



Deutsche Gesellschaft
für Amerikastudien

Liebe DGfA-Mitglieder,

anbei die neuesten Informationen für den Monat Juni 2020:

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- 1.2. Call for Special-Issue Proposals on topics in American Studies (*Amerikastudien / American Studies*)
Deadline: Sept. 15, 2020

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An interdisciplinary conference at the University of Konstanz, November 11-13, 2021
Deadline: June 30, 2020

- 3.3. Call for Papers: The Modelling of Energy Transition – Cultures | Visions | Narratives, International LMET Conference funded by the Volkswagen Foundation, 23.25.11.2020
Münster
Deadline: June 30, 2020
- 3.4. Call for Papers: Doing Southern Studies Today (Humboldt University Berlin, tentative date: 14-15 January 2021)
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- 3.7. Call for Proposals: What Happened? Continuities and Discontinuities in American Culture - The 27th Biennial NAAS Conference in Uppsala, May 20-22, 2021
Deadline: Sept. 15, 2020
- 3.8. Terminverschiebung: 9. Öffentlicher Workshop des Arbeitskreises Biographie und Geschlecht zum Thema „Auto/Biographie und Gender: Fakt, Fake, Fiktion“, Universität Bayreuth, 17.-18. Juli, 2020. VERSCHOBEN. Neuer Termin: 1.-2. Oktober 2020
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- 3.10. Call for Papers: Edited Collection on “New York City in Song”
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Mit herzlichen Grüßen aus Würzburg

Ihre
Catrin Gersdorf

1. DGfA

1.1. Call for Papers: Special Issue *Amerikastudien* / *American Studies* 2021: The Continuity of Change? New Perspectives on U.S. Reform Movements

Deadline: July 31, 2020

Charlotte Lerg & Jana Weiß (guest editors)

The recent Black Lives Matter protests in the U.S. and around world once again remind us to acknowledge and address the systemic injustice based on racism that has deep historic roots. A long tradition of protest and demands for reform loom up behind the activists of today – a legacy that endows the movement with an arsenal of references but at the same time augments the frustration at the perceived lack of real change.

Reforms perpetually seek to redefine and renegotiate citizenship, freedom, (social) justice, and equality. Throughout U.S. history, reform movements were shaped by and simultaneously further contributed to a rhetoric, culture, and ideology of “progress” and of constant improvement. They took aim at “social ills” (e. g. poverty), political structures (e. g. taxes), belief systems (moral and/or religious), ideologies (e. g. white supremacy), body regimes (e. g. health), institutions (e. g. the military), or even entire nations and/or supra-national organizations. Some movements were more encompassing, tackling a number of these areas, like for example the Civil Rights Movement, others were more selective focusing on a single issue like for example the Pure Foods Movement.

Pursuing new perspectives on this ‘continuity of change’, the special issue conceptualizes reform (movements) beyond established dichotomies of progressive vs. reactionary, liberal vs. conservative, and radical vs. moderate. Moreover, the issue aims to tie together rather established fields in the study of progressive reform movements (like gender equality, social and racial justice, or environmental protection) with strands and areas, that so far have received less attention and that are usually considered “conservative” or even “anti-progressive” (for instance, the Nixon administration, the military, or the American housewife). This also entails going beyond ‘classical’ reform periods such as the Progressive Era or the 1960s as well as highlighting the heterogeneity of U.S. reform movements, chronologically and thematically.

In doing so, the special issue addresses two questions in particular: (1) How have reformers ‘imagined’ or ‘constructed’ the social and/or racial ‘other’ and how did that impact their particular reform efforts? (2) How does intersectionality and identity construction feature in reform (movements)? We believe these questions are inextricably linked, and we look for contributions that interrogate this connection further.

We invite proposals for articles dealing with reform movements as outlined above. The proposal should include a 250-word description of the article and a one-page CV. The editors appreciate a heterogeneity of scholarly perspectives. The deadline for submission of the proposal is **July 31, 2020**. Please send your proposals to: weissjana@uni-muenster.de.

1.2. Call for Special-Issue Proposals on topics in American Studies (*Amerikastudien / American Studies*)

Deadline: Sept. 15, 2020

The editors of the journal *Amerikastudien / American Studies* invite proposals for a special issue on any topic of American Studies to be published in 2022. Proposals should elaborate on the specific design of the topic, should be inter- or transnational in scope, and should highlight the quality of the proposed contributions with regard to the overall topic. The proposals should include:

- a 500-word description of the topic, presenting method, theory, and expected content;
- a bibliography outlining the topic's current state of research
- two or three confirmed contributors with working titles and 200-word abstracts

(further contributors are to be recruited through an open call for papers to be organized by the special issue's guest editors).

Criteria for selection will be academic excellence, originality, social and/or political relevance, as well as the combination and coherence of the issue's conceptual frame and its proposed contributions. The editors appreciate a heterogeneity of scholarly perspectives.

The best proposal will be selected by the General Editors, Associate Editors, and the Editorial Board in mid-October 2020. The deadline for submission of the proposal is **September 15, 2020**.

2. Ausschreibungen

2.1. Ausschreibung wissenschaftlichen Mitarbeiterin/Mitarbeiters (100 %, EG 13 TV-L), Philosophische Fakultät der Heinrich-Heine-Universität Düsseldorf, Institut für Anglistik und Amerikanistik, Abteilung American Studies

Deadline: July 24, 2020

An der Philosophischen Fakultät der Heinrich-Heine-Universität Düsseldorf ist am Institut für Anglistik und Amerikanistik Abteilung American Studies zum nächstmöglichen Zeitpunkt eine Stelle einer/eines

wissenschaftlichen Mitarbeiterin/Mitarbeiters

(100 %, EG 13 TV-L)

zu besetzen. Die Anstellung erfolgt zunächst befristet für die Dauer von 3 Jahren mit der Option der Verlängerung.

Ihre Aufgaben:

- Forschung im Rahmen der eigenen wissenschaftlichen Qualifikation (Habilitation)
- Mitarbeit an den Forschungsaktivitäten des Lehrstuhls und Unterstützung bei der Organisation des Forschungskolloquiums, von Konferenzen, Gastvorträgen etc.
- Unterstützung bei der Erstellung von Drittmittelanträgen
- Lehre (4 SWS), Prüfungen und Studierendenberatung in den BA- und MA-Studiengängen
- Mitarbeit in der akademischen Selbstverwaltung

Unsere Anforderungen:

- Abgeschlossenes wiss. Hochschulstudium (M.A./Diplom/Magister/1. Staatsexamen) der Fachrichtung Anglistik/Amerikanistik
- Sehr gut abgeschlossene Promotion im Bereich der US-amerikanischen Literatur-/Kulturwissenschaft oder im Bereich der Digital Humanities
- Sichtbare und einschlägige Forschungsaktivitäten über die Dissertation hinaus
- Interesse an Fragestellungen an der Schnittstelle zwischen Literatur, digitalen Medien und neueren Theoriebildungen im Bereich der US-amerikanischen Literatur-/Kulturwissenschaft

Die Eingruppierung erfolgt je nach Vorliegen der persönlichen Voraussetzungen bis zur Entgeltgruppe 13 TV-L.

