Syllabus

PS 399 – The United States Seen From Abroad

Dr. Philipp Kneis

Department of Political Science
300C Social Sciences Hall
Oregon State University
Corvallis, Oregon 97330-6206

Tel. Office: (541) 737-1325

Office Hour: Monday, 2-3, and per appointment

kneisp@onid.orst.edu

1.   Course Introduction

This course seeks to investigate how the United States of America are seen from abroad. This encompasses perspectives from politics, society, education, literature, audio-visual media, and others.

The principal goal is to develop an understanding of how different (or how similar) the US is perceived, to be able to theorize such perceptions, in order to comprehend past and present policy challenges.

Furthermore, students will be reading and presenting research articles, in order to develop own research interests and skills. A concluding research paper will be based on research presentations.

The seminar depends on the active participation of every single member of the class.

2.   Student Learning Outcomes

The course seeks to develop in students…

- an understanding for different perceptions of the US
- san understanding of recent developments in Europe, the U.S. and the world, and the ability to connect these to historical trends
- an understanding of the necessity to theorize constructions of history and politics, and to apply different theoretical models to different circumstances
- the ability to present the basic argument of a scholarly text
- the ability to work collaboratively on a presentation
- the ability to conduct own research and write a research paper based upon what was discussed in class, and the student's own research interest

3.   Course Policy

- Attendance is mandatory.
- A seminar thrives on the regular participation of every single member of the group. You are expected to participate actively in the discussions, and you should feel free to do so. This is a place to learn, not a place to be perfect. You do not need to be intimidated. Everyone is in the same boat.
- Respect your fellow students.
- If somebody makes a mistake, be patient and understanding. Make any criticism about the argument and the issue, not about the person.
- People are indeed able to see things differently, even though they have the same facts.
- During the course there may be some unforeseen circumstances which arise that alter the schedule below. In this case it will be YOUR responsibility to be in class to find out what those adjustments might be.
- This is a living syllabus, it may be subject to change.
- If you are experiencing problems with this course, its content, the readings, my teaching style, I strongly encourage you to raise your concerns at the earliest possible moment. You can do so by visiting me during my office hours.
- Student Conduct: To fully understand student conduct expectations (definitions and consequences of plagiarism, cheating, etc.), see http://oregonstate.edu/studentconduct/regulations/index.php#acdis.
- The Writing Center provides students with a free consulting service for their writing assignments, see http://cwl.oregonstate.edu/owl.php.
- In the case that I feel attendance and reading progress are below reasonable expectations, I reserve the right to do an unannounced quiz at the beginning of a session in order to check on reading progress. These would have 2 questions. If

every question is answered correctly, your total point balance will be unaffected. Any question answered wrongly (or not at all) will downgrade your total points by -0.25 points. You can avoid such tests if everybody attends regularly, participates actively, and does their reading.

4. Bibliography

See Blackboard for further reading assignments.

Balibar, Etienne. "Which Power? Whose Weakness? On Robert Kagan's Critique of European Ideology." Theory & Event 6:4 (2003): 1-7.

Baudrillard, Jean. "Hyperreal America." Economy and Society 22:2 (1993): 243-252.

Belknap, Jeffrey. "Diego Rivera's Greater America Pan-American Patronage, Indigenism, and H.P." Cultural Critique 63 (Spring 2006): 61-98.

Blin, Miika. "The Dubbing Standard - Its History and Efficiency Implications for Film Distributors in the German Film Market." Paper for the Conference The Creative Industries and Intellectual Property. London, May 22-23 2008.

Caplow, Theodore. "Contrasting Trends in European and American Religion." Sociological Analysis 46:2 (Summer 1985):101-108.

Ceaser, James W. "A Genealogy of Anti-Americanism." The Public Interest 152 (Sept. 2001): 3-18.

Ceaser, James W. "The Philosophical Origins of Anti-Americanism in Europe." In: Hollander, Paul, Ed. Understanding Anti-Americanism: Its Origins and Impact at Home and Abroad. Chicago: Ivan R. Dee, 2004.

Chen, Hon-Fai. "Reflexive Exceptionalism: On the Relevance of Tocqueville's America for Modern China." Journal of Classical Sociology 9 (2009): 79-95.

Collins, Richard. "Wall-to-Wall Dallas: The US-UK Trade in Television." Screen 27:3-4 (1986): 66-77.

