

## GSA Seminars 2017

The 41<sup>st</sup> GSA Conference in Atlanta, Georgia (October 5 - 8, 2017) will again host a series of seminars in addition to its regular conference sessions and roundtables.

Seminars meet for all three days of the conference during the first morning slot to foster extended discussion, rigorous intellectual exchange, and intensified networking. They are led by 2 to 4 conveners and will consist of either 12 to 15 or 16 to 20 participants, at least some of whom should be graduate students. In order to reach the goal of extended discussion, seminar organizers and participants are expected to participate in all three installments of the seminar.

The following seminars have been selected and approved for enrollment at the 2017 GSA Conference:

1. Affect and Cognition in Holocaust Culture
2. Ansichtssache: Deutschsprachige Graphic Novels an der Schnittstelle von Visual Culture Studies und Gendertheorien
3. Asian-German Studies – New Approaches
4. Benjamin's Pedagogy
5. Communism as Faith
6. Critical 19<sup>th</sup>-Century Visual Cultural Studies
7. Digital Humanities: Concept, Collaboration, and Process
8. Documentary Fiction and the Terms of Engagement
9. Events and Routines
10. Feminist Scholar-Activism and the Politics of Affect
11. German Life Writing
12. Jews and Politics in the Post-War Germanies
13. Not Enough Notes: Exploring the Intersections of Music, History, and Cultural Studies
14. Phenomenology to the Letter: Husserl and Literature
15. Philosophy in Literature, Literature as Philosophy
16. Photographs in German Cinema
17. (Post)Migrant Theater: Now and Then
18. Reading the Human Soul: A History of Technologies
19. Religious Revivals in 19<sup>th</sup> and 20<sup>th</sup> Century Germany
20. Rethinking Jewishness in Weimar Cinema
21. Sights and Sounds: Mediating the Senses in German-Speaking Europe
22. Stranger Things – Constructing Difference in German Culture
23. Strategies for Strengthening Small Undergraduate German Programs
24. Technologie: Readings in a Neglected Discipline

25. The Demos and the Market: Economic Populism and Popular Economism as Past and Future
26. The Future of the Past: New Approaches to Germanic Studies before 1750
27. The Swiss Reformation and Its Heritage
28. The Tragic Today
29. Transnational Aesthetic Trends in Cultural Criticism of the German Democratic Republic
30. Women on Men: Female Filmmakers Look Back

If you wish to participate in a seminar, please visit the GSA website and apply electronically at: <https://www.xcdsystem.com/gsa>.

**Participation in a seminar involves intellectual work akin to preparing a paper and will thus count as such. All seminar participants will be listed by name in the program. If you are accepted to be an active participant in a seminar, you are not allowed to give a paper in panel sessions, nor may you withdraw from a seminar in order to present a paper instead. However, you may moderate or comment on a panel or participate in a roundtable.**

You may choose to be a silent auditor in a seminar. Slots for auditors are limited; the enrollment process for interested auditors will only take place after the entire GSA program is set.

**Applications for enrollment are due by January 26, 2017.** The conveners of the seminars will make their determination of the membership of their seminars by February 2, 2017. The GSA Seminar Program Committee will inform applicants by February 5, 2017 whether they have been accepted or not.

Please direct all inquiries to the conveners of your seminar.

The GSA Seminar Program Committee:  
Heikki Lempa (Moravian College)  
Carrie Smith-Prei (University of Alberta)  
Maria Mitchell (Franklin & Marshall College)

## **Seminar 1**

### **Affect and Cognition in Holocaust Culture**

#### **Conveners**

- Erin McGlothlin (Washington University in St Louis) [mcglothlin@wustl.edu](mailto:mcglothlin@wustl.edu)
- Katja Garloff (Reed College) [garloffk@reed.edu](mailto:garloffk@reed.edu)
- Agnes Mueller (University of South Carolina) [agnes.mueller@sc.edu](mailto:agnes.mueller@sc.edu)

#### **Seminar Description**

This seminar explores an array of affective and cognitive responses to Holocaust representations as well as recent methodological tools available to analyze and evaluate such responses. We seek to encourage a broad theoretical reflection at this historical moment, which is marked by generational shifts and by the digitization, globalization, and politicization of Holocaust memory. These developments raise new questions about the possibility of transgenerational and transcultural empathy and the value and dangers of pedagogies that encourage processes of identification with various participants groups (victims, survivors, perpetrators, etc.). They also allow us to address emerging ethical dilemmas, such as empathetic identification with Holocaust perpetrators, a phenomenon that has increasingly become important as a result of a wave of recent literary texts that feature the perpetrator's perspective. Concurrent with these critical shifts are new theories and methods, including those that derive from the "second cognitive revolution" (Harré) and that focus on the affective and cognitive dimensions of narrative. We are interested in attracting scholars working on the operations of emotion and cognition in Holocaust representations broadly understood, and we wish to engage a spectrum of theoretical approaches ranging from psychoanalysis and trauma theory to cognitive studies and narratology.

#### **Seminar Format**

The seminar will meet three times over the three days of the conference and will include a syllabus of theoretical and methodological readings along with pre-circulated position papers (ca. 1,000 words each) from all participants. In May 2017, a list of core readings will be circulated for participants to read in preparation for writing their position papers. In August, participants will submit their position papers to the conveners for distribution to the entire seminar.

#### **Proposed Size**

- 12-15

#### **Silent Auditors**

- 1-5

## **Seminar 2**

### **Ansichtssache: Deutschsprachige Graphic Novels an der Schnittstelle von Visual Culture Studies und Gendertheorien**

#### **Conveners**

- Marina Rauchenbacher (Universität Wien) [marina.rauchenbacher@gmail.com](mailto:marina.rauchenbacher@gmail.com)
- Julia Ludewig (Allegheny College) [jludewig@allegheny.edu](mailto:jludewig@allegheny.edu)

#### **Seminar Description**

Graphic Novels erleben auch im deutschsprachigen Raum eine Aufwertung im Kultur- und Wissenschaftsbetrieb. Während im anglophonen Raum gendertheoretische Fragen zentral sind, steht diesbezüglich eine intensiviertere Diskussion für den deutschsprachigen Raum noch aus. Mit dem Seminar erkunden wir die Schnittmenge zwischen deutschsprachiger Graphic Novel und Genderperspektiven zum ersten Mal systematisch. Spezifisch von Interesse ist dabei auch der Fokus auf Visual Culture Studies. Ausgehend von den „prinzipielle[n] Verflechtungs- und Bedingungsverhältnisse[n] von Kultur und Visualität“ (Rimmele/Stiegler) wollen wir zum Beispiel Laura Mulveys Ausführungen zum „male gaze“ oder Amelia Jones' identitätspolitische Analysen für deutschsprachige Graphic Novels fruchtbar machen. Das Seminar setzt also an der Schnittstelle von visuellen Erzählformen und Gender an: Welche visuellen Bedingungen von Gender können wir in Graphic Novels entdecken? Wie werden in Graphic Novels stets Fragen von Referenzialität und Repräsentation verhandelt? Welche Blickregime können offengelegt werden? Wie erlaubt das Medium damit, in außergewöhnlichem Maß selbstreflexiv zu arbeiten? Diesen Fragen wenden wir uns mit besonderem Augenmerk auf den kulturgeschichtlichen Kontext des deutschsprachigen Raumes zu. Wir fragen dabei auch, welchen Stellenwert Graphic Novels in der germanistischen Forschung

einnehmen können. Analysiert werden unter anderem Werke der Comic-Künstlerinnen Anke Feuchtenberger, Ulli Lust und Barbara Yelin, wir freuen uns aber auch auf weitere Anregungen der TeilnehmerInnen.

