

## **Kommentiertes Vorlesungsverzeichnis**

### **SEMINAR FÜR ANGLISTIK**

**- Literatur- und Kulturwissenschaft –**

**für das**

**Sommersemester 2025**

**Bitte beachten:**

Den jeweils aktuellen Stand finden Sie unter [www.unisono.uni-siegen.de](http://www.unisono.uni-siegen.de)

**VORLESUNGEN:**

Vorlesung	Dozent/in	Zeit	Raum
<b>History of Poetry II</b>	<b>Prof. Dr. Anja Müller</b>	<b>Mi 10-12</b>	<b>AR-HB 030</b>
<p>This lecture provides a survey of the development of English poetry from the final decades of the eighteenth up to the first decades/half of the twentieth century. In terms of periods, this means that the lecture is going to introduce students to the major implications and writers of Romanticism (e.g. William Blake, William Wordsworth, Lord Byron), Victorianism (e.g. Alfred Tennyson, Robert Browning, Thomas Hardy) and Modernism (e.g. T.S. Eliot).</p>			

**GRUNKURSE:**

Grundkurs	Dozent/in	Zeit	Raum
<b>Introduction to Literary and Cultural Studies (Group I - II)</b>	<b>Dr. Marcel Hartwig</b>	<b>I: Do 12-14 II: Do 16-18</b>	<b>I + II: AR-B 2104/5</b>
<p>This introductory course is offered to students in the first semester to familiarize them with the basic concepts and techniques of literary/cultural studies. The realm of subjects will thus be a wide one, including fundamental knowledge of and analytical tools for the genres of poetry, drama, and fiction, or a survey of literary and cultural theory.</p> <p>The course will be accompanied by a tutorial that will familiarize students on a practical level with what has been discussed in the course. The course is obligatory; as are course quizzes and a final test in the form of an 'In-Class'-exam at the end of the term, which will certify the obligatory participation.</p> <p>PLEASE NOTE: "Erstsemester" students of BA-LKM (or retake candidates) focusing on English must take one "Introduction to Literary and Cultural Studies" course TOGETHER with the survey lecture in M1.2 IN THE SAME SEMESTER ("History of Poetry I" or "English Literary History: Beowulf – Bacon").</p>			

**SEMINARE:**

Seminar	Dozent/in	Zeit	Raum
<b>Histories of the American Civil War</b>	<b>Dr. Maxi Albrecht</b>	<b>Mi 16-18</b>	<b>AR-HB 025</b>
<p>Whether it is remembered in a positive or negative way, the US-American Civil War serves as a point of remembrance which has been written from a multitude of angles. From the very outbreak of hostilities, and even during the decades of conflicts that led up them, different parties have etched their interpretations onto this military conflict and its significance for the history of the United States. In this seminar, we will analyze the different ways in which this war and its significance is written, remembered and inscribed in historic sources, historiography, literature and media.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Literatures of Crisis / Crisis Literatures</b>	<b>Dr. Maxi Albrecht</b>	<b>Do 12-14</b>	<b>AR-HB 103/104</b>
<p>This seminar will examine US-American (including colonial) works of fiction that we may call "literatures of crisis" – that is, literatures that are written in correspondence or as reactions to time periods that are perceived as moments of crisis, or literatures that take as their narrative core a profound sense of crisis. Taking a broad view of what constitutes literature, we will begin with examining early colonial texts such as Winthrop's "<i>A Modell for Christian Charity</i>" (1630) and work our way through American history to contemporary examples such as climate fiction written in response to climate change.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Fantasy: Critiques in New Media</b>	<b>Dr. Cassandra Ashton</b>	<b>Do 16-18</b>	<b>AR-M 0215</b>
<p>While traditional book publishing and visual media production are still multibillion-dollar industries, new media such as podcasts, games, web series, and self-published original and transformative works offer creators different ways to tell stories and engage with audiences. This course will focus on selected fantasy works in new media, examining in particular how they talk back to the genre. By the end of this course, students will be able to identify some of the ways in which format influences content, analyze selected works of fiction in new media, and discuss how these works interrogate and challenge some of the tropes and trappings of traditional fantasy. Some familiarity with the fantasy genre will be expected.</p> <p>Literature:  <i>Ultramechatron Team Go!</i>  Season 1 of <i>Misfits and Magic</i></p>			