Die Beschäftigung ist grundsätzlich auch in Teilzeit möglich, sofern nicht im Einzelfall zwingende dienstliche Gründe entgegenstehen.

Die Heinrich-Heine-Universität Düsseldorf strebt eine Erhöhung des Frauenanteils an. Bewerbungen von Frauen werden bei gleicher Eignung, Befähigung und fachlicher Leistung daher bevorzugt berücksichtigt, sofern nicht in der Person eines Mitbewerbers liegende Gründe überwiegen. Die Bewerbung geeigneter Schwerbehinderter und gleichgestellter behinderter Menschen im Sinne des SGB IX ist erwünscht. Die Heinrich-Heine-Universität vertritt das Prinzip Exzellenz durch Vielfalt. Sie hat die „Charta der Vielfalt“ unterzeichnet und erfolgreich am Audit „Vielfalt gestalten“ des Stifterverbandes teilgenommen. Sie ist als familiengerechte Hochschule zertifiziert und hat sich zum Ziel gesetzt, die Vielfalt ihrer Mitarbeiter*innen zu fördern

Ihr Ansprechpartner bei Fragen ist Prof. Regina Schober; E-Mail: schober@uni-duesseldorf.de

Ihre Bewerbungsunterlagen (Anschreiben, Lebenslauf und eine 2-3seitige Projektbeschreibung des Habilitations- bzw. Forschungsprojekts) richten Sie bitte unter Angabe der Kennziffer 119.20-3.1 bis zum **24.07.2020** bevorzugt in elektronischer Form an

schober@uni-duesseldorf.de (Prof. Regina Schober)

oder schriftlich an:

Heinrich-Heine-Universität Düsseldorf
z.Hd. Jutta Sonnberger
Gebäude: 23.31
Etage/Raum: 01.74
Universitätsstr. 1
40225 Düsseldorf

2.2. Ausschreibung: W 3 - Professur für Amerikanistik: Literatur- und Kulturwissenschaften, Philosophische Fakultät der Rheinischen Friedrich-Wilhelms-Universität Bonn

Deadline: July 31, 2020

In der Philosophischen Fakultät der Rheinischen Friedrich-Wilhelms-Universität Bonn ist im Institut für Anglistik, Amerikanistik und Keltologie schnellstmöglich eine

W 3 - Professur für Amerikanistik: Literatur- und Kulturwissenschaften

im Rahmen des Professorinnen-Programms III des Bundesministeriums für Bildung und Forschung (BMBF) zu besetzen. Bei der ausgeschriebenen Professur handelt es sich um eine vorgezogene Wiederbesetzung.

Gesucht wird eine Persönlichkeit, die das Fach in seiner ganzen Breite vertritt und idealerweise über mindestens zwei Forschungs- und Lehrschwerpunkte verfügt, die einerseits historisch (18.-19. Jh., Moderne und Postmoderne), andererseits literatur- bzw. kulturwissenschaftlich ausdifferenziert sind. Erwartet wird die Mitarbeit an den Studiengängen des Instituts, der Fakultät und der Universität sowie die Bereitschaft zu deren Weiterentwicklung; Erfahrungen im Einwerben von Drittmitteln sind sehr willkommen. Erwünscht ist die Beteiligung an den transdisziplinären Forschungsbereichen (TRAs) der Universität und an neuen Forschungsverbundinitiativen. Erwartet wird die Mitwirkung an der akademischen Selbstverwaltung sowie die Bereitschaft, sich für die Internationalisierungsstrategie der Universität zu engagieren.

Voraussetzung für die Bewerbung ist eine fachlich einschlägige Promotion sowie die Habilitation bzw. habilitationsadäquate Leistungen.

Die Einstellungs Voraussetzungen richten sich nach § 36 Hochschulgesetz NRW.

Die Universität Bonn setzt sich für Diversität und Chancengleichheit ein. Sie ist als familiengerechte Hochschule zertifiziert und verfügt über einen Dual Career-Service. Ihr Ziel ist es, den Anteil der Wissenschaftlerinnen in Bereichen, in denen Frauen unterrepräsentiert sind, zu erhöhen und deren Karrieren besonders zu fördern. Sie fordert deshalb einschlägig qualifizierte Wissenschaftlerinnen nachdrücklich zur Bewerbung auf. Bewerbungen werden in Übereinstimmung mit dem Landesgleichstellungsgesetz behandelt. Die Bewerbung geeigneter Menschen mit nachgewiesener Schwerbehinderung und diesen gleichgestellten Personen ist besonders willkommen.

Bitte senden Sie Ihre Unterlagen (Lebenslauf, Schriftenverzeichnis, Verzeichnis der Lehrveranstaltungen, falls vorliegend Lehrveranstaltungsevaluationen, Zeugnis- und Urkundenkopien) sowie fünf einschlägige Schriften in digitaler Form, in der Regel die Promotionsschrift, die Habilitationsschrift und weitere relevante Publikationen, bis zum **31. Juli 2020** in elektronischer Form (PDF-Datei mit max. 15 MB an philfak.berufungen@uni-bonn.de) an den Dekan der Philosophischen Fakultät der Universität Bonn (Am Hof 1, D-53113 Bonn).

2.3. Call for Applications: EAAS Postgraduate Travel Grants

Deadline: August 1, 2020

Postgraduate students in the Humanities and Social Sciences who are registered for a higher research degree at any European university, and are members of an American Studies association belonging to EAAS may apply. Two kinds of grants are available: the Transatlantic Grant and the Intra-European Grant. The maximum single award granted may amount to EUR 2,000.

The Transatlantic Grant will permit the holder to conduct research which illuminates a particular area of American Studies in a designated university, independent research organization or archive in the United States.

The term of the grant will be between three weeks (minimum) and eight weeks (maximum). Successful applicants will receive a grant intended to cover round trip travel and some of the living expenses. Only students registered for a Ph.D. are eligible to apply for the Transatlantic Grants.