#### **Seminar Format**

Am ersten Tag sollen gemeinsam zwei grundlegende theoretische Texte besprochen werden, die die TeilnehmerInnen zuvor gelesen haben. Die Textauswahl wird mit den Forschungsschwerpunkten der TeilnehmerInnen abgestimmt. Am zweiten Tag haben die TeilnehmerInnen die Möglichkeit, ihre Forschung zu präsentieren. Sie werden gebeten, die Proposals bis Ende Mai 2017 (max. fünf Seiten) auf eine Cloud-Plattform hochzuladen, damit alle die Möglichkeit haben, sich auf die Präsentationen vorzubereiten. Am dritten Tag ist die gemeinsame Analyse zentraler Primärtexte geplant.

#### **Proposed Size**

- 12-15

#### **Silent Auditors**

- 1-5

## **Seminar 3**

### **Asian-German Studies – New Approaches**

#### **Conveners**

- Doug McGetchin (Florida Atlantic University) [dmcgetch@fau.edu](mailto:dmcgetch@fau.edu)
- Sebastian Gehrig (University of Oxford) [sebastian.gehrig@history.ox.ac.uk](mailto:sebastian.gehrig@history.ox.ac.uk)
- Caroline Rupprecht (City University of New York) [caroline.rupprecht@qc.cuny.edu](mailto:caroline.rupprecht@qc.cuny.edu)

#### **Seminar Description**

This seminar builds on the momentum of Asian German Studies GSA panels since 2009. Participants will critically investigate approaches and methodologies that tie together overarching perspectives of Asian German encounters, including: (1) translation in the linguistic, intercultural, and intellectual sense; (2) (im)migration; and (3) interdisciplinary borrowings, including the Orientalism debate, transculturality, and entangled/transnational/global history. First, translation from a comparative context includes discussion of international trends moving, adapting, and re-circulating between Asia and the West including translation theory, philosophical and artistic approaches, gender studies, critical theory, intellectual and conceptual histories, and post-structuralism. Second, (im)migration as reflected in historical and contemporary Asian diasporas in Germany and Germans in Asia, both sociologically and in cultural production, such as novels and films. Third, interdisciplinary borrowings include to what extent Asian German Studies should adapt from Francophone, Asian-American Studies, post-colonial theory, or other fields. Terminologies differ depending on context and require unpacking, including: "intersectionality," "Orientalism," and "transculturality." Outside readings: Herling, "Either a Hermeneutical Consciousness or a Critical Consciousness" *Comparatist* (2010); Liu, "Shadows of Universalism," *Critical Inquiry* (2014); and Welsch, "Transculturality - the Puzzling Form of Cultures Today," in *Spaces of Culture*, ed. Featherstone and Lash (1999). Recommended: Sibille, Herren, and Rüesch, *Transcultural History* (Springer, 2012).

#### **Seminar Format**

The seminar format is based on pre-circulated papers to create a focused discussion environment. Seminar participants will exchange abstracts (300 words; 1pp) by April 1, 2017 (6 months before), papers (3600-6000 words, 12-20pp) by August 1, 2017 (2 months before), and a brief (1pp) response to at least one other participant by September 1, 2017 (1 month before). Participants agree to attend all three days of the seminar, two hours each, for six hours total.

#### **Proposed Size**

- 16-20
- Silent Auditors**
- 1-5

## Seminar 4

### Benjamin's Pedagogy

#### Conveners

- Dominik Zechner (New York University) [dz639@nyu.edu](mailto:dz639@nyu.edu)
- Dennis Johannssen (Brown University) [dennis\\_johannssen@brown.edu](mailto:dennis_johannssen@brown.edu)
- Avital Ronell (New York University) [ar3@nyu.edu](mailto:ar3@nyu.edu)

#### Seminar Description

The seminar is designed to reflect on Walter Benjamin's conceptions of education, adolescence, and the institutions of learning in order to develop a concept of pedagogy that could figure as an entry point for a renewed understanding of his oeuvre. We will trace Benjamin's pedagogy as it is reflected throughout his work, with a special focus on how it manifests in his very early writings on the critique of education and culture (comprising texts such as "Die Schulreform," "Der Moralunterricht," "Erotische Erziehung," "Das Leben der Studenten," and "Metaphysik der Jugend"). Most of these texts have only recently been made available in English translation. The seminar will examine this peculiar corpus of texts, contextualize it in terms of Benjamin's participation in the German youth movement, and appraise it with respect to Benjamin's work at large (e.g. regarding the Berliner Kindheit or Benjamin's radio pieces). Introducing a historical perspective, we will attempt to flesh out Benjamin's pedagogical understanding against the backdrop of 18<sup>th</sup> and 19<sup>th</sup> century theories of pedagogy (Kant, Schleiermacher, Jean Paul).

#### Seminar Format

The seminar sessions will consist in short presentations of pre-circulated papers by the respective authors (5 minutes), followed by a response from a predetermined reader (10 minutes), and an open discussion (15-20 minutes). Each participant presents a paper and gives a response. The conveners will introduce and moderate the seminar.

#### Proposed Size

- 12-15

#### Silent Auditors

- 1-5

## Seminar 5

### Communism as Faith

#### Conveners

- Martin Sabrow (Zentrum für Zeithistorische Forschung) [sekretariat@zzf-pdm.de](mailto:sekretariat@zzf-pdm.de)
- Stefanie Eisenhuth (Humboldt University) [s.eisenhuth@me.com](mailto:s.eisenhuth@me.com)
- Konrad H. Jarausch (University of North Carolina) [jarausch@email.unc.edu](mailto:jarausch@email.unc.edu)

#### Seminar Description

By treating Communism as a rational outgrowth of enlightenment ideas of social progress, the conventional analysis of its ideology and implementation misses its quasi-religious character. For many members the utopia of a classless society was a matter of faith that had Judeo-Christian aspects of salvation through revolution. Membership in the party was akin to church membership, with a period of probation preceding induction into a community of shared belief. In the same direction point features of the communist movement as the adoration of communist leaders, the “belief in truth”, the missionary dimension, and the dogmatization and bible-like use of Marxist phrases. Due to the discrepancy between the ideal and practice, Communist intellectuals experienced repeated crises of faith, wondering whether to continue to believe. In addition to endless schisms, deviations, and interpretative quarrels, the behavior of the accused during show trials makes only sense if one assumes that true believers wanted to hang onto the faith at the price of their own lives. Finally, the post-Communist search for reasons of the failure reinforces the impression that believers were ready to sacrifice the actual practice in order to hang onto the faith of a rebirth of the movement in the future.

#### **Seminar Format**

Each participant will be asked to prepare a short statement explaining how his or her research relates to the seminar. Each statement should also address a set of shared questions from the conveners. In addition, the participants will read a handful of key texts (sources or analyses) circulated in advance by the conveners, who will also invite the posting of papers by the participants on a jointly used online platform.

