GRST 122: UNDERSTANDING GERMAN BUSINESS CULTURE
Ramona Montjoy  MW 4:40-6:05
German Business is a global phenomenon with tremendous local significance in South Carolina, with more than 200 German companies in the state. This course introduces students to the cultural context of German business as it developed in the 20th through the 21st century and explores the differences between American and German business culture. Through film, literature, and historical texts, participants will understand and analyze the emergence of the German economy out of the rubble of World War II, Germany’s role in industrialization and globalization, and post-reunification Germany’s position as the economic powerhouse of the European Union.

GRST 222: GLOBAL CULTURES OF SURVEILLANCE: ARTS, SURVEILLANCE, AND DISRUPTIONS IN A GLOBAL CONTEXT
Sarah Koellner  TR 3:05-4:20
Surveillance in its most basic definition is often understood as ‘watching someone from above’, and has shown to be one of the most effective expressions of power in political communities since the medieval ages. Metaphors such as “Big Brother” or “Panopticism” have become cultural chiffres for twentieth century western societies. Recently, these metaphors have been rediscovered by artists all over the globe in an effort to grapple with contemporary mass surveillance. Centering around questions of individual and collective (artistic) agency, this course explores versatile surveillance cultures ranging from the 19th century up to contemporary surveillance capitalism, which Shoshana Zuboff describes as the ‘new global architecture of behavioral modification.’

GRST 271: GERMAN CINEMA IN EXILE: FILM NOIR
Nancy Nenno  MW 3:25-4:40
Film noir (or "dark cinema") conjures images of deceptive women, secretive men, criminal acts and unbounded sexuality. A quintessentially American genre, many of the classic films of the genre were created by exiles from National Socialist Germany. In film noir, these filmmakers were able to give expression to their feelings of displacement and homelessness by thematizing a dark confrontation with the past, the alienation of the American film noir is deeply indebted to the cinema of the Weimar Republic (1919-1933) and registers the individual and one’s powerlessness in the face of fate. We will explore the stylistic and historical aspects of film noir and argue the case for naming it a quintessentially exilic genre. Films will include those by Fritz Lang, Otto Preminger, Robert Siodmak, Edgar G. Ulmer, Billy Wilder and Fred Zinnemann.