The Intra-European Grant will allow the recipient to conduct research for a period of up to four weeks in an American Studies Center or university library or archive in Europe. Graduate students who are registered either for a Ph. D. or a Master's degree by research are eligible to apply for Intra-European Grants.

Applications must be made on the official form and should include written confirmation from the host institution that the researcher will have access to the necessary resource materials, and a letter from the student's academic supervisor. Applicants will be required to supply a detailed estimate of the cost of their visit, including the cost of travel, subsistence, and incidentals. They should also state the minimum amount of money needed to make the trip

possible. Applicants are encouraged to seek supporting or matching funding wherever possible.

Grant recipients will be responsible for making their own arrangements for travel and accommodation. Travel must be completed within twelve months of the grantee being notified of the award.

Grantees are required to submit a report to the EAAS within thirty days of returning from their research visit. Obviously the report should include the grantees' institution and destination. For technical reasons please limit the file to 1024 Ko.

The application deadline (receipt of the application) for the current round is Saturday, **1 August 2020**. You may download the Application Form as a PDF file: <https://www.eaas.eu/eaas-grants/travel-grants>

Please send the completed Travel Grant Application Form including:

an estimated budget,

a recommendation letter from academic supervisor,

a letter of confirmation from the host institution

to Dr. Zuzanna Ładyga-Michalskaat, Vice-President of the EAAS, by e-mail attachment to vice-president@eaas.eu

2.4. EAAS Rob Kroes Publication Award Call for Manuscript Submissions

Deadline: Sept. 30, 2020

The European Association for American Studies (EAAS) invites submissions for its biennial Rob Kroes Publication Award for an unpublished book-length manuscript.

The award is named for Rob Kroes, who served as Treasurer (1976–1988) and President (1992–1996) of EAAS. For many years, Rob Kroes also edited the series European Contributions to American Studies, where the EAAS Biennial Conference volumes appeared from 1980 to 2006.

EAAS is now launching with Brill a new series with the title “European Perspectives on the United States: The European Association for American Studies Series” where the winning manuscript will appear: <https://brill.com/page/eaas>

The competition for the Rob Kroes Publication Award is open to all national and jointnational American Studies organizations in EAAS (see <http://www.eaas.eu/abouteaas/constituent-members>).

EAAS defines “American Studies” broadly. To be eligible, a manuscript should be in the fields of literary, cultural, political, historical or interdisciplinary studies. Emphasis placed on other

disciplines and the arts within the context of American studies are also welcome. All entries should be concerned with phenomena or events that focus on what is now the United States of America. We welcome comparative and international studies that fall within these guidelines.

To be considered, manuscripts should be around 80,000-90,000 words long (double spaced; Font: Times New Roman; Font size: 12) in total with introduction and bibliography included. Style to be used: MLA for submissions in literature and culture, Chicago for submissions in history and political science.

Authors of eligible manuscripts are invited to nominate their work. We urge scholars who know of eligible manuscripts written by others to inform those authors of the opportunity. The award is open to authors of English-language manuscripts only. Entrants are requested to write a 1-2 page précis or abstract explaining why the manuscript is a significant and original contribution to American Studies.

The winning work will be awarded a €500 EAAS Prize and will be published at no cost to the author by Brill. Diagrams, illustrations, tables, photographs (in black and white or colour) may be included at no extra cost.

Brill agrees to pay a royalty of 4% on the net sales receipts of the first and all subsequent printings/reproduction in digital, electronic or optical format of a volume to the monograph author(s).

The author will be expected to clear any copyright issues. Any other guidelines will be provided by the Series Editor.

Please note that on submission all manuscripts will be checked for their academic integrity before review.

Submission instructions: Please submit a pdf-version of your manuscript, with the précis, to: EAAS Book Series Editor, Marek Paryż at m.a.paryz@uw.edu.pl

Deadline of Submission: **Sept. 30th, 2020.**

3. Veranstaltungen und Call for Papers

3.1. Announcement: Lecture Series, Universität Bonn, North American Studies Program – Current Issues in North American Studies and Cultural Studies "The White House Embattled? The U.S. Election 2020"

Date: April 28-July 7, 2020

Lecture Series in cooperation with the Bundeszentrale für politische Bildung (bpb) and AmerikaHaus e.V. NRW - Summer Semester 2020

Due to the Coronavirus pandemic, there will be no live events; all lectures will be streamed instead. In order to register for one of the online events, please send an email to lecturesbonn@gmail.com (registration open until day before each lecture, 3:00 pm). You will then receive an invitation to a Zoom meeting.

Follow the link for further information and the full program: <https://www.nas.uni-bonn.de/Events>

3.2. Call for Papers: Rethinking Relations - Michel Serres and the Environmental Humanities An interdisciplinary conference at the University of Konstanz, November 11-13, 2021

Deadline: June 30, 2020

Organizers:

Moritz Ingwersen, American Studies (moritz.ingwersen@uni-konstanz.de)

Beate Ochsner, Media Studies (beate.ochsner@uni-konstanz.de)

“So forget the word environment, commonly used in this context.”

--Serres, *The Natural Contract*--

Few contemporary thinkers have explored the passages between the sciences and the humanities as poetically and vigorously as Michel Serres. Spanning from 1968 to 2019, his work presents an evocative cartography of the interstitial spaces that connect mathematics, philosophy, physics, myth, history, religion, literature, technology, media, ecology, and art. The baseline of his thinking is an appreciation of complexity, of the ways in which contingency generates newness and form emerges as a function of unforeseen translations, ruptures, and linkages. With a penchant for the poetic processes of the natural world, he derives epistemological insight from the dynamics of oceans, mountains, clouds, storms, whirlpools, and tectonic plates—objects that are “multiple in space and mobile in time, unstable and fluctuating” (*Genesis*). Bridging the two cultures for him entails a ceaseless journey from “us to the world” (*Hermes V*), from the human to an environment that is never reified as an ontological outside. He recognizes that the production of knowledge is “always linked to an observer submerged in a system or in its proximity,” an observer who “is structured exactly like what he observes” (*Hermes*). Perceiving the communication flows among human and nonhumans as reciprocal and turbulent, his work describes how “[l]iving things and inert things bounce off each other unceasingly; [how] there would be no world without this interlinking web of relations, a billion times interwoven” (*Angels*). Thus understanding the world as “a confluence not a system, a mobile confluence of fluxes” (*Conversations*), Michel Serres leaves a legacy that marks him as trailblazer of the environmental humanities.