#### **Proposed Size**

- 12-15

#### **Silent Auditors**

- 1-5

## **Seminar 6** **Critical 19<sup>th</sup>-Century Visual Cultural Studies**

#### **Conveners**

- Kit Belgum (University of Texas at Austin) [belgum@austin.utexas.edu](mailto:belgum@austin.utexas.edu)
- Vance Byrd (Grinnell College) [byrdvl@grinnell.edu](mailto:byrdvl@grinnell.edu)

#### **Seminar Description**

Visual Cultural Studies has yielded important insights into photography, cinema, digital media, and video games. It has devoted less attention, however, to early forms of visual cultural production. In this seminar we invite scholars from all fields to address the proliferation of visual information before the advent of photomechanical reproduction. We welcome studies of regional and national as well as global perspectives that address the creation, reproduction, distribution, and/or reception of all kinds of visual work: from architecture and monuments to the mass marketed illustrated periodical press, from the performing arts to post cards or maps. This includes images created for popular entertainment and pleasure, as well as work that appeared in the context of emerging disciplines such as historiography, geography, archaeology, ethnography, science, medicine, and education. In addition to histories of visual artifacts as material objects, this seminar encourages the investigation of their aesthetics and social contexts, of issues of perception and intermediality. Participants are invited to apply insights from Postcolonial and Critical Race Theory, Feminist and Queer scholarship, and other theoretical frameworks to enhance our understanding of visual materials and their consumers in the 19<sup>th</sup> century.

#### **Seminar Format**

Participants will write a 1,000-word position paper based on common readings and their own research. These essays will be distributed in advance and will form the basis of each day’s discussion. Each session will begin with a presentation by participants assigned to that day’s thematic area. The rest of the seminar time will be spent discussing the position papers in connection to the common theoretical readings and other issues that emerge.

**Proposed Size**

- 12-15

**Silent Auditors**

- 1-5

**Seminar 7****Digital Humanities: Concept, Collaboration, and Process****Conveners**

- Anke Finger (University of Connecticut) [anke.finger@uconn.edu](mailto:anke.finger@uconn.edu)
- Kurt Fendt (Massachusetts Institute of Technology) [fendt@mit.edu](mailto:fendt@mit.edu)
- Shelley E. Rose (Cleveland State University) [SHELLEY.ROSE@csuohio.edu](mailto:SHELLEY.ROSE@csuohio.edu)

**Seminar Description**

The digital humanities (DH) allow scholars to utilize digital tools to research and teach in a range of innovative ways. The focus of this seminar is on conceptualization, on soliciting support for collaboration and tools, and on documenting process. Participants submit a project description, metadata samples, and websites or work-in-progress lab sites to a wordpress site prior to the conference. The conveners will then group the projects in progress into three sessions according to methodology or audience such as pedagogy, digital publications or GIS.

Participants will discuss the process of identifying and acquiring necessary DH skills and tools, problems that arise in the conversion of a print project to a digital one, challenges of working with bilingual (or multilingual) data, and moving from the conceptualization to the realization stage. The final portion of the seminar will focus on devising guidelines for the German Studies community on how to get DH projects started.

**Seminar Format**

Before the conference, each participant will submit a 500-word project description, with materials, to a WordPress site. Conveners and participants will be expected to read all submissions before the seminar and come prepared to discuss. On the first day, there will be ten-minute overviews of DH research projects by the group followed by discussion. On the second day, there will be ten-minute overviews of DH teaching projects by the group followed by discussion. The third day will be devoted to discussion and drafting of DH guidelines for German Studies and discussion

**Proposed Size**

- 12-15

**Silent Auditors**

- 1-5

**Seminar 8****Documentary Fiction and the Terms of Engagement****Conveners**

- Kirkland Fulk (University of Texas, Austin) [kafulk@austin.utexas.edu](mailto:kafulk@austin.utexas.edu)
- Andreas Stuhlmann (University of Alberta) [stuhlman@ualberta.ca](mailto:stuhlman@ualberta.ca)

**Seminar Description**

The surge in documentary-fiction and documentary practices across various media and artforms has brought a renewed interest in the first wave of post-war documentarists such as Peter Weiss, Hubert Fichte, Alexander Kluge, Harun Farocki and others. Authors like Kathrin Röggla and Juli Zeh, the performance art of Christoph Schlingensiefel and Rimini Protokoll, and filmmakers such as Hito Steyerl appear to be searching for ways to complement or confront traditional aesthetic techniques (fictional and factual alike) by incorporating “actual” documents and appealing to their authority. At the same time, they often face similar dilemmas and are confronted with the same criticism, namely is “engagement” not necessarily hurting the “autonomy” of the artwork and hence devaluing it? How do we avoid the pitfalls of “authenticity” against which theorists have warned and railed? What do such documentary practices aim to achieve and how do they employ different techniques to accomplish this? By engaging with both past and present forms of documentary practices and fictions, this seminar will investigate their broader impact on contemporary German thought and aesthetics as well as the changing contexts and contours in and against which this form is deployed.

#### **Seminar Format**

In order to best make use of time, each participant will be asked to pre-circulate an essay (ca. 5-10pp.) for discussion. In addition to these pre-circulated papers, the convenors will also distribute a selection of readings that is meant to inform the discussions, if not the contributions themselves. We will create a shared folder on google drive to collect and disseminate the papers and the readings.

#### **Proposed Size**

- 12-15

#### **Silent Auditors**

- 1-5

## **Seminar 9 Events and Routines**

#### **Conveners**

- Martin Gierl (University of Göttingen) [mgierl1@gwdg.de](mailto:mgierl1@gwdg.de)
- Dorinda Outram (University of Rochester) [d.outram@rochester.edu](mailto:d.outram@rochester.edu)

#### **Seminar Description**

Law does it, physics does it, war, politics, economy and even literature and science do it: they are a matter of events and routines. In short, history basically consists of events and routines. No wonder, that few terms in history or the social sciences are so frequently used as 'event.' At the same time, there is probably no term which is so under-defined. 'Routine' is as well used as a background term for much social and cultural history, to define 'what one normally does'. It marks an institution in action. Our contributors, will present case studies of both 'events' and 'routines,' mainly in the 18<sup>th</sup> century. They will identify where they pull apart, and where they interlock, and what is created by this pushing and pulling. To place one against the other gives a clearer picture of both. The seminar may lead towards preliminary considerations of a typology of events and a typology of routines.

#### **Seminar Format**

Our basic idea is, to ask participants for a 6-8 page paper to be pre-circulated. It should contain one or more examples from personal research and a second part consisting of a systematic analysis of the events and routines of the examples and their interrelations. The papers will be the basis for the preparation for the seminar. They will be discussed by email and then serve as the basis for our work and discussion at our conference meetings.

#### **Proposed Size**

- 12-15

#### Silent Auditors

- 1-5

## Seminar 10 Feminist Scholar-Activism and the Politics of Affect

#### Conveners

- Ariana Orozco (Kalamazoo College) [aorozco@umich.edu](mailto:aorozco@umich.edu)
- Beverly Weber (University of Colorado) [beverly.weber@colorado.edu](mailto:beverly.weber@colorado.edu)
- Maria Stehle (University of Tennessee) [mstehle@utk.edu](mailto:mstehle@utk.edu)

#### Seminar Description

This seminar investigates the interplay among feminist theory, academic labor, and affect as activist work. We consider, for example, Sara Ahmed's work on how feminism relies on the loneliness of being a killjoy, of challenging sites of happiness, while survival as feminist resides in the precarious moments of recognition and connection between similar killjoy activists. Jasbir Puar argues for an interrogation of debility that recognizes affect in the body as site of creative resistance, but also increasing surveillance and regulation. Other readings address the function of anger, joy, and other affects in activism. Scholars of color and queer scholars participating in work against racism, homophobia, and other forms of exclusion have been foundational to the work of affect studies. This seminar emphasizes feminist scholar-activism as intersectional practice, highlights the diversity of feminist practice, and considers how homophobia, transphobia, Islamophobia, racism, antisemitism, and other forms of exclusionary violence inform feminist scholar-activism and the politics of affect.