Cracroft, Richard H. "The American West of Karl May." American Quarterly 19:2.1 (Summer 1967): 249-258.

De Bens, Els, Hedwig de Smaele. "The Inflow of American Television Fiction on European Broadcasting Channels Revisited." European Journal of Communication16 (2001): 51-76.

Dupagne, Michel, David Waterman. "Determinants of U.S. television fiction imports in Western Europe." Journal of Broadcasting & Electronic Media 42:2 (1998): 208-220.

Dwyer, Tessa. "Universally speaking: Lost in Translation and polyglot cinema." Linguistica Antverpiensia 4 (2005): 295-310.

Eco, Umberto. "The Fortresses of Solitude." In: Travels in Hyperreality. Orlando: Mariner Books: 1990. 3-58.

Feilitzsch, Heribert Frhr. v. "Karl May - The Wild West as Seen in Germany." Journal of Popular Culture 27:3 (Winter 1993): 173-189.

Feyerke, Alexander. "The Effects of Dubbing on the Depiction of the United States in American Movies and Television Series in Germany." MA Thesis, Universität Leipzig, 2005.

Fluck, Winfried. "Emergence or Collapse of Cultural Hierarchy? American Popular Culture Seen from Abroad." In: Freese, Peter, Ed. Popular Culture in the United States: Proceedings of the German-American Conference in Paderborn, 14-17 September 1993. Essen: Die Blaue Eule, 1993.

Forsberg, Tuomas. "German Foreign Policy and the War on Iraq: Anti-Americanism, Pacifism or Emancipation?" Security Dialogue 36: 2 (June 2005): 213-231.

Gentzkow, Matthew A., Jesse M. Shapiro. "Media, Education and Anti-Americanism in the Muslim World." Journal of Economic Perspectives 18:3 (Summer 2004): 1-18.

Gemünden, Gerd. "Between Karl May and Karl Marx: The DEFA Indianerfilme (1965-1983)." New German Critique 82 (Winter 2001): 25-38.

Heisbourg, François. "American Hegemony? Perceptions of the US Abroad." Survival 41:4 (Winter 1999-2000): 5-19.

Jameson, Fredric. "Reification and Utopia in Mass Culture." Social Text 1 (Winter 1979): 130-148.

Joffe, Joseph. Überpower: The Imperial Temptation of America. New York : W.W. Norton, 2006. Excerpts.

Kagan, Robert. "Power and Weakness." Policy Review 113 (June & July 2002): 1-20.

Krastev, Ivan. "The Anti-American Century?" Journal of Democracy 15:2 (April 2004): 5-16.

Kroes, Rob. "European Anti-Americanism: What's New?" The Journal of American History 93:2 (September 2006): 417-431.

Lévy, Bernard-Henri. American Vertigo. Travelling America in the Footsteps of Tocqueville. 2006. New York: Random House, 2007.

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Marin, Louis. "Frontiers of Utopia: Past and Present." Critical Inquiry 19: 3 (Spring 1993): 397-420.

Mead, Walter Russell. "Why Do They Hate Us? Two Books Take Aim at French Anti-Americanism." Foreign Affairs 82:2 (Mar.-Apr. 2003): 139-142.

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Osterle, Heinz D. "The Lost Utopia: New Images of America in German Literature." The German Quarterly 54:4 (Nov. 1981): 427-446.

Paz, Reuven. "Islamists and Anti-Americanism." Middle East Review of International Affairs 7:4 (December 2003): 53-61.

Perry, Michael Wayne. "Television Content Restriction: A Cross-National Examination of Legislative Imperatives And Documented Social Values." BA Thesis, Wake Forest University, Winston-Salem, 2007.

Plourde, Eric. "The Dubbing of The Simpsons: Cultural Appropriation, Discursive Manipulation and Divergences." Texas Linguistic Forum 44:1 (2000): 114-131

Queen, Robin. "'Du hast jar keene Ahnung': African American English Dubbed Into German." Journal of Sociolinguistics 8/4 (2004): 515-537.

Reed, Sarah. "A Case Study of 'tu' and 'vous' Use in the French Dubbing and Subtitling in an American Film." BA Thesis, University of North Texas, Denton, 2011.

Ross, Nigel J. "Dubbing American English in Italy." English Today 41:11.1 (January 1995): 45-48.

