized as a social and affective experience, as a practice, quality, or performance, but also as a political activity, a form of protest or resistance. In its multiplicity, fun thus offers a particularly productive point of departure to engage with historical texts and practices. During the course of the seminar, we traverse the nineteenth century chronologically, highlighting different cultural arenas in which fun becomes meaningful, for instance various forms of entertainment (races, blood sports, fairs, amusement parks), hobbies (sports, music, arts and crafts), and different conceptualizations of childhood. We’ll also examine illicit or taboo forms of fun (drug use, alcohol, sex) and address the role of danger and violence in their practice. In our discussions of these instantiations, we’ll focus on the one hand on the ways in which the experience of fun is informed and determined by class, race, and gender, and on the other hand on the influence of technological and economic developments, i.e. the gradual emergence of a capitalist ‘fun industry’. These explorations will take us through a number of public and private spaces—some contested, some iconic—and help us see a different side of nineteenth-century America.

Modul B: Kultur der Nationalität und Diversität

32110 Alison Stagg

National Identity in American Art (HS)

Mo 10-12:00 Uhr, Raum 319

[Description above]

32111 Simon Strick

Eugenic Culture(s) (HS)

Mi 12-14:00 Uhr, Raum 201

[Description above]

32112 Sophie Spieler
Fun in the 19th Century (HS)
Do 14-16:00 Uhr, Raum 203

[Description above]

32113 Frank Kelleter
Capitalism, Sectionalism, Immigration and American Nationhood (in the Antebellum Era) (Vorlesung)
Di 16-18:00 Uhr, Raum 319

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. **Requirements:** see Syllabus and Course Description (on Blackboard). **First session:** April 18.

32114 Martin Lütke
Network Nation: The United States and Media Change (HS)
Mi 10-12:00 Uhr, Raum 319

This seminar aspires to introduce students to the history of media change in the United States. Starting from the assumption that media matter – and have mattered – in the United States (and beyond), we will explore and discuss the changing media ecologies in U.S. history, beginning with the American Revolution and all the way through the 20th century. Not only, but also, in light of the recent debates in the context of the "digital turn", we will re-visit crucial moments in the history of United States decisively from the vantage point of media history and media theory. From Bernard Bailyn's ideas regarding the American Revolution as the result of printing technologies (and the medial form of the pamphlet) all the way up to Katherine N. Hayles' "Writing Machines" and notions of the "post-human", this seminar will hopefully provide a space for us to think critically through the media/history nexus.

32115 Martin Lütke

Hip Hop and Hip Hop Studies in North American Culture (HS)

Mo 12-14:00 Uhr, Raum 201

The object of this seminar is to introduce students to two interrelated objects of study: hip hop culture on the one hand and its study within (primarily North American) academia on the other. Additionally, this seminar will serve as a laboratory for a presentation at the American Studies Association's annual conference in November 2017 in Chicago in a panel on "Pedagogies of Dissent". By explicating the "meta-perspective" on the study of hip hop within North American academic circles, we might be able to better access the crucial question of the kinds of cultural work hip hop has (and still does?) perform in North American culture. If we can agree that it makes sense to study, for example, the complex politics of hip hop, are the politics of hip hop studies similarly complex or more straight-forward? Put simply: let us try to accomplish more than to revisit and reiterate the undoubtedly rich and complex entangled histories of MCing, DJing, graffiti, and breakdancing from the late 1970s on!

Modul C: Kulturgeschichte einzelner Medien und ästhetischer Darstellungsformen

32111 Simon Strick

Eugenic Culture(s) (HS)

Mi 12-14:00 Uhr, Raum 201

[Description above]

32112 Sophie Spieler

Fun in the 19th Century (HS)

Do 14-16:00 Uhr, Raum 203

[Description above]

32114 Martin Lütke

Network Nation: The United States and Media Change (HS)

Mi 10-12:00 Uhr, Raum 319

[Description above]

32115 Martin Lütke

Hip Hop and Hip Hop Studies in North American Culture (HS)

Mo 12-14:00 Uhr, Raum 201

[Description above]

32116 Frank Kelleter

American Modernities (HS)

Mo 14-16:00 Uhr, Raum 319

This lecture course deals with 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. Sociology, ethnology, psychoanalysis, and other disciplines emerged in the early 20th century as specific ways of theorizing modernity. Many of these transformations can be witnessed in a prototypical fashion in the United States. Our topics in this lecture course include: the Hollywood studio system; the Great War and modernist aesthetics; the “New Negro” movement and the Harlem Renaissance; New Deal culture; the Southern agrarians and anti-modern modernism. ----- The lecture course serves as “**Vorlesung**” of Culture-**Module C** (*Kulturgeschichte einzelner Medien und ästhetischer Darstellungsformen*) 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). **First session:** April 24. Students can take this lecture course in conjunction with the seminar “American Culture, 1900-1945: Modernities and Modernisms” (same room, immediately after the lecture).

32117 Frank Kelleter

American Culture, 1900-1945: Modernities and Modernism (HS)

Mo 16-18:00 Uhr, Raum 319

This seminar builds on—and ideally should be taken in conjunction with—the lecture course “American Modernities” (same room, immediately preceding the seminar). It serves as “**Hauptseminar**” of Culture-**Module C** (*Kulturgeschichte einzelner Medien und ästhetischer Darstellungsformen*) 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). **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 April 18). **First session:** April 24.

Colloquium

32216 Kathy-Ann Tan

MA Thesis Colloquium for Lit and Culture

Mi 16-18 Uhr, Raum 319

Graduiertenschule:

32120 Frank Kelleter:

Advanced Disciplinary Theory and Methods in the Study of Culture
(Oberseminar),

Di 14-16:00, Seminarraum Villa

This course deals with theoretical and methodological issues in the study of American culture, focusing 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.

32130 Frank Kelleter, Kathy-Ann Tan

Forschungscolloquium Literatur/Kultur

Mi 18-20:00 Uhr, Raum 201