#### Seminar Format

The seminar is organized around a selection of theoretical texts, pre-circulated thought papers (individual and collaborative), and guiding questions. Thought papers and responses form the basis for a collaborative research blog where public scholarship meets conceptual tools for scholar-activist interventions. Participants read a selection of theoretical texts. Pre-circulated thought papers and responses form the basis for a collaborative research blog where public scholarship meets conceptual tools for scholar-activist interventions.

#### Proposed Size

- 16-20

#### Silent Auditors

- 0

## Seminar 11 German Life Writing

#### Conveners

- Elisabeth Krimmer (University of California, Davis) [emkrimmer@ucdavis.edu](mailto:emkrimmer@ucdavis.edu)
- Katja Herges (University of California, Davis) [kherges@ucdavis.edu](mailto:kherges@ucdavis.edu)

#### Seminar Description

This seminar investigates various forms of life writing, including memoirs, interviews, letters, and diaries, but also graphic novels and digital forms such as blogs and vlogs. Much recent scholarship has drawn attention to the growing popularity of life writing. For example, memoirs that focus on various kinds of traumatic experiences

(ranging from illness to war and genocide) constitute “the largest growth sector in book publishing worldwide” (Rothe 6). But life writing is not only highly marketable, it is also a genre that does important cultural and political work. Life writing tends to be readily available to amateurs (Couser 26) and thus allows marginalized populations to give voice to their experiences. In this seminar, we will discuss the democratic potential of life writing; its ability to personalize history and historicize the personal; the nexus of writing, memory, and experience, including the genre’s truth claims and the recent proliferation of high-profile forgeries; the ethical questions that arise from intimate life writing and from the representation of “vulnerable subjects” as well as the interrelation of material body, embodied self and narrative.

#### **Seminar Format**

Interested contributors should send abstracts of 200 words or fewer to Elisabeth Krimmer (emkrimmer@ucdavis.edu) and Katja Herges (kherges@ucdavis.edu). Seminar participants will be asked to submit a paper of up to 10 pages three weeks before the conference. The seminar will be divided into three subgroups and all participants will be asked to read the papers in their group as well as all abstracts. The participants will present short papers (10-15 minutes), followed by a group discussion of the project.

#### **Proposed Size**

- 16-20

#### **Silent Auditors**

- 1-5

## **Seminar 12**

### **Jews and Politics in the Post-War Germanies**

#### **Conveners**

- Juliette Brungs (Stiftung SPI) [brun0334@umn.edu](mailto:brun0334@umn.edu)
- Dani Kranz (Bergische University Wuppertal) [dani@danikranz.com](mailto:dani@danikranz.com)

#### **Seminar Description**

This transdisciplinary seminar seeks to discuss challenges of Jewish political engagement within Germany following World War II, to understand its motivations, concerns, effects, and results. Generally, three specific areas of engagement attracted wide-spread public attention among the Jewish population: the Nazi era, Israel, and the Jewish community. The multifaceted participation of the Jewish population resides within the very different reasons of Jewish survivors for being in Germany; either against their will, by choice, or as returned exiles. The latter were often led by the urge to build a different Germany, though the country they encountered wavered between Wiedergutmachungs- and Schlussstrichdebatte. Hence, Jewish activities within the political space of the two Germanies included jurisdictional, educational, and journalistic concerns. Consequently, direct participation and engagement in contemporary German and European politics developed alongside a public discussion of Jewish politics. This seminar will explore more than seven decades of political work by Jews in Germany, and follow the shifts also reflected in the changing Jewish *Selbstverständnis*: In which way did engagement impact the democratic development of the three Germanies? What role has art played in this process? How do Jews politically relate to the German, non-Jewish majority and other minorities?

#### **Seminar Format**

Six core readings will be provided, additional readings will be available. The participants need to join one of three response groups, and prepare up to 5 pages of one critical reaction paper, which will be circulated in advance. The conveners will open the first seminar with an introduction, and each response group will introduce the topic of one day as well as open its discussion. The focus in content and structure is the critical discussion.

#### **Proposed Size**

- 12-15
- Silent Auditors**
- 1-5

## Seminar 13

# Not Enough Notes: Exploring the Intersections of Music, History, and Cultural Studies

### Conveners

- Anthony Steinhoff (Université du Québec à Montréal) [steinhoff.anthony@uqam.ca](mailto:steinhoff.anthony@uqam.ca)
- Caroline Kita (Washington University in St. Louis) [ckita@wustl.edu](mailto:ckita@wustl.edu)
- Kevin Karnes (Emory University) [kkarnes@emory.edu](mailto:kkarnes@emory.edu)

### Seminar Description

Since 2000, the study of music in historical context has undergone a sea change. Increasing numbers of historians, Germanists and philosophers have claimed music as a legitimate object of inquiry, while musicologists have borrowed from other disciplines to rethink their conception of music history. In the process, the very understanding of music as a research object has been transformed. This seminar aims to bring together scholars of various experiences, perspectives, and fields to take stock of these developments. What have been our successes? What lacunae remain to be addressed? What priorities might we propose for future research to integrate further music, history and cultural studies? Each seminar day is devoted to a specific theme. Day One, *musical hermeneutics*, explores how we define and write about music. What relations do we observe between “text” and context? Day Two is framed around *intermediality and borders*. How does music relate to other media forms? Do disciplinary preoccupations still have some analytical relevance? What benefits might disciplinary and geographical border crossing offer? Day Three turns to *performance, reception and cultural products*. How does music function as symbolic and/or social practice? Do notions of place and public affect how music is made and consumed?

### Seminar Format

In advance of the seminar, participants will prepare a short position paper (c. 750-1000 words) related to one of the three daily themes that also engages with the core readings for that theme. It is expected that participants will read all the core readings and all the position papers prior to the seminar. Each seminar day will then begin with brief presentations of the position papers on the daily theme.

### Proposed Size

- 12-15

### Silent Auditors

- 1-5

## Seminar 14

# Phenomenology to the Letter: Husserl and Literature

### Conveners

- Kristina Mendicino (Brown University) [Kristina\\_Mendicino@Brown.Edu](mailto:Kristina_Mendicino@Brown.Edu)
- Philippe Haenlser (Universität Zürich) [philhae@swissonline.ch](mailto:philhae@swissonline.ch)
- Rochelle Tobias (Johns Hopkins University) [rtobias@jhu.edu](mailto:rtobias@jhu.edu)

### **Seminar Description**

Regarding philosophical importance, Edmund Husserl is arguably the German 'export' of the early 20th century. In wake of the linguistic turn(s) of the humanities, however, his claim to "go back to the 'things themselves'" instead of concerning himself with what he calls "'mere words'" became metonymic for the "profound negligence towards language" (Gadamer) in Western philosophy. This view has been particularly influential in (post-)structural literary theory, which has never ceased to attack phenomenology's supposed "logophobia" (Foucault).