Schäfer, Axel R. "W.E.B. Du Bois, German Social Thought, and the Racial Divide in American Progressivism, 1892-1909." The Journal of American History 88:3 (Dec. 2001): 925-949.

Schneider, Tassilo. "Finding a New Heimat in the Wild West - Karl May and the German Western of the 1960s." Journal of Film and Video 47: 1/3 (Spring-Fall 1995): 50-66.

Shin, Gi-Wook. "South Korean Anti-Americanism: A Comparative Perspective." Asian Survey 36: 8 (Aug. 1996): 787-803.

Shklar, Judith. "The Political Theory of Utopia: From Melancholy to Nostalgia." Daedalus 94:2 (Spring 1965): 367-381.

Smith, Paul. "American History X (1998)". In: Merck, Mandy, Ed. America First: Naming the Nation in US Film. London: Routledge, 2007. 244-258.

Spring, Joel. "Education and Progressivism." History of Education Quarterly 10:1 (Spring 1970): 53-71.

Strout, Cushing. "Tocqueville's Duality - Describing America and Thinking of Europe." American Quarterly 21:1 (Spring 1969): 87-99.

Sweet, Timothy. "Economy, Ecology, and Utopia in Early Colonial Promotional Literature." American Literature 71:3 (Sep. 1999): 399-427.

Tai, Chong-Soo, Erick J. Peterson, Ted Robert Gurr. "Internal Versus External Sources of Anti-Americanism." Journal of Conflict Resolution 17 (1973): 455-488.

Tocqueville, Alexis de. Democracy in America. (Historical-Critical Edition of De la démocratie en Amérique). Ed. Eduardo Nolla. Trans. James T. Schleifer. Indianapolis: Liberty Fund, 2010.

Wagenknecht, Thomas. "Two 'Eurotopian' Projections of America at the Disjuncture between Chimera and Understanding." In: Dallmann, Antje, Reinhard Isensee, Philipp Kneis, Eds. Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture. Frankfurt: Lang, 2011. 163-174.

Wagnleitner, Reinhold. "American Cultural Diplomacy, the Cinema, and the Cold War in Central Europe." Conference Paper, University of Salzburg, April 1992.

Wagnleitner, Reinhold. "The Empire of the Fun, or Talkin' Soviet Union Blues: The Sound of Freedom and U.S. Cultural Hegemony in Europe." Diplomatic History 23:3 (Summer 1999): 499-524.

Waisbord, Silvio. "McTV: Understanding the Global Popularity of Television Formats." Television New Media 5 (2004): 359-383.

Zemach-Bersin, Talya. "Global Citizenship and Study Abroad - It Is All About US." Critical Literacy: Theories and Practices 1:2 (Dec. 2007): 16-28.

Zhou, Zixuan. "The Impact of American Television on Chinese College Students." MA Thesis, Wake Forest University, Winston-Salem, 2011.

5.   Course Assignments

1) **Presentation of an assigned text (Weeks 2-7).** In the beginning of the quarter, the texts will be distributed amongst all participants. Students will be able to make a selection, depending on the session. Texts will be presented by 1 or 2 students (see schedule below). The presentation should introduce the main arguments of the text and briefly explain the historical background. The duration of the presentation should be **approx. 5 minutes**. During the discussion, the presenters will then also be responsible for facilitating the class discourse by being the experts on the text. Whether you are presenting or not, **everybody is required to read all the texts**, unless they are marked as additional. If you share a presentation with another student, both of you must speak for an equal portion of the time. A summary of the presentation is to be posted on blackboard after the session.

2) **Response Paper.** This is an opinion piece which is based upon the seminar readings and discussions. You are supposed to develop a thesis in the beginning, and then develop arguments in support of the thesis, but also hint at possible counterarguments. You do not need to find additional research articles or books. Standard citation methods apply. The paper should be **approx. 2 pages** of text (12 point Times, 1.5-spaced, 1 in. margins) plus bibliography. **Due Date: Monday 05/14, by 12:00 PM, PRINTED OUT HARDCOPY ONLY (before the seminar session).**

3) **Research Presentation.** Students will work alone or in groups and present a topic of their own choice. The presentation must not be longer than **15 minutes**. All three students sharing a presentation must speak for an equal portion of the time. The presentations should ideally be a preparation for the final research paper. A summary of the presentation is to be posted on blackboard after the session.