Serres speaks of his own work as the composition of an “assembly of relations” (*Conversations*). The modalities of connection in his work are rarely unilateral or linear; rather, they subscribe to the logic of spatial as much as temporal bifurcations, percolations, and morphisms. Recognizing relationality as a key concept of the environmental humanities, how

may his writings be put in dialogue with contemporary ecological theory and science studies? What types of exchanges could be envisioned with relational onto-epistemologies and frameworks of more-than-human entanglements? How does his work lend itself to a consideration of art as a source of ecological insight? What are the rapports between his ecopoetics and the role of environments in the literary tradition from naturalism to climate fiction?

With the aim of facilitating interdisciplinary exchanges, this conference invites scholars to “think with Serres” and mobilize his work in relation to contemporary formations in the environmental humanities. We envision contributions that explicitly attend to the ecological paradigms that inform both his polyphonic prose and hybrid subject matter, tracing his “philosophy of prepositions” (*Conversations*) in the prominence of material communication channels and the multiplication of relational operators like Hermes, parasite, or the instructed third. Whether with respect to his promotion of a “global model of fluid mechanics [that] makes us recognise how nature functions, and how we ourselves function as nature in nature” (*Birth of Physics*) or his proposal of a natural contract that dislocates anthropocentric distributions of agency and envisions Earth as a political actor, we encourage engagements that follow his circuitous pathways between the local and the global, “nature” and “culture,” archipelagos of order and oceanic noise.

Confirmed Keynote Speakers:

William Paulson (University of Michigan)

Jeffrey J. Cohen (Arizona State University)

Julian Yates (Monash University)

Laura Dassow Walls (University of Notre Dame)

Stephanie Posthumus (McGill University)

Jussi Parikka (University of Southampton)

Paul Carter (RMIT, Melbourne)

Petra Gehring (TU Darmstadt)

We invite proposals for presentations that examine the productivity of Michel Serres’s work for the environmental humanities, drawing on fields and topics that may include but are not limited to:

- environmental literature and art as epistemological media
- environmental media and media ecology
- infrastructural media and environments
- materialist ecocriticism and ecopoetics

- elemental thinking and ecocriticism
- relationality and media technologies of relations in ecological theory
- revisions of time and space in the Anthropocene
- environmental dynamics in literature, art, and music
- metaphors and articulations of meteorology and fluidity
- politics and ethics of relationality and the nonhuman
- ecologies of knowledge
- histories of science, “nature,” and ecology
- quasi-objects and quasi-subjects
- deconstructions of “nature,” “environment,” “culture,” “science,” “the human”

Please direct proposal of 300 words and a brief biographical note (100 words) to

moritz.ingwersen@uni-konstanz.de. Submission deadline: **June 30, 2020**.

Please note that the conference is contingent on a successful funding application, which will be submitted together with the final list of speakers in July 2020.

3.3. Call for Papers: The Modelling of Energy Transition – Cultures | Visions | Narratives, International LMET Conference funded by the Volkswagen Foundation, 23.25.11.2020 Münster

Deadline: June 30, 2020

A SOCIAL MISSION

Energy transition is a social mission striving to correct a social failure: the effects of climate change. It operates within a zone of conflicts, of political uncertainty and ecological awareness, yet is eager to establish a zone of consent. Fifty years from its initial set-up by the Club of Rome, this wake-up call revealing the entanglement of economics, old and new technology and the environment has turned into a global movement. Stake-holders and public discourse, mainstream culture, grassroot movements and the academia have come, it seems, to an agreement on the subject matter: Energy transition must not fail. And yet the ways in which this strange alliance would achieve their common goal are still highly contentious.

This intersectional conference will offer a deep probe of the variety of technical and social layers pertinent to energy transition and technology assessment alike. It will investigate their modelling of narratives, transmedial representations, distribution concepts and communicative strategies. To reach this aim, the conference will bring together experts from a multitude of disciplines who are engaged with or can contribute to facing the intriguing challenges of energy

transition in technology and economics, sociology and politics, but also from the point of view of cultural and literary studies, theory of science, and philosophy. In doing so, the conference will offer its participants an opportunity to lay aside, for once, professional or disciplinary restrictions and exchange their views in a cross-over context that, ideally, creates a new collaboration profile for the sciences and the humanities.

KEYNOTE:

Professor Baas van Fraassen, Princeton University Emeritus

POSSIBLE SECTIONS

Sections and panels serve as suggestions for possible topics.

I. TECHNOLOGIES: Disruptive Technologies // panel proposals: scaling, regulation & control, critical infrastructures, safety & security, energy systems design, biofuels, sector integration

II. MODELS: Model Theory, Model Criticism, Model Communication // panel proposals: models & simulations; modelling agencies, models & media, models & literary forms, models & modality

III. RISKS: Environment, Economy, Law, Finance // panel proposals: consumer, prosumer, flexumer; storage & usage; fusion & confusion (energy mix)

IV. PROJECTIONS: Administration & Technology Assessment // panel proposals: energy politics; energy markets design; generation, transmission, conversion; sector integration & mobility

V. REPRESENTATIONS: Imaging, Rhetorics, Visions // panel proposals: sign systems; augmented reality; simulation; gaming & serious games; emergence and immersion

VI. PLOTS: Myths, Emplotments, Genres // panel proposals: topoi & archetypes; transparency & opacity; smartness; autarky; control; cellularity vs centralisation; popular science; tragedy/comedy/idyll

VII. FUTURES: Utopian & Dystopian Settings, Esotericism & Alternative Science // panel proposals: unity & totality; essence; authenticity & immediacy; naturromantik & kulturkritik

VIII. INTERPRETATION: Psychology, Sociology, Art // panel proposals: hermeneutics;

ecocriticism; deconstruction; gender

IX. COMMUNICATION: Education, Pedagogy, Didactics // panel proposals: eco politics; marketing; presentation techniques; textbook; gamification

X. CONSULTING: Collaboration, Distribution, Support // panel proposals: Club of Rome; Digital Humanities projects; knowledge transfer; systems analysis

PAPER OR PANEL PROPOSAL, PROPOSAL FOR ROUND TABLE DISCUSSIONS

The conference schedule will provide an opportunity for the respective sections to interact in intersectional round table and panel discussions. Please specify if you would like to provide a section or a panel proposal or/and a panel contribution. Please send your abstract(s) of 500 words by **30/06/2020** to: erdbeer@uni-muenster.de

Follow the link to find the full Call for papers: https://dgfa.de/wp-content/uploads/LMET-CfP_ConferenceEnergyTransition.pdf