On the basis of focused readings totaling roughly 70 pages (excerpts from (a) the *Logische Untersuchungen*, (b) *Zur Phänomenologie des inneren Zeitbewusstseins* and (c) the unpublished manuscripts), whose final selection will be decided in correspondence with the seminar participants and circulated three months prior to the event, the seminar sets out to challenge this verdict and its methodological consequences and to critically (re-)evaluate the poetological implications of Husserl's oeuvre.

### **Seminar Format**

Participants are strongly encouraged to prepare short papers (ca. 10-15 pages) on text passages of their choosing. In accordance with its three-day structure, the seminar will address: 1) the rediscovery of phenomenology as a theoretical resource; 2) the relationship between phenomenology and 20<sup>th</sup>-century poetics; and 3) the literary qualities of Husserl's own writing. Adjustments to the emphasis of each session may be made, however, according to the interests and contributions of the participants of the seminar.

### **Proposed Size**

- 12-15

### **Silent Auditors**

- 1-5

## **Seminar 15 Philosophy in Literature, Literature as Philosophy**

### **Conveners**

- Mark Freed (Central Michigan University) [mark.freed@cmich.edu](mailto:mark.freed@cmich.edu)
- Tim Mehigan (University of Queensland) [t.mehigan@uq.edu.au](mailto:t.mehigan@uq.edu.au)
- Azade Seyhan (Bryn Mawr College) [aseyhan@brynmawr.edu](mailto:aseyhan@brynmawr.edu)

### **Seminar Description**

This seminar aims to investigate a revolutionary reimagining of philosophically informed literature (Poesie) that first appeared in "die deutsche Frühromantik." In particular, we solicit papers that explore either of two focused aspects of the Romantic program of Universalpoesie/Transzendentalpoesie: 1) the philosophical genealogy related to this conception of "literature" and 2) elements of aesthetic theory it allowed to unfold.

We understand the Romantic conception of Poesie as a response to the problems of transcendental (Kantian) philosophy to account for its own possibility all the way down, so to speak, as addressed in, for example, the figures of Jacobi, Reinhold, and Fichte. In the face of these difficulties, Schlegel, Novalis, as well as Kleist and Schiller can be seen to develop alternatives more or less continuous with the original philosophical concerns. We thus invite contributions from colleagues in philosophy, literature studies, intellectual history and related fields with interests in the above themes.

### **Seminar Format**

One of our priorities is to conduct the seminar as extended conversations rather than as the presentation of formal papers. To orchestrate this, participants will be asked to pre-circulate 2500 word position papers that engage one

of the seminar's focal questions. During the conference participants will take 5-10 minutes to introduce their contributions to the seminar theme to set up what we hope will be converging discussions.

**Proposed Size**

- 16-20

**Silent Auditors**

- 1-5

## Seminar 16 Photographs in German Cinema

**Conveners**

- Martin Sheehan (Tennessee Technological University) [msheehan@tntech.edu](mailto:msheehan@tntech.edu)
- Carrie Collenberg-Gonzalez (Portland State University) [carrie23@pdx.edu](mailto:carrie23@pdx.edu)

**Seminar Description**

This seminar will address the formal and narrative roles that photographs have played in German films and how these roles have changed over time. As still images, photographs are the building blocks of moving pictures and have been central to German cinema—from *Nosferatu* (1922) and *People on Sunday* (1930) to *The Legend of Paul and Paula* (1973) and *Almanya - Welcome to Germany* (2011)—yet how photographic objects function within cinematic texts has been largely overlooked. Participants will investigate how photographs within German films reflect and refract technological and cultural practices, which include but are not limited to discourses surrounding memory, identity, authenticity, surveillance, and the representation of class, gender, and race. Contributions might investigate how images can define or distort physical, political, and social realities. When interpreted, photographs can resist or reinforce gazes, concepts of the “other,” and competing historical narratives. Considering their indexical quality, photographs can serve as “eye witnesses” to past crimes, yet precisely because they seem to provide indisputable evidence, photographs can deceive viewers. Likewise, they can preserve or erode memory by transforming relationships to the past and the present. This seminar welcomes these and other suggestions about how photographs work in German films.

**Seminar Format**

Seminar participants will prepare a draft essay of approximately 6,000-8,000 words for pre-circulation. Participants will also discuss pre-circulated essays each day of the conference. The conveners will moderate and participate in the seminar, be responsible for all organizational matters, and follow up with the arrangement for the planned edited volume, which has already received promising responses from publishers.

**Proposed Size**

- 12-15

**Silent Auditors**

- 1-5

## Seminar 17 (Post)Migrant Theater: Now and Then

**Conveners**

- Ela Gezen (University of Massachusetts Amherst) [egezen@german.umass.edu](mailto:egezen@german.umass.edu)

- Olivia Landry (Stanford University) [olandy@stanford.edu](mailto:olandy@stanford.edu)
- Damani Partridge (University of Michigan) [djpartri@umich.edu](mailto:djpartri@umich.edu)

### **Seminar Description**

This seminar focuses on theater in the context of migration, minoritized and racialized discourses in post-war Germany. Our intention is to bring together scholars and practitioners from a range of disciplines to examine how we arrived at “post-migrant theater,” and thereby historically interrogate the differences, divergences, ruptures, and intersections between migrant and minority theaters. We will examine repertoires, funding structures, ensemble constellations, performance and rehearsal venues, and the formation of cultural institutions. Furthermore, we will engage in critical conversations about the range of labels, definitions, and naming practices, including “postmigrant theater,” “transnational theater,” “Ausländertheater,” “Migrantentheater,” and “Theater X.” Key questions include: What are the various stages (temporal, thematic, aesthetic, political, institutional) since the post-war period? Where do we see continuities and/or breaks in terms of genre, format and themes within and between stages? What is theater’s cultural, historical, and political relevance to postwar labor migration, (neo)colonialism, histories of diaspora, and intersections with contemporary situations of displacement? How do minoritized or racialized subjects push the bounds of (“accepted”) representation? To what extent do they attract new audiences? How are they funded in relation to the mainstream? What are pitfalls, concerns, and/or shortcomings when working with theater (as text, as performance, in the classroom, in the academy, and in society)?

### **Seminar Format**

Seminar participants will pre-circulate 8-10 page papers, which will be grouped together based on method, focus, and theme. During the seminar meeting times participants will briefly introduce and contextualize their papers, which will be followed by a discussion, including questions prepared by the co-conveners. For the final day of the seminar, we will set aside 15 minutes for concluding remarks, including a summary of our findings as well as impulses for the future.

### **Proposed Size**

- 12-15

### **Silent Auditors**

- 1-5

## **Seminar 18**

### **Reading the Human Soul: A History of Technologies**

### **Conveners**

- Kelly Whitmer (University of the South Sewanee) [kjwhitme@sewanee.edu](mailto:kjwhitme@sewanee.edu)
- Simon Grote (Wellesley College) [sgrote@wellesley.edu](mailto:sgrote@wellesley.edu)

### **Seminar Description**

Advances in neuroscience, surveillance, and data-analysis offer the promise of unfettered access to the secrets of the individual human soul. To encourage a critical perspective on this prospect, free from assumptions about the inevitability of humanity’s progress toward technological mastery over nature, this seminar investigates the long history of technologies for reading the human soul, from the middle ages to the present. We invite participants from various disciplines (literature, religion, history of science/technology/medicine/emotions) to present examples of these technologies, attending to how they reflected their creators’ and users’ diverse purposes, cultural/political/institutional contexts and conceptual frameworks.