4) **Research Paper on a topic of your own choice.** This research paper can be based on the preceding research presentation. Unlike the response paper, your focus has

to be on analysis rather than on opinion. You are supposed to develop a thesis in the beginning, and then develop arguments in support of the thesis, but also hint at possible counterarguments. You need to use at least 2 of the texts discussed throughout the seminar, and to find at least 3 additional scholarly research articles or books. Standard citation methods apply. The paper should be a minimum of **5 pages of text**, no more than 6 (12 point Times, 1.5-spaced, 1 in. margins) plus bibliography in addition to the allotted pages. **Due Date: #TBC, PRINTED OUT HARDCOPY ONLY** (either personally in my office, or at the main office, 307 Gilkey Hall)**.**

5) **Blackboard.** Students will have to participate in Blackboard.

6. General Argumentation Rules (for Presentations and Papers)

- If you refer to somebody or a text, always provide a detailed source. Never say "As Aristotle has said, ..." but provide a concrete source. You will find that many quotes are continually misattributed. Do the research.
- Be respectful of others' opinions and arguments, no matter how harshly you may disagree. Any criticism must be aimed at the argument or subject matter ("*argumentum ad rem*"), not at the person ("*argumentum ad hominem*").
- If you disagree with a certain position, make sure you represent it accurately in all its scope, and not as a distorted caricature ("straw man argument").
- Base your argument on a solid database, not just on your own experiences or things you have heard ("anecdotal evidence").
- Just because a famous or influential person made a certain argument, does not automatically provide it with legitimacy ("argument from authority").
- Just because something occurs in nature, does not make it good ("naturalistic fallacy").
- See also: www.fallacyfiles.org

7. Presentation Guidelines and Grading

For general remarks, see the presentation guidelines in Appendix I, page 17.

Grading: 10 points total

- complexity of the argument (up to 5 points)
- correct rendition of the argument (1 point)
- clarity of the argument (1 point)
- adequate use or non-use of technology and/or visual aids and/or handout (1 point)
- handling your responses to questions (1 point)
- pose and clarity of speaking (1 point)

7.1. Specific Guidelines for the Presentation of an Assigned Text (Weeks 2-7)

- You are the expert on the text. You can assume everyone else has read the text as well (they should). Nevertheless, recap the major arguments of the text.
- None of the texts holds absolute truth. All of them are written from a specific point of view, with which you may agree or disagree. If you voice any such judgment, you need to provide reasons.
- If you have a presentation partner, work with them. Make sure you divide up the work equally, and that both of you present your parts of the presentation.
- Time yourself, you only have 5 minutes.
- Prepare up to 2 questions for class discussion.
- Prepare to be interrupted if your time is up.

7.2. Specific Guidelines for the Research Presentation (Weeks 7-9)

- Find your own topic, and discuss it with the instructor in beforehand.
- Find scholarly articles for your research.
- Justify why you think your topic is of relevance.
- Put your own topic into its proper historical and/or political context.
- Structure your argument clearly.
- Work with your presentation partner. Make sure you divide up the work equally, and that all of you present your parts of the presentation.
- Time yourself, you only have 15 minutes.
- Prepare up to 3 questions for class discussion.
- Prepare to be interrupted if your time is up.

8.   Response Paper Grading

-       **10 points total**
-       5 points for complexity of the argument
-       2 points for correct bibliography and correct citation (choose either MLA or APA, see Appendices II and III, page 19, and stick to one method throughout your paper).
-       1 point for spelling and language
-       1 point for structure
-       1 point for fulfilling formal criteria (formatting, length, etc.)

Penalties for turning it in later:

-       Turning in the assignment late: -1 point per day
-       if you turn it in on the same day but later, -½ a point

9.   Research Paper Grading

-       **15 points total**
-       5 points for complexity of the argument
-       2 points for correct bibliography and correct citation (choose either MLA or APA, see Appendices II and III, page 19, and stick to one method throughout your paper).
-       1 point for spelling and language
-       1 point for structure
-       1 point for fulfilling formal criteria (formatting, length, etc.)
-       1 point per cited article or book that was assigned for class (min. 2 articles or books, max. 2 points)
-       1 point per cited article or book that you individually researched (min. 3 articles or books, max. 3 points)

Penalties for turning it in later:

-       Turning in the assignment late: -1 point per day
-       if you turn it in on the same day but later, -½ a point