3.4. Call for Papers: Doing Southern Studies Today (Humboldt University Berlin, tentative date: 14-15 January 2021)

Deadline: August 1, 2020

In the field of Southern Studies, the first twenty years of the 21st century were defined by attempts to formulate and visualize the future of Southern Studies. The “future,” most publications propose, lies beyond traditional narratives of Southern exceptionalism and sectionalism that promote a specific “sense of place” that cannot be found outside the South. A more dynamic and global understanding of the South needs to be implemented if Southern Studies wants to contribute to a critical engagement with current and past cultural and social developments, in and outside the U.S. Despite the expansion of the scope of Southern Studies though, the ‘old’ questions remain: What and where is “the South”? What is “southern”? While “sense-of-place”-regionalism, a rather essentialist and nativist approach to being “southern,” is outdated, the concern with the “place of ‘place’” in Southern Studies remains. This conference aims to bring together scholars who want to share their work on “the South” and “doing Southern Studies” in an uncommon place: Berlin – a place outside “the South.” We don’t expect definite answers to the ‘old’ questions (although we welcome them). We rather want to explore the trajectories of Southern Studies in and outside the U.S. We owe our title to Scott Romine and Jennifer Rae Greeson who claim that “[d]oing Southern Studies is unmasking and refusing the binary thinking – ‘North’/‘South,’ nation/South, First World/Third World, self/other,” it is “thinking geographically, thinking historically, thinking relationally, thinking about power, thinking about justice, thinking back” (2016: 4). We take their definitions as this conference’s objective and seek an exchange of these thoughts.

We are particularly interested in papers that tackle the South as a “multiplicity of communities” (Gray 2002: xxiii), factoring in race, gender, sexuality and ethnicity; the role (or rather the

problematic exclusivity) of whiteness in Southern Studies; imaginations of “the South” in popular media; the Global South and the possible transnational routes of Southern Studies. Confirmed keynote speakers: Riché Richardson (Cornell University) and Martyn Richard Bone (University of Copenhagen).

Please send abstracts of no more than 300 words and a short biographical info to conference organizers Evangelia Kindinger (Humboldt University Berlin) and Greta Kaisen (Humboldt University Berlin) at doingsouthernstudies@gmail.com. The deadline for paper proposals is **1 August 2020**. Please note that the date of the conference is subject to change, considering the current state of pandemic and its developments.

3.5. Call for Contributions: Special Issue of Studies in American Naturalism on “Intimate Knowledge in American Realism and Naturalism”

Deadline: August 16, 2020

While many recent investigations into the late nineteenth century have focused on large-scale changes such as the growth of mass media and the consolidation of American national identity, this special issue of Studies in American Naturalism will investigate the negotiation of the ‘small,’ intimate concerns of life in literature. Realist fiction and its increased focus on the individual and ever more sophisticated techniques of exploring developments of thought and norms of experience not only reflect the growing interest in such ‘small matters,’ highlighting what contemporaries’ self-conception as ‘modern’ meant on the levels of emotion and consciousness, but also allow for new ways of engaging with intimacy and knowledge. At the same time, Naturalism’s fascination with the lower classes and issues such as prostitution, which American literature had previously shied away from, provided contemporaries with insights pertaining to sexuality, the body, and secrecy (even though Naturalist characters themselves are notoriously incapable of cognitively understanding their predicament). As such, we understand intimacy as including, yet going far beyond the concerns of sex and sexuality (cf. *Intimate Matters*). Intimate matters are also childbirth and grief, friendship and longing, love and relationships, introspection and domesticity, addiction and illness. In all these, intimate knowledge in fiction is thus always oscillating between disclosure and secrecy – a contrast ripe for exploration via literary means.

As John Gibson highlights, “Literature does not treat the world as an object of knowledge but as a subject of human concern,” and therefore offers “a dramatic investigation” (483). Such a mode of knowledge production, we argue, is especially valuable for those aspects of life closed off to other (particularly: scientific) modes of inquiry. The “experiential familiarity” (Felski) enabled by fiction offers unique access to intimate matters, which encompass “what is closely held and personal and [...] what is deeply shared with others” (Yousef).

This special issue is part of the recent trend to explore extrascientific modes of knowledge production. It is also indebted to a number of studies, especially in affect and queer studies, which have explored intimacy’s ties to sexuality, capitalism (cf. Illouz), and politics (cf. Berlant). The contributions in this special issue want to link these two concerns to understand how

intimacy is not only lived and experienced, but shared and mediated, in short: How it can be (made) known. The contributions further seek to historicize intimate knowledge. Given Realism's and Naturalism's programmatic investment in knowledge (and especially, epistemological uncertainty) and the era's increased focus on individualism and interiority, we propose that literary texts from this period are uniquely suited for these endeavors.

Contributions might address the following questions:

- What are examples of the breakdown of distance between text and reader, when matters are brought "unnervingly close" (Felski)? What are the aesthetic as well as ethical implications of such a discomfort?
- How do Realist and Naturalist texts position themselves vis-à-vis public discourses which rely increasingly on the exploitation (e.g. rise in autobiographical writing; articles on scandals such as Tilton-Beecher-Affair) and investigation of intimacy (e.g. psychology; sexology; photojournalistic investigations of private spaces)?
- How are late nineteenth-century approaches to intimacy (e.g. Wharton's anthropological gaze) building on or producing different forms of literary knowledge than, e.g., sentimentalism's focus on sympathy or pre-war concerns of affiliation (cf. Coviello)?
- Which modes of communication (on the level of plot as well as narrative discourse) lend themselves to engaging with intimate knowledge (e.g. gossip, narration in free indirect discourse, dreams, dialogue, letters and diary entries)?
- In what ways does Naturalism mobilize the representation of 'real' intimate matters to attack Victorian morality as 'unreal'?
- How did Naturalist writers deploy issues of intimacy in their quest for authenticity and their desire to carve out a new public image of 'the author' as bohemian iconoclast?
- How is intimacy bound up with cultural identity and social hierarchies? Whose intimacy is (not) depicted and to what ideological ends?
- How is the treatment of intimacy in literature in the late nineteenth century shaped by the "slippage" between Realism and Naturalism, that is, "the presence of realist aesthetics in naturalist fiction and the presence of naturalist aesthetics in realist fiction" (Duneer)?
- To what extent is knowledge produced in Realist and Naturalist writing, which famously embraced a strong truth claim by promising 'the truthful treatment of material' (W. D. Howells), a mirage, because writers were predominantly middle-class in social position and habitus, and thus had very little access to the lower classes, the demi-monde, etc.?
- In contrast, how does a focus on authors beyond the 'WASP canon' (e.g. Charles Chestnutt, Sui Sin Far, Zitkála-Šá, Maria Cristina Mena) also broaden or change our understanding of intimate knowledge? For that matter, which insights can be gained from transnational comparisons of intimate literary knowledge?