**Seminar Format**

We invite participants to write short “think pieces” (5-7 pages) analyzing a particular object, practice or theory designed to generate knowledge of the soul and situating it in one or more contexts of its development or use. These papers will be circulated to all participants four weeks in advance. Discussions of the papers will be grouped into three sessions. Additionally, participants will be asked to suggest key works of secondary scholarship informing their approaches.

**Proposed Size**

- 12-15

**Silent Auditors**

- 1-5

## Seminar 19

### Religious Revivals in 19th and 20th Century Germany

**Conveners**

- Mark Ruff (Saint Louis University) [ruff@slu.edu](mailto:ruff@slu.edu)
- Thomas Großbölting (U Münster) [thomas.grossboelting@uni-muenster.de](mailto:thomas.grossboelting@uni-muenster.de)

**Seminar Description**

This seminar examines the impact of religious revivals in Germany in the 19th and 20th century. It analyzes phenomenon as distinct as the early-to-mid 19th Century revivals, Marian apparitions, the youth, liturgical and bible movements of the late 19th and early 20th century, the political religions of the 1920s and 1930s, and the cults, sects and lifestyle movements of the 1960s and 1970s in the Federal Republic. In different ways, all of these different events and movements challenged understandings of confessional orthodoxy, hierarchy and authority and often against a backdrop of fear – of secularization, societal unrest and state persecution.

This seminar is centered on the dialectical relationship between churches, sects and religious revival. Under what circumstances did these movements emerge? What impact did they have? Why did the Protestant and Catholic churches frequently contest these revival movements, sects and cults, some emerging from inside the church but most from outside? Why did some remain on the margins, while others were appropriated by the major churches? Answering these questions will force us to reconsider fundamental definitions of religion and how these were challenged by calls for renewal. How did leaders and supporters of these renewal movements respond to the established churches?

**Seminar Format**

This seminar is structured around key questions and seminal texts that will be circulated among the participants in the early summer of 2017. Upon completion of these readings, seminar participants will also be asked to pen a formal statement of 400 to 500 words that sums up their own approach to the formation of religious identities. The two conveners, Thomas Großbölting and Mark Edward Ruff, will provide the Leitfragen, circulate the texts beforehand and facilitate discussions.

**Proposed Size**

- 16-20

**Silent Auditors**

- 1-5

## Seminar 20

### Rethinking Jewishness in Weimar Cinema

#### Conveners

- Valerie Weinstein (University of Houston Clear Lake) [weinstve@uc.edu](mailto:weinstve@uc.edu)
- Barbara Hales (University of Cincinnati) [hales@uhcl.edu](mailto:hales@uhcl.edu)

#### Seminar Description

This seminar will focus on new approaches to Jewish involvement in the Weimar film industry. We invite submissions that analyze the work not only of Jewish directors and actors, but also of Jewish cinematographers, critics, producers, screenwriters, and others less commonly addressed by current scholarship. In order to investigate Jewish representation and participation in Weimar cinema, we will contemplate what it means to be or to call an artist “Jewish” and how we may read these ciphers of Jewishness. Jews are often defined from the outside through stereotype or expectation, but how do various Jews in the Weimar film industry define themselves “from within”? This could include Jewish awareness of difference, group identification, and economic and social integration. In addition to our interest in explicit Jewish self-representation, we are also interested in the “hidden” Jew in Weimar film. We welcome contributions investigating a range of themes, affects, and functions associated with “Jewishness” in this period. This seminar will address both the ambivalence of representation and the myriad effects of Jewish participation in Weimar cinema.

#### Seminar Format

After acceptance, participants will be invited to a shared Dropbox folder containing reading material for methodological discussion and a bibliography where participants will be encouraged to share sources. By August 1, participants should upload their 7-8 page papers, which we all will read before meeting at the GSA. We hope this collaboration will result in productive dialogue and a coherent group of essays that could be published as an edited volume.

#### Proposed Size

- 16-20

#### Silent Auditors

- 1-5

## Seminar 21

### Sights and Sounds: Audio-Visual Studies and the History of the Senses in German-Speaking Europe

#### Conveners

- David Imhoof (Susquehanna University) [imhoof@susqu.edu](mailto:imhoof@susqu.edu)
- Daniel H. Magilow (University of Tennessee, Knoxville) [dmagilow@utk.edu](mailto:dmagilow@utk.edu)
- Heather E. Mathews (Pacific Lutheran University) [hmathews@plu.edu](mailto:hmathews@plu.edu)
- Kira Thurman (University of Michigan) [thurmank@umich.edu](mailto:thurmank@umich.edu)

#### Seminar Description

How do visual studies and music and sound studies interact with each other, relate to larger understandings of the senses, and generally advance the interdisciplinary agenda of German Studies? This seminar will engage with readings from both fields, as well as with broader works on the senses, media, and epistemology. Guiding themes

for our inquiry include: (*Sight vs. Sound*) When, why, and how did sight become divorced from sound in public discourse and in academic scholarship? What are the intellectual consequences of these divisions? (*Wahrnehmungen*) What are ways in which seeing gendered, racialized, and nationalized bodies, for example, influenced what people heard? Similarly, what are ways in which sounds have shaped people's perceptions of what they are seeing? (*Synesthesia*) How has the German-speaking world understood synesthesia, and how did those discourses shape how we understand the relationship between sight and sound today? (*Methodologies*) How might new practices employing visualization and sonification technologies encourage us to think about sensory experiences in German-speaking Europe in new ways? (*Gesamtkunstwerk*) Considering that many art forms and cultural products have always been multisensory, how might we approach genres of film, television, dance, and opera anew?

Sponsored jointly by the Music and Sound Studies Network and the Visual Culture Network of the GSA

### **Seminar Format**

Using a seminar reader, participants will consider points of intersection between these themes and their own research, producing and pre-circulating 1,000-1,500-word position papers. The seminar sessions will feature a mix of general discussions of papers that share common themes and intensive, small group conversations that focus on an individual participant's contributions. We hope that the resulting insights into participants' research will yield an edited publication on this innovative work.

### **Proposed Size**

- 16-20

### **Silent Auditors**

- 1-5

## **Seminar 22 Stranger Things - Constructing Difference in German Culture**

### **Conveners**

- Regine Criser (University of North Carolina Asheville) [rcriser@unca.edu](mailto:rcriser@unca.edu)
- Susanne Rinner (University of North Carolina Greensboro) [s\\_rinner@uncg.edu](mailto:s_rinner@uncg.edu)

### **Seminar Description**

The hero of Herrndorf's novel *Tschick* (2010) is one of the newest representations in the tradition of strange (different from a societal norm) characters in German-speaking culture. In *Tschick's* case, his strangeness is heightened by him being a stranger (different in nationality) as well. In a world dominated by discourses of multi-, trans-, and interculturality, characters deemed strange often point to the persistence of an "uncanny strangeness" that challenges and threatens notions of the familiar more so than the established concept of "the other". Hence, this seminar invites participants to investigate the concepts of strangeness and difference in artistic representations from the German-speaking world.