10.   Blackboard Guidelines and Grading

- Introduce yourself initially to Blackboard by saying who you are, what your study interests are, and whatever else you would like people to know about yourself.
- You then need to write at least 5 posts for blackboard of substantial length and quality. This cannot just be a brief response of twitter length, or a link, but has to be a contribution for discussion of at least 2 paragraphs of length which opens up a possible discussion topic and/or discusses or introduces a topic and/or provides a thoughtful response to a post opened by someone else earlier.
- Blackboard min. 5 posts, total

Grading: 5 points total

- 1 point per post, but only a maximum of 5 points

11.   Final Grade Distribution

Maximum possible points: 50 points

- Text Presentation: 10 points
- Research Presentation: 10 points
- Response Paper: 10 points
- Research Paper: 15 points
- Blackboard: 5 points

Grading:

A	95%	to under or equal	100%	47.5	to under or equal	50	points
A-	90%	to under	95%	45	to under	47.5	points
B+	87%	to under	90%	43.5	to under	45	points
B	83%	to under	87%	41.5	to under	43.5	points
B-	80%	to under	83%	40	to under	41.5	points
C+	77%	to under	80%	38.5	to under	40	points
C	73%	to under	77%	36.5	to under	38.5	points
C-	70%	to under	73%	35	to under	36.5	points
D+	67%	to under	70%	33.5	to under	35	points
D	63%	to under	67%	31.5	to under	33.5	points
D-	60%	to under	63%	30	to under	31.5	points
F	0%	to under	60%	0	to under	30	points

12.   Schedule

Week 1

Session 1   4/2/2012   Introduction

Introduction, Requirements, Overview, Format

Session 2   4/4/2012   America and "America"

Sweetser, Arthur. "America Seen from Abroad." *Annals of the American Academy of Political and Social Science* 216 (Jul. 1941): 140-149.

Discussion – How do cultural portrayals and attitudes influence politics?

Week 2

Session 3   4/9/2012   America as Utopia I

Selection of Texts from:

Jameson, Fredric. "Reification and Utopia in Mass Culture." *Social Text* 1 (Winter 1979): 130-148.

Marin, Louis. "Frontiers of Utopia: Past and Present." *Critical Inquiry* 19: 3 (Spring 1993): 397-420.

Osterle, Heinz D. "The Lost Utopia: New Images of America in German Literature." *The German Quarterly* 54:4 (Nov. 1981): 427-446.

Shklar, Judith. "The Political Theory of Utopia: From Melancholy to Nostalgia." *Daedalus* 94:2 (Spring 1965): 367-381.

Sweet, Timothy. "Economy, Ecology, and Utopia in Early Colonial Promotional Literature." *American Literature* 71:3 (Sep. 1999): 399-427.

Session 4   4/11/2012   America as Utopia II

Selection of Texts from:

Cracroft, Richard H. "The American West of Karl May." *American Quarterly* 19:2.1 (Summer 1967): 249-258.

Feilitzsch, Heribert Frhr. v. "Karl May - The Wild West as Seen in Germany." *Journal of Popular Culture* 27:3 (Winter 1993): 173-189.

Gemünden, Gerd. "Between Karl May and Karl Marx: The DEFA Indianerfilme (1965-1983)." *New German Critique* 82 (Winter 2001): 25-38.

Mann, Klaus. "The Cowboy Mentor of the Führer." *The Living Age* 2:2 (Nov. 1940): 217-222.

Schneider, Tassilo. "Finding a New Heimat in the Wild West - Karl May and the German Western of the 1960s." *Journal of Film and Video* 47: 1/3 (Spring-Fall 1995): 50-66.

Week 3

Session 5   4/16/2012   American Democracy I

Tocqueville, Alexis de. *Democracy in America.* (Historical-Critical Edition of De la démocratie en Amérique). Ed. Eduardo Nolla. Trans. James T. Schleifer. Indianapolis: Liberty Fund, 2010.

Strout, Cushing. "Tocqueville's Duality - Describing America and Thinking of Europe." *American Quarterly* 21:1 (Spring 1969): 87-99.

Session 6   4/18/2012   American Democracy II

Selection of Texts from:

Lévy, Bernard-Henri. *American Vertigo. Travelling America in the Footsteps of Tocqueville.* 2006. New York: Random House, 2007.

Wagenknecht, Thomas. "Two 'Eurotopian' Projections of America at the Disjuncture between Chimera and Understanding." In: Dallmann, Antje, Reinhard Isensee, Philipp Kneis, Eds. *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture.* Frankfurt: Lang, 2011. 163-174.