We invite contributions that employ a variety of approaches, be they close readings of specific moments of intimacy in literary texts, comparative analyses of the topos in different works and contexts, phenomenological inquiries, theoretical explorations of the epistemological status of intimacy and the specific qualities of literary knowledge in this context, or historical studies of reading Realist and Naturalist works as an intimate experience for contemporary audiences (and the discursive inhibitions against it).

Please send abstracts of approximately 500 words and a brief bio note to the guest editors of the special issue, Katrin Horn (Katrin.Horn@uni-bayreuth.de) and Katharina Motyl (kmotyl@mail.uni-mannheim.de) by **August 16, 2020**. Authors will be notified about editorial decisions by late August. Full essays of no more than 8.000 words (including works cited) will be due by February 28, 2021 and undergo double-blind peer review.

3.6. Call for Papers: The Medial Afterlives of H.P. Lovecraft: Comic, Film, Podcast, TV, Video Game

Deadline: August 31, 2020

Ed. Max José Dreysse Passos de Cavalho & Tim Lanzendörfer

We are seeking essays dealing with medial adaptations of the work of H.P. Lovecraft. Amidst the recent Lovecraft renaissance, the adaptation of Lovecraft's stories, but also of "Lovecraftian" themes and motifs, into various kinds of audiovisual narratives has proliferated and become vastly successful in a number of guises. Critical discussions of this phenomenon, however, have often been restricted to the identification of Lovecraft's themes, adaptation's fidelity to Lovecraft's texts, and the influence of Lovecraft on contemporary horror and weird fiction more generally. The proposed collection will expand the discussion of Lovecraft adaptation by interrelating strongly on the concrete formal and medial choices of adaptations with the specific demands (if there are any) of Lovecraft(ian) fiction. Departing from a theoretical discussion that has seen Lovecraft as either congenial to adaptation or entirely resistant to it, it aims to understand Lovecraftian adaptation as a means of negotiating different ways of representing the unrepresentable, and to question the notion of the unrepresentable itself. Lovecraftian adaptation goes beyond its own relation to Lovecraft's fiction, and helps us understand the respective affordances of written fiction versus audio visual media, permitting us not just to see the peculiarities of Lovecraft better, but also to ask fundamental media-theoretical questions.

We are looking for essays that address the question of Lovecraft adaptation in visual, aural, and mixed media: professional and amateur films, TV series, podcasts, (video) games, comics, and other media. Media of interest may be "direct" adaptations of Lovecraft's source material or those called "Lovecraftian," and we encourage discussion of this latter term especially with regards to the question of what, if anything, gets "adapted" in so encompassing a term. Among the texts we are interested in are, for instance, the films produced by the H.P. Lovecraft Historical Society, the German *Die Farbe*, or *The Color Out of Space* (2020), but also older adaptations; radio plays and podcasts such as British Radio 4's *The Whisperer in Darkness*

(2019-2020), but also things like *Tanis* (2015-) or *The White Vault* (2017-); video games such as the *Dead Space Series* (2008-2013), *Alan Wake* (2010), *Bloodborne* (2015), *At the Mountains of Madness* (2016, still in early access), *The Call of Cthulhu* (2018), or *Moons of Madness* (2019), as well as older games such as *Alone in the Dark* (1992); the large number of Lovecraft and Lovecraftian comics, such as Alan Moore's *Providence* series or Joe Hill and Gabriel Rodriguez's *Locke & Key* (2008-2013). All of these are very much *inter alia*; we are looking for a wide variety of source texts.

Among the topics we are interested in are media-philosophical discussions of the problem of Lovecraft(ian) adaptation; interpretative readings of Lovecraft(ian) fiction; the affordances of medial forms (including their capacity to be both expansive and limited in their relationship to Lovecraft); the relationship between Lovecraft's medial afterlives and the market; the question of Lovecraft and contemporary philosophy as reflected in the media texts; what Lovecraft adaptation can tell us about adaptation more generally; what is named by "Lovecraftian" in these texts; and a variety of other topics that address the complex of questions sketched above, ideally interrelating several of these issues. Especially when you aim to propose a "Lovecraftian" text, we would appreciate a rationale for this determination.

We are looking for 300-500 word abstracts and a short biography, to be submitted by **August 31, 2020**, to lanzendo@uni-mainz.de and maxdreys@uni-mainz.de. We will collect the most promising abstracts into a coherent volume addressing the problems laid out above, and will propose the collection to Palgrave Macmillan's series *Palgrave Studies in Adaptation and Visual Culture*, who have already expressed an interest in the project. Finished essays of about 7000 words are expected around June 2021; details to be cleared later.

3.7. Call for Proposals: What Happened? Continuities and Discontinuities in American Culture - The 27th Biennial NAAS Conference in Uppsala, May 20-22, 2021

Deadline: Sept. 15, 2020

While it appears to be perennially tempting to see one's own time as exceptional and unprecedented, it is nevertheless safe to say that our present time is perceived by many as

characterized by crises of different kinds (democratic, humanitarian, environmental, economic, medical) to an unusually high degree. As a result, the stakes are high when it comes to identifying causes and cures and the political, media and academic communities are all concerned in their different ways with constructing narratives that make sense of what is happening: Backlash, renewal, apocalypse? Whatever their political, ideological or theoretical underpinnings or agendas, all mobilize tropes of either continuity – understood for instance as progress, degeneration or intensification – or discontinuity – understood for instance as a break with previous values, a dramatic shifting or an unprecedented development, or of both at the same time.

In a specifically North American context these narratives draw on a long tradition of speaking of the nation as renewing itself, as becoming again what it was (meant to be). In our academic contexts, a number of "turns," often framed as oriented away from traditional human-centered

or rationalist concerns, can be understood as a response to a sense of crisis and raise new questions for the field of American studies. A focus on continuities and/or discontinuities provide opportunities for discussing both the specificities of American developments and their place in larger cultural, historical, and political contexts.

The 27th biennial NAAS conference welcomes panel and paper proposals that engage with continuities or discontinuities in American social, political, historical or cultural life or within the field of American studies. We seek contributions in a wide array of disciplines, including, but not limited to history, politics, literature, film and media studies, sociology, art history, visual studies, gender studies, critical race and ethnicity studies, the environmental humanities etc. We also welcome papers on any topic related to American studies.

The conference will take place at Uppsala University, Sweden's first university, located some 70 kms north of Stockholm, easily accessible by train or by flight to Stockholm-Arlanda airport. The conference is open to scholars and students from all countries, but we offer lower registration fees to members of NAAS (Nordic Association for American Studies), EAAS (European Association for American Studies), and ASA (American Studies Association in the U.S.)