This seminar's intellectual goals are threefold: First, participants will analyze the aesthetic, social, and cultural construction of strangeness. Second, participants will trace historical shifts in the concepts of difference and strangeness and probe how cultural productions reflect and motivate these shifts. Third, participants will present and exchange educational materials that translate their scholarly work on difference and strangeness into teaching units for German students. Hence, we envision this seminar as bridging the split between research and teaching that is often challenging in our professional lives as well as at professional conferences.

### **Seminar Format**

Participants will either submit a position paper (4-6 pages) or a teaching unit including primary texts, assignments, assessment materials, and recommended background reading, if applicable. The seminar will be structured as a roundtable to allow significant time for each paper/teaching unit to receive substantial feedback, but also to discuss the concepts of strangeness and diversity in depth. The aim is to develop multiple full-fledged teaching units and approach strangeness as pedagogical and scholarly lens.

**Proposed Size**

- 12-15

**Silent Auditors**

- 1-5

## **Seminar 23**

### **Strategies for Strengthening Small Undergraduate German Programs**

**Conveners**

- Jennifer Redmann (Franklin & Marshall College) [jennifer.redmann@fandm.edu](mailto:jennifer.redmann@fandm.edu)
- Timothy Malchow (Valparaiso University) [tim.malchow@valpo.edu](mailto:tim.malchow@valpo.edu)

**Seminar Description**

Working in a small German programs brings many rewards, such as the opportunity to develop close relationships with students over four years. At the same time, faculty in small programs are often stretched thin. They frequently carry heavy teaching loads and must go to heroic lengths to recruit and retain students. This AATG-sponsored seminar will provide an opportunity for faculty to work together on strategies for addressing the challenges and demands of teaching in a small German program. Day one will focus on curricular reform; day two will address topics related to the German program beyond the classroom; the third day will be devoted to the development of participant action plans. Seminar participants will discuss research-based models for curricular reform and recent scholarship on literacy-based approaches to language instruction that have the potential to improve student recruitment and retention in German programs. Participants will also engage with models for co-curricular German programs that involve building relationships with stakeholders and promoting lifelong learning. Participants will work together to develop action plans for positioning German at the forefront of innovative teaching and scholarship at their home institutions.

**Seminar Format**

The seminar will feature presentations by the conveners, along with discussion of both assigned readings and participants' insights and experiences. In preparation for the seminar, participants will write 500-1000-word statements describing their institutions, students, programs and curricula; the challenges they face at their institutions; curricular and co-curricular initiatives they are planning or have already undertaken; and their personal goals for the seminar. These statements will be circulated in advance of the seminar.

**Proposed Size**

- 16-20

**Silent Auditors**

- 1-5

## **Seminar 24**

### **Technologie: Readings in a Neglected Discipline**

### Conveners

- Jocelyn Holland (University of California Santa Barbara) [holland@gss.ucsb.edu](mailto:holland@gss.ucsb.edu)
- Leif Weatherby (New York University) [leif.weatherby@gmail.com](mailto:leif.weatherby@gmail.com)

### Seminar Description

In the wake of the debates about technics and technology that erupted throughout the 20<sup>th</sup> century, the emergence of technology in 18<sup>th</sup>-century Germany – as a word, theory, and academic discipline – has nearly been forgotten. The Enlightenment polymath Johann Beckmann coined Technologie in its modern meaning in order to teach the political economy of production in Göttingen. Beckmann was as famous in his lifetime as he is forgotten now, even to experts. But his word outlived him: the dominant meaning of “technology” until the early 20<sup>th</sup> century was “the study of production,” not produced artefacts. The word was used in this sense by generations of thinkers, including influentially Karl Marx. At the beginning of the 20<sup>th</sup> century, it was adopted by Marcel Mauss as a way of pushing back against the reification of “technology” as an abstract concept, and from him it passed to Gilbert Simondon and to Günther Ropohl. For today’s media theory and philosophy of technology, the term is a little-used resource for thinking the social and political elements of the question concerning technology. The seminar will be organized around readings in this neglected discipline, including passages from Beckmann, Marx, and Simondon, as well as Ropohl.

### Seminar Format

This seminar seeks to address a gap in the history and philosophy of technology by identifying and analyzing a set of core concerns surrounding the theories of technology as expressed in Beckmann’s writings and his reception. Each seminar participant will be responsible for preparing a short response to one of the readings. These responses will serve as a basis for discussion and help ensure equal participation. The seminar organizers will provide participants with copies of the readings at least four months prior to the conference. At that time, we will also consult with the participants as to which of the readings they would like to present to the group.

### Proposed Size

- 12-15

### Silent Auditors

- 0

## Seminar 25

### The Demos and the Market: Economic Populism and Popular Economism as Past and Future

### Conveners

- Quinn Slobodian (Wellesley College) [qslobodi@wellesley.edu](mailto:qslobodi@wellesley.edu)
- Ruediger Graf (Center for Contemporary History, Potsdam) [graf@zzf-pdm.de](mailto:graf@zzf-pdm.de)

### Seminar Description

The last year has seen a series of movements given the vague label of “populism.” The successes of Alternative für Deutschland, the Brexiteers and Donald Trump—following earlier victories of Syriza and Podemos—have led some to declare an age of populism. This seminar seeks to historicize the present moment. It will scrutinize the ways that simplifications of economic problems mobilized mass society in the 20<sup>th</sup> and early 21<sup>st</sup> century, and what contradictions these simplifications concealed. We will ask if a historically-grounded definition for the category of economic populism is possible and give special attention to its relationship to neoliberalism as a mode of rule. We approach the problem by thinking about neoliberalism itself as a form of “popular economism,” in which citizens

are encouraged to see themselves, their futures, their regions, and societies in terms of quantification, competition, and ineluctable inequality. Is economic populism the revenge of the demos against the rule of the market as it has been portrayed or could it be a hybrid form of neoliberalism in a more racialized and nationalized register?

#### **Seminar Format**

Participants will contribute either a 10-15 page piece of their own work or another primary or secondary source with a short three-page framing essay of their own. The seminars will function as discussion sessions with the conveners playing the role of facilitators. Conveners will remind the participants in mid-August of their obligation to submit readings. The compiled reader for the seminar will be emailed to participants by September 6, one month before the GSA annual meeting.

#### **Proposed Size**

- 16-20

#### **Silent Auditors**

- 0

### **Seminar 26**

## **The Future of the Past: New Approaches to Germanic Studies before 1750**

#### **Conveners**

- James Parente (University of Minnesota) [paren001@umn.edu](mailto:paren001@umn.edu)
- Alison Beringer (Montclair State University) [beringera@montclair.edu](mailto:beringera@montclair.edu)

#### **Seminar Description**

Premodern German studies is at a crossroads. As many PhD programs refine their research and teaching identities, the study of German literature and culture before 1750 is gradually ascribed a smaller place in departmental research and curricula. Ironically this contraction is occurring amidst the production of highly innovative approaches to medieval (800-1450) and early modern (1450-1750) literature. Methodologies emanating from the study, among others, of visibility and textuality, material culture, the history and dissemination of the book, translation theory and practice, multilingualism, religious plurality, East/West relations, and the transnational flow of Germanic writing within Europe and beyond are reinvigorating the field. The seminar seeks to bring together examples of these current trends, as well as others, as a basis for an extended conversation about current work and future research directions, the viability of creating transinstitutional/ transatlantic research networks, and strategies for maintaining the institutional presence of the Germanic premodern as a stimulating site of faculty and student teaching and research.