Chen, Hon-Fai. "Reflexive Exceptionalism: On the Relevance of Tocqueville's America for Modern China." Journal of Classical Sociology 9 (2009): 79-95.

Week 4

Session 7   4/23/2012   Empire I

Münkler, Herfried. *Empires. The Logic of World Domination from Ancient Rome to the United States.* 2005. Cambridge: polity press, 2007. Excerpts.

Session 8   4/25/2012   Empire II

Joffe, Joseph. *Überpower: The Imperial Temptation of America.* New York : W.W. Norton, 2006. Exc.

Kagan, Robert. "Power and Weakness." *Policy Review* 113 (June & July 2002): 1-20.

Balibar, Etienne. "Which Power? Whose Weakness? On Robert Kagan's Critique of European Ideology." *Theory & Event* 6:4 (2003): 1-7.

Week 5

Session 9   4/30/2012   Education

Selection of Texts from:

Schäfer, Axel R. "W.E.B. Du Bois, German Social Thought, and the Racial Divide in American Progressivism, 1892-1909." *The Journal of American History* 88:3 (Dec. 2001): 925-949.

Spring, Joel. "Education and Progressivism." *History of Education Quarterly* 10:1 (Spg. 1970): 53-71.

Zemach-Bersin, Talya. "Global Citizenship and Study Abroad - It Is All About US." *Critical Literacy: Theories and Practices* 1:2 (Dec. 2007): 16-28.

Session 10   5/2/2012   Film and TV I

Film Examples, In-Class Analysis & Discussion –––– **Response Paper Due May 14**

Week 6

Session 11   5/7/2012   Independent Study: Film and Television

Clips: America Seen from Asia and Europe (see Blackboard) etc.

Selection of Texts from:

Blin, Miika. "The Dubbing Standard - Its History and Efficiency Implications for Film Distributors in the German Film Market." Paper for the Conference *The Creative Industries and Intellectual Property.* London, May 22-23 2008.

Collins, Richard. "Wall-to-Wall Dallas: The US-UK Trade in Television." *Screen* 27:3-4 (1986): 66-77.

De Bens, Els, Hedwig de Smaele. "The Inflow of American Television Fiction on European Broadcasting Channels Revisited." *European Journal of Communication* 16 (2001): 51-76.

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Zhou, Zixuan. "The Impact of American Television on Chinese College Students." MA Thesis, Wake Forest U, Winston-Salem, 2011.

Session 12   5/8/2012   Special Session: Movie

Movie: *Schulze Gets the Blues.* Separate Session on Tuesday, 19:00, with Dr. Sebastian Heiduschke

Week 7

Session 13   5/14/2012   Cultural Hegemony

Response Paper Due – Hand in at Beginning of Class // *Selection of Texts from:*

Fluck, Winfried. "Emergence or Collapse of Cultural Hierarchy? American Popular Culture Seen from Abroad." In: Freese, Peter, Ed. *Popular Culture in the United States: Proceedings of the German-American Conference in Paderborn, 14-17 September 1993.* Essen: Die Blaue Eule, 1993.

Heisbourg, François. "American Hegemony? Perceptions of the US Abroad." *Survival* 41:4 (Winter 1999-2000): 5-19.

Smith, Paul. "*American History X* (1998)". In: Merck, Mandy, Ed. *America First: Naming the Nation in US Film*. London: Routledge, 2007. 244-258.

Wagnleitner, Reinhold. "American Cultural Diplomacy, the Cinema, and the Cold War in Central Europe." Conference Paper, University of Salzburg, April 1992.

Wagnleitner, Reinhold. "The Empire of the Fun, or Talkin' Soviet Union Blues: The Sound of Freedom and U.S. Cultural Hegemony in Europe." *Diplomatic History* 23:3 (Summer 1999): 499-524.

Session 14   5/16/2012   Anti-Americanism

Selection of Texts from:

Ceaser, James W. "A Genealogy of Anti-Americanism." *The Public Interest* 152 (Sept. 2001): 3-18.

Ceaser, James W. "The Philosophical Origins of Anti-Americanism in Europe." In: Hollander, Paul, Ed. *Understanding Anti-Americanism: Its Origins and Impact at Home and Abroad.* Chicago: Ivan R. Dee, 2004.