Confirmed keynote speakers

Erika Lee, Rudolph J. Vecoli Chair in Immigration History and Director of the Immigration History, Research Center at the University of Minnesota (<https://cla.umn.edu/about/directory/profile/erikalee>)

Imre Szeman, University Research Chair and Professor of Communication Arts at the University of Waterloo (<http://imreszeman.ca/>)

Submitting a proposal

In order to submit a paper proposal, please provide us with title, abstract (200-300 words) a brief bio and contact information.

In order to submit a panel proposal, in addition to the information listed above for each individual presentation, please provide us with a title for the panel, the name, email address and brief bio of the panel convener, and a description of the topic (200-500 words).

Submissions should be sent to: naasinfo2021@gmail.com

Deadline for proposals: **September 15, 2020.**

Notifications of acceptance will be sent out by November 15, 2020.

Conference website: <https://naas2021.com>

3.8. Terminverschiebung: 9. Öffentlicher Workshop des Arbeitskreises Biographie und Geschlecht zum Thema „Auto/Biographie und Gender: Fakt, Fake, Fiktion“, Universität Bayreuth, 17.-18. Juli, 2020. VERSCHOBEN. Neuer Termin: 1.-2. Oktober 2020

Date: Oct. 1-2, 2020

Der neunte Workshop des Arbeitskreises *Biographie und Geschlecht* fördert den interdisziplinären Austausch von Nachwuchswissenschaftler*innen und beschäftigt sich in diesem Jahr mit Projekten zum Thema *Auto/Biographie und Gender: Fakt, Fake, Fiktion*. Die Teilnehmenden erörtern verschiedene Teilaspekte des Forschungskomplexes mit Fokus auf Geschlecht und methodische sowie ästhetische Fragestellungen.

Der Workshop geht dabei davon aus, dass das Spannungsverhältnis von Fiktion und Fake, Fälschung und Fakt sowohl in der biographischen Forschung als auch für die Auseinandersetzung mit autobiographischem Schreiben von zentraler Bedeutung ist. Der Literaturwissenschaftler Philip Lejeune beispielsweise definiert 1975 den „autobiographischen Pakt“ zwischen Autor*in und Leser*innen als die Übereinkunft, dass in einer Autobiographie (ausschließlich) über wahre Begebenheiten aus dem Autor*innen-Leben erzählt wird. Wenig später revidiert er dies angesichts der unvermeidlichen fiktionalen Anteile jeder Form literarischen Schreibens: „In spite of the fact that autobiography is impossible, this in no way prevents it from existing“ („The Autobiographical Pact [bis]“). Ähnlich konstatiert Dee Garrison für das biographische Forschen und Schreiben die Unumgänglichkeit, auf „techniques of the novelist“ (und damit narrative/fiktionale Anteile) zurückzugreifen („Two Roads Taken“ in: *The Challenge of Feminist Biography*).

Der Workshop möchte deswegen Raum dafür geben, das Verhältnis von Authentizität und historischer Wahrheit in unterschiedlichen Forschungsprojekten zu beleuchten: Wie verhält es sich mit der Verwendung von autobiographischem Schreiben als historischer Quelle und der Verwendung historischer Quellen für die Analyse literarischen Schreibens? Welchen Zugang fordern autobiographische Fiktion und *fake memoirs*? Wie schreibt man die Biographie von Fälscher*innen? Kann Fiktion als historische Quelle für biographische Forschung dienen? Gibt es eine Geschichte des gefälschten Archivmaterials? Wie gestaltet sich das Verhältnis von Geschlecht zu Authentizität/Wahrheit und Fiktion/Täuschung? Gehen Frauen und Männer in historischer Perspektive auf unterschiedliche Weise mit Fälschung und Fälschungsvorwürfen in *life writing* um? Wie nähert man sich sozio-historisch und kulturell kontextspezifischen Vorstellungen von Fakt und Fiktion an? Welche (authentifizierende) Bedeutung haben Para- und Metatexte?

Der zweitägige Workshop beginnt mit einem Vortrag von Prof. Dr. Antje Kley (FAU Erlangen-Nürnberg), an den sich eine gemeinsame Lektüre- und Diskussionseinheit anschließt. Am zweiten Tag werden Projekte vorgestellt und in der Runde aller interessierten Teilnehmenden aus verschiedenen Disziplinen (z.B. Kulturwissenschaft, Literaturwissenschaft, Musikwissenschaft, Geschichtswissenschaft, Soziologie) diskutiert.

Anmeldungen zur Teilnahme ohne Vortrag sind bis 1.9.2020 möglich (vorbehaltlich der räumlichen Möglichkeiten unter Einhaltung der dann gültigen Abstands- und Hygieneregeln).

3.9. Call for Papers: COPAS Thematic Issue 21.2 – Embracing the Loss of Nature: Searching for Responsibility in an Age of Crisis

Deadline: Oct. 15, 2020

Please find the current CfP for the next thematic issue of Current Objectives in Postgraduate American Studies (COPAS) on our website: <https://copas.uni-regensburg.de/pages/view/cfp>

With our guest editors Jaime Hyatt and Florian Wagner, we are looking for contributions on the topic of "Embracing the Loss of Nature: Searching for Responsibility in an Age of Crisis." As always, we are dedicated to publishing the work of early career researchers in American Studies in Germany and beyond and we are looking very much forward to your contributions to this forthcoming thematic issue.

We welcome scholarly articles as well as creative work. The deadline for all submissions is **October 15, 2020**. Please upload your work to <https://copas.uni-regensburg.de>. Articles should be about 5,000 to 8,000 words in length and will be peer-reviewed. We kindly ask artists to include a brief statement (1,000-1,500 words) with their creative work. Open access publication is scheduled for April 2021. Please see the COPAS website for editorial policies and submission guidelines.

COPAS guest editors Jaime Hyatt and Florian Wagner and the COPAS editorial team

We look forward to your submission!

3.10. Call for Papers: Edited Collection on “New York City in Song”

Deadline: Oct. 31, 2020

New York City has one of the richest musical histories in all of the US, and has been the subject of an astonishing number of songs – something that has so far not been comprehensively addressed in academic works.

Thus, the proposed volume under the working title “New York City in Song” wants to analyze songs written about New York City, and engage with the depiction of the city within them, but also use it as a way to deal with several musical genres that the city has been home to, and was instrumental in developing. These include the vaudeville and musical theater scene on Broadway and beyond, but also hip hop, disco, punk, folk, jazz, swing, rock or pop music. It will therefore contribute to both the fields of urban studies and popular music studies, which have become well-developed areas of study over the recent years, but are still lacking specialized literature – especially such that considers their intersections.