The seminar invites scholars of Germanic medieval and early modern studies to share their current research, reflect on the methodological or theoretical approaches underlying their projects, and discuss the future directions in which their research, and premodern German studies in general, might profitably go. The seminar aims to include as many different approaches to the premodern as possible.

#### **Seminar Format**

Participants in the seminar will be required to write a short paper (maximum 2500 words) reflecting on their methodological approach to their current research; another seminar member will serve as a respondent and discussion leader for that paper. All papers will be circulated six weeks in advance of the conference so participants will have time to prepare. In late spring 2017, the conveners will send the participants three-four theoretical

essays on premodern German and European studies to stimulate their preparation for the seminar. The conveners will serve as discussion moderators and may also prepare short papers.

**Proposed Size**

- 12-15

**Silent Auditors**

- 0

## **Seminar 27**

### **The Swiss Reformation and Its Heritage**

**Conveners**

- Peter Meilaender (Houghton College) [peter.meilaender@houghton.edu](mailto:peter.meilaender@houghton.edu)
- Donovan Anderson (Grand Valley State University) [andersdo@gvsu.edu](mailto:andersdo@gvsu.edu)

**Seminar Description**

The year 2017, the Lutherjahr, marks 500 years since the commonly accepted beginning of the Reformation. Switzerland, too, was a country deeply marked by the Reformation movements and their consequences, including the careers of Zwingli and Calvin, as well as the early beginnings of the Anabaptist and so-called radical interpretations of Christianity. We seek participants for an interdisciplinary seminar over the three mornings of the conference, examining the Reformation in Switzerland and its heritage, with the goal of helping participants gain a fuller understanding of the Reformation's lasting effects on this confessionally divided country. We hope to consider both the historical causes and progress of the Reformation as well as its subsequent reverberations in Swiss literature, politics, and culture, so that participants from a range of fields will find their teaching and research enriched by our discussions. We welcome participants from any relevant academic discipline: history, theology, literature, political science, sociology, the arts, or others. The seminar is sponsored by the Swiss Studies Interdisciplinary Network.

**Seminar Format**

The conveners will distribute in advance a set of brief background readings. Participants will be expected to prepare papers of 3000-4000 words for dissemination in advance of the seminar; these papers, also to have been read by all participants in advance, will supply the framework for our discussions, with the thematic focus of each day to be determined in light of the actual papers received.

**Proposed Size**

- 12-15

**Silent Auditors**

- 1-5

## **Seminar 28**

### **The Tragic Today**

**Conveners**

- Anette Schwarz (Cornell University) [as163@cornell.edu](mailto:as163@cornell.edu)
- Silke-Maria Weineck (University of Michigan) [smwei@umich.edu](mailto:smwei@umich.edu)

### **Seminar Description**

In this seminar we are proposing to discuss contemporary transformations and reverberations of the tradition of tragic thought and theater. We invite to examine the following questions: why do literature, philosophy and psychoanalysis continue to borrow from Greek tragedy when discussing social, political and kinship relations? In what ways has the philosophy of the tragic from Antiquity to Benjamin anticipated or failed to anticipate modern issues of identity formation, sexuality, gender, community, affect and questions of representation? Is a genuinely modern tragic beyond the reception of the ancient tragic possible, and what forms would it assume? What are tragedy's limits?

### **Seminar Format**

We envision a lively discussion and thus ask participants to prepare brief thesis-centered presentations (no longer than 15 minutes) that clearly engage a contemporary concern; those drafts will be shared with the entire group no later than one week before the conference. In addition, the conveners will determine a manageable set of readings that reflect the presentation topics and will serve as a shared frame of reference.

### **Proposed Size**

- 16-20

### **Silent Auditors**

- 0

## **Seminar 29**

# **Transnational Aesthetic Trends in Cultural Criticism of the German Democratic Republic**

### **Conveners**

- Nicole Burgoyne (Wheaton College) [ngburgoyne@gmail.com](mailto:ngburgoyne@gmail.com)
- Carol Anne Costabile-Heming (U of North Texas) [carolanne.costabile-heming@unt.edu](mailto:carolanne.costabile-heming@unt.edu)

### **Seminar Description**

This seminar is conceived as a broad discussion of the GDR's uncensored culture and especially the development of alternative spheres, which included private audiences of friends as well as seeking venues in the West German or other foreign markets. We will examine international relationships not only in the form of contemporary connections, but also as aesthetic inspiration from concurrent movements abroad, such as that of the Beat generation and Post-Modernism and earlier movements from the Weimar Era such as Dadaism and Surrealism. We will consider the tacit political relevance of these aesthetic references in the GDR context. Our seminar will pointedly address all decades of the GDR and regional culture beyond Berlin. We encourage the presentation of research into individual (or groups of) cultural actors, works of literature, art, or film, or aesthetic movements that clashed with the state. Comparative case studies of GDR censorship with an example from another authoritarian regime (such as the Nazis or other East Bloc nations) will also be welcomed.

### **Seminar Format**

Once accepted to the seminar, participants will receive required reading of no more than seventy-five pages by July 15, 2017. Rather than pre-circulated papers, participants will be required to submit extended abstracts of approximately 1000 words by August 15, 2017. The seminar's three meetings will be organized by theme. Participants will each give a 15-minute presentation followed by a question and answer session. Group discussion is a priority of this seminar. Auditors who wish to participate in the seminar, but not present, will be accepted in May.

**Proposed Size**

- 12-15

**Silent Auditors**

- 1-5

**Seminar 30****Women on Men: Female Filmmakers Look Back****Conveners**

- Muriel Cormican (University of West Georgia) [mcormica@westga.edu](mailto:mcormica@westga.edu)
- Mary Elizabeth O'Brien (Skidmore College) [mobrien@skidmore.edu](mailto:mobrien@skidmore.edu)

**Seminar Description**

Despite plentiful feminist analyses of film, women directors still tend to be given short shrift in German film studies. Recent compilations, Brockmann's *A Critical History of German Film* (2010) and Kapczynski and Richardson's *A New History of German Cinema* (2012), examine few women filmmakers, reserving detailed analysis for Riefenstahl, von Trotta and to a lesser extent addressing the work of Danièle Huillet, Helke Sander, Angelina Maccarone, and Ulrike Ottinger. This gap in film history suggests a rich opportunity for inquiry and beckons the question of why films by women directors are often difficult to find, categorize, and teach. To counter the tendency of excluding women filmmakers from film histories, this seminar will draw more sustained attention to the motion pictures made by female directors. Along with refocusing attention on female directors in order to broaden film history, we invite participants to explore how female directors portray men and masculinities. Once we return women to their historical position behind the camera and view their films as worthy of inquiry, we want to move beyond the notion of women as objects on display. The legendary male gaze has dominated much of German cinema, film history, and critical analyses. Let's turn the camera around and see how women depict men.

**Seminar Format**

Papers of 10-15 pages are due by July 15, 2017. Participants read from Gledhill and Knight's *Doing Women's Film History* (2015) and Callahan's *Reclaiming the Archive* (2010) and watch eight assigned films. E-mail allows participants to share ideas and information. Conveners introduce the papers, asking authors three broad questions. Authors respond. Conveners lead further discussion including how the theoretical and methodological approaches in the day's papers might be extended to analyses of the shared films.

**Proposed Size**

- 16-20

**Silent Auditors**

- 1-5