Gentzkow, Matthew A., Jesse M. Shapiro. "Media, Education and Anti-Americanism in the Muslim World." *Journal of Economic Perspectives* 18:3 (Summer 2004): 1-18.

Krastev, Ivan. "The Anti-American Century?" *Journal of Democracy* 15:2 (April 2004): 5-16.

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Mead, Walter Russell. "Why Do They Hate Us? Two Books Take Aim at French Anti-Americanism." *Foreign Affairs* 82:2 (Mar.-Apr. 2003): 139-142.

Paz, Reuven. "Islamists and Anti-Americanism." *Middle East Review of International Affairs* 7:4 (December 2003): 53-61.

Shin, Gi-Wook. "South Korean Anti-Americanism: A Comparative Perspective." *Asian Survey* 36: 8 (Aug. 1996): 787-803.

Tai, Chong-Soo, Erick J. Peterson, Ted Robert Gurr. "Internal Versus External Sources of Anti-Americanism." *Journal of Conflict Resolution* 17 (1973): 455-488.

Week 8

Session 15   5/21/2012   Various Issues

Selection of Texts from:

Baudrillard, Jean. "Hyperreal America." *Economy and Society* 22:2 (1993): 243-252.

Belknap, Jeffrey. "Diego Rivera's Greater America Pan-American Patronage, Indigenism, and H.P." *Cultural Critique* 63 (Spring 2006): 61-98.

Caplow, Theodore. "Contrasting Trends in European and American Religion." *Sociological Analysis* 46:2 (Summer 1985):101-108.

Eco, Umberto. "The Fortresses of Solitude." In: *Travels in Hyperreality.* Orlando: Mariner Books: 1990. 3-58.

Forsberg, Tuomas. "German Foreign Policy and the War on Iraq: Anti-Americanism, Pacifism or Emancipation?" *Security Dialogue* 36: 2 (June 2005): 213-231.

Session 16   5/23/2012

Research Presentation Session 1

Week 9

Session 17   5/28/2012

Memorial Day – No Class

Session 18   5/30/2012

Research Presentation Session 2

Week 10 / Dead Week

Session 19   6/4/2012

Research Presentation Session 3

Session 20   6/6/2012

Research Paper Consultations

Week 11 / Finals Week

Hand in Finals by Tuesday, June 12, 2012, 4 PM as a printout

13. Appendix I: Presentation Guidelines

13.1. When Introducing a Text

These questions need not be answered in that order or that directly – but these issues should be addressed or be kept in mind.
- What is it about?
- Who is the author? (relevant if important person of history, but no extended biographies in presentation)
- What is the context?
- How is it written?
- What is the line of argument?
- How was it perceived? What has it achieved? (relevant if this text is a historical source or has had a deep impact on a field of research)
- own evaluations

13.2. WHEN PRESENTING YOUR OWN ANALYSIS OR ARGUMENT

These questions need not be answered in that order or that directly – but these issues should be addressed or be kept in mind.
- Be transparent: name your sources, provide a handout with a bibliography and a structure of your presentation.
- Provide a clear line of argument
- Prefer analysis over opinion and personal experiences
- Be clear about what is your own analysis, and what is someone else's.

13.3. GENERAL PRESENTATION RULES

- Everybody is nervous. EVERYBODY.
- Everybody makes mistakes.
- Preparation always helps.
- Practice.
- A seminar presentation is supposed to help you to learn.

CONTENT
- The presentation is not about you.
- It is about the content.

STRUCTURE
- You are *communicating*, not talking at somebody.
- Make sure you do everything to get your message across in the short time you have.

- Tell them what you're about to tell them.
- Tell them.
- Tell them what you've just told them.

- Intelligent redundancy is good.
- Patronizing is bad.

MODES OF PRESENTING
- Do what you feel is most comfortable to you.

- Talk loudly and clearly.
- Make eye contact as much as possible.

Reading out a written text:
- pro: safety, you tend to forget less, you can formulate better
- contra: inflexible, less communicative

Speaking freely (without notes):
- pro: flexible, can adapt to audience quickly, communicative
- contra: needs experience, you may forget things, imperfect formulations
- you may compensate with a handout

Speaking freely with notes
- best of both worlds
- you may even write an introduction & a closing to read out

TIME
- Time yourself. You have limited time allotted. Test out your presentation beforehand; then add 2-3 minutes. You will always take longer than planned.
- Provide a handout collating your most important findings, central quotes, a bibliography, and your contact information. If you forget to say something important in the presentation, it'll be there.