We are seeking contributions from those with a cultural studies, media studies, music geography, cultural history or musicology background, making possible a far-ranging treatment of the interconnection of the city space and its musical history. We are looking for authors with an accessible writing style, while still having rigorous research standards. Our final line-up should reflect the varied musical history of New York, placing particular emphasis on marginalized histories.

Each chapter should focus on one song (potentially two if by the same artist or composer or if you can make a convincing argument for thematic or historic connection, such as cover versions) or a whole album (if possible to discuss it properly in one chapter), either from the following list or one of your choosing that you think reflects a specific imagery/myth of the city or a key element of New York's music scene. It should put the musical pieces into its historical context at the time of writing, its relevance for the musical genre it belongs to, how it and its artist is connected to New York City, and what image of the city it depicts.

Intellect has expressed interest in the project and we (Dr. Veronika Keller, Dr. Sabrina Mittermeier and Maciej Smółka) expect to be contracted based on a convincing final table of contents. Please send us an abstract of 300 words plus a 150 word author bio by **October 31, 2020** to newyorkinsong@gmail.com. Full first drafts of chapters of 3,000-5,000 words will be due by March 31, 2021, aiming for a publication of the book some time in 2022.

Find the full Call for Papers here: <https://dgfa.de/wp-content/uploads/Call-for-Papers-for-an-Edited-Collection-on-%E2%80%9CNew-York-City-in-Song%E2%80%9D.pdf>

3.11. Call for Papers – Reviewers for new academic journal *AmLit* – *American Literatures*

For a new journal dedicated to the study of American Literatures – *AmLit* – based at the University of Graz (<https://amlit.eu/>), with members on the General Board from universities all over Europe, we are looking for qualified scholars in American Studies interested in becoming reviewers for academic articles. If you are interested, you would be added to our pool of reviewers and be informed on a regular basis about essays in the blind reviewing process. The journal appears twice a year (March and October). Once in the reviewers' board, you could, of course, still decline if your workload does not allow for reviewing or if the essay suggested to you does not fit into your research area.

AmLit is designed as a new academic venue for experienced as well as young and upcoming scholars to publish collections of cutting-edge articles on recent developments in American literature. We believe that literature from North, Central, and South America has been at the forefront of registering, tracing, and narrativizing complex cultural developments such as digitization, migration, globalization, trans- and interculturality as well as visuality and intermediality, imbuing them with recognizable aesthetic patterns of representation. We are eager to provide a publication forum for scholarly essays from the fields of U.S. American, Canadian, and Latin American literary studies that deal with fictional, non-fictional, and graphic texts as well as book reviews.

The methodological orientation of the journal encompasses all major branches of literary studies (African American & Ethnic Studies, Gender, Feminist & Queer Theory, Marxist Theory, New Historicism, Postcolonialism, Socio-Linguistics, Structuralism and Poststructuralism, Visuality, etc.). The target group for this publication is the academic community, with scholars from all European countries, but potentially also from the USA, Canada, Africa, Asia, Australia, and Central and South America.

Please send your consent to become a reviewer for *AmLit* together with a short bio sketch, your affiliation and your expertise within the field of American Studies (naming up to four key areas of your research) to amlit-journal@uni-graz.at.

Contact: Prof. Dr. Stefan L. Brandt

3.12. Call for Contributions: The United States in Times of Corona (*The HCA Graduate Blog*)

The Heidelberg Center for American Studies Graduate Blog is currently welcoming contributions on all topics related to the coronavirus pandemic and American Studies. These may include, but are not limited to, the following aspects:

The United States in Times of Corona

On a micro level, the coronavirus pandemic has influenced the lives of millions of Americans. Unemployment, shortage of food and water supplies, limited individual freedom, or insecurity about the situation and how to deal with it are just some of the consequences Americans are dealing with on a day-to-day basis. Contributions might discuss questions such as:

- How is the coronavirus crisis discussed in public discourse?
- Which role do the new regular White House Press briefings play, and which impact do they have on individual citizens?
- How does this crisis relate to previous crises, such as the Spanish flu?
- How has art responded to the crisis (music, TV, literature)?
- Which role does religion play in dealing with and reacting to the crisis?

Transatlantic Relations in Times of Corona

On a macro level, transatlantic relations have been affected as well. To manage the pandemic, countries need to coordinate measures on a global scale – without face-to-face diplomacy. Cooperation is more important than ever to prevent a further spread of the virus and to keep its death toll as low as possible. Contributions might discuss questions such as:

- How have transatlantic relations developed throughout the crisis?
- President Trump announced the end of US contributions to the WHO. What will the consequences be for the WHO, the international community, and the United States?

- How does news on the virus spread within and outside of the US?
- How does the crisis affect immigration to the United States as well as immigrants in the country?
- What influence does the pandemic have on wars, such as the war in Yemen?

American Studies in Times of Corona

The pandemic has also influenced the work of researchers in the field of American Studies. Travel bans, limited access to resources in archives or libraries, home office and the struggle to digitize classes for the next semester – these are some of the challenges scholars are facing these days. We welcome contributions on issues relating to the virus’s impact on researchers and how to overcome these challenges.

If you would like to contribute, send a short abstract of max. 200 words to the editors at: hcagrads@hca.uni-heidelberg.de. For more information on the blog and the author guidelines, see <https://hcagrads.hypotheses.org/>.

Impressum – Datenschutz

Wenn Sie den Newsletter der DGfA abbestellen möchten, senden Sie bitte eine Nachricht an die Geschäftsführung executive_director@dgfa.de.

Wenn Sie eine Bekanntmachung über den DGfA-Verteiler verbreiten möchten, halten Sie bitte die Nachricht MÖGLICHST KURZ und hängen Sie bitte keine Word- oder PDF-Dateien an, um die E-Mail-Sendungen möglichst klein zu halten. Am einfachsten ist es, einen kurzen Fließtext in der E-Mail zu verschicken und die Internetadresse zu nennen, auf der die relevanten Informationen zu finden sind. Bitte schicken Sie Ihre Anfragen an die [Geschäftsführung](#) der DGfA. Bitte denken Sie daran, die Informationen zu Ihren Veranstaltungen frühzeitig zu verschicken und die Deadline deutlich sichtbar zu kennzeichnen, da ansonsten eine rechtzeitige Bekanntgabe nicht gewährleistet werden kann. **Deadline für den Newsletter, der am Monatsende verschickt wird, ist jeweils der 20. eines jeden Monats.**