TECHNOLOGY
- Use technology only if necessary.
- Only use technology that you know how to handle.
- Be sure to have reliable equipment. If possible, bring your own computer. Apple computer owners: bring an adapter cable for VGA.
- Make backups of your presentation. Make a backup of the backup.
- Be only as fancy as absolutely necessary. Anything flashy that distracts from your message can go.
- Sometimes, a blackboard is enough.
- A paper handout may substitute or supplement a visual presentation. It gives people something to take away.
- Be prepared for tech to break down.

ATTIRE
- Look professional. This is work, it should look like that.
- Respect your audience. There will always be a question from the audience you won't like. Be cordial. Admit if you don't know something, promise to get back with more information.

- Know how to react: "Never answer the question that is asked of you. Answer the question that you wish had been asked of you." (Robert S. McNamara, *The Fog of War*, 87:11-87:19)

REMEMBER MURPHY'S LAW
- Nothing is as easy as it seems.
  Everything takes longer than expected.
  And if something can go wrong it will,
  at the worst possible moment.

- Well, hopefully not. But be prepared anyway.
- Good luck!

14.   Appendix II: Citation Guide MLA

Page/font format:

- Font Size 12 pt (use a normal system font like Times New Roman, Arial, Cambria, etc.)
- Line spacing 1.5
- Footnotes: 10 pt, Line spacing 1
- Indent quotations longer than 3 lines, with 10 pt size font
- Mark omitted parts of a quotation with squared brackets to distinguish them from possible (round) brackets within the quotation:

> "*Falling Down* is a smart film, but it struggles [...] to convince viewers that [the hero] represents an ultimately (mythologically) redundant model of white masculinity." (Kennedy 2000: 122)

Bibliographical reference in parentheses (Author Year: Page):

> Blabla blabla (Soja 1989: 37).

When Works Cited holds more than one title of the same author and from the same year, specify text by adding letters to the publication date:

> Blabla blabla (Soja 1989a: 37).
> Blabla blabla (Soja 1989b: 1).

Footnotes should be used only for further comments, not as bibliographical reference.

The **Works Cited** appears at the end of your paper. The format is the following:

For articles in collective volumes:

Name, First Name. "Article". In: Name, First Name, ed. *Larger Volume*. Publishing Place: Publishing House, Year. Pages.

e.g.   Kennedy, Liam. "Paranoid Spatiality: Postmodern Urbanism and American Cinema." In: Balshaw Maria, Liam Kennedy, eds. *Urban Space and Representation.* London: Pluto, 2000. 116-30.

 (use ed. for one Editor, eds. for multiple Editors)

For articles in journals or magazines:

Name, First Name. "Article". Name, First Name. *Magazine Title*. Magazine Number (Year): Pages.

e.g.   Foucault, Michel. "Of Other Spaces." *Diacritics* 16.1 (1986): 22-27.

For monographs:

Name, First Name. *Larger Volume*. Publishing Place: Publishing House, Year. Pages.

e.g.   Soja, Edward. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso, 1989.

For internet articles:

Name, First Name. "Article." *Main Web Site Title*. URL. Retrieved MM/DD/YYYY.

(or variations, such as organization name or alias in the first place, depending on nature of the web site)

e.g.   Edmunds, R. David. "The US-Mexican War: A Major Watershed." *PBS.* pbs.org/kera/usmexicanwar/war/major_watershed.html. Retrieved 09/01/2009.

e.g.   World Health Organization (WHO). *Active Ageing: A Policy Framework*. Geneva: WHO, 2002. who.int/ageing/publications/active/en. Retrieved 08/25/2011.

15.   Appendix III: Citation Guide APA

You can also use APA style for citations, see:

http://owl.english.purdue.edu/owl/resource/560/01

http://www2.liu.edu/cwis/cwp/library/workshop/citapa.htm

16.   Students with Disabilities

Students with documented disabilities who may need accommodations, who have any emergency medical information the instructor should know, or who need special arrangements in the event of evacuation, should make an appointment with the instructor as early as possible (use email for this class), no later than the first week of the term. In order to arrange alternative testing the student should make the request at least one week in advance of the test. Students seeking accommodations should be registered with the Office of Services for Students with disabilities.