Seminar	Dozent/in	Zeit	Raum
<b>The Beginnings of Drama</b>	<b>Alina Aulbur, M.A.</b>	<b>Di 14-16</b>	<b>H-C 3310</b>
<p>Early modern drama continues to engage audiences to this day, offering not only diverse entertainment but also a range of access points for critical discourses. This seminar offers an introduction to the colourful field of early modern drama: Working with a selection of excerpts, for example from Shakespeare or Ben Jonson, as well as with theoretical texts, students will gain an understanding of the ways in which we can critically engage with the form. We will further examine the genre variety characterising the field by studying examples ranging from comedies, different types of tragedy, to history plays, discussing rhetorical and aesthetic characteristics. The overarching aim of the seminar will be for students to learn how to engage critically with dramatic texts, working with theoretical and methodological concepts and frameworks for the interpretation, differentiation, and contextualisation of the form.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>The Supernatural in Early Modern Drama</b>	<b>Alina Aulbur, M.A.</b>	<b>Mi 12-14</b>	<b>H-B 4419/20</b>
<p>When we hear the terms 'supernatural' or 'fantastic', many would firstly think of novels and films of the past century. The early modern stage, however, often harboured characters that go beyond realist imaginings of humans, such as witches or werewolves. In this seminar, we will dive into examples of early modern drama that employ such supernatural characters and phenomena and look deeply into their functions and backgrounds. Specifically, we will be targeting William Shakespeare's <i>Macbeth</i>, <i>A Midsummer Night's Dream</i>, <i>The Tempest</i>, and John Webster's <i>The Duchess of Malfi</i>. How were supernatural elements deployed in these plays, how were they perceived in early modern society? Which discourses, which cultural and social biases do they potentially reflect and engage with? This selection of plays will firstly give students an introduction to a range of genres of early modern drama, as well as the opportunity to discuss canonical works from topical perspectives such as gender and disability studies. The overarching aim of the seminar will be teaching students to question dramatic functions of, for example, the supernatural more deeply and to explore different analytical approaches to drama.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>From Anime to Superhero Comics to Webtoons: Popular Serial Narratives Through the Lens of Fan Culture</b>	<b>Anne Deckbar, M.A.</b>	<b>Mi 10-12</b>	<b>PB-A 102</b>
<p>In today's global pop culture, serial graphic narratives such as anime, superhero comics and webtoons are closely intertwined with fan cultures. Fans play a central role in the reception, production, transformation and popularity of these narratives by actively discussing, reinterpreting, expanding and transferring them into transmedia worlds.</p> <p>But what does it mean to be a fan? How do fans influence the production processes, narratives and discourses of serialised media? What role do they play in the distribution and popularisation of such formats and what legal</p>			

and ethical issues arise from fan productions? How do power structures shape fandoms, particularly in relation to gender, ethnicity and social belonging, and what different factions can emerge within them? How does fan culture differ in an international context, especially between Western and Asian media?

This seminar will explore these questions by analysing fan culture(s) in the context of popular serial media.

Drawing on fan studies theory (Fiske 1989, Jenkins 1992, Hills 2002, Hellekson/Busse 2006, Booth 2016/2018, Gray 2021), we will reflect the structural characteristics and aesthetics of serialised narratives and discuss how fan practices and fan media such as fanzines, fanfiction, fanart, conventions, cosplay or social media discourses can influence them. Special attention will be dedicated to the interaction in fan communities (fandom) and how these dynamics have evolved in the digital age.

Using interdisciplinary approaches from literary, media and cultural studies as well as concrete case studies, the seminar offers an in-depth examination of the complex and dynamic negotiation processes in fandom(s). By analysing case studies from popular series we will explore current developments in fan culture and discuss their impact on 'media consumption', identity and community building.

Seminar	Dozent/in	Zeit	Raum
<b>New American Cinema</b>	<b>Dr. Marcel Hartwig</b>	<b>Di 18-20</b>	<b>US-C 109</b>
<p>This course will touch on the transformation of Hollywood between 1968 and 1975. This period is also known as the Hollywood Renaissance or New Hollywood; directors of this period are referred to as "movie brats" -- among them Steven Spielberg, George Lucas, Martin Scorsese, Peter Bogdanovich, John Schlesinger, and Arthur Penn. The conditions for this transformation are not unlike the industry's situation today. By the early 1960s, the traditional studio system had collapsed, and the industry faced a recession. Factors like technological advancements, the greater interest in and more influential role of foreign films, and an outdated Production Code reshaped filmmaking in the context of social and political upheavals. New Hollywood emerged as a personal, self-reflexive, and experimental style of low-budget filmmaking from 1967 to the late 1970s. Talented filmmakers from television, independent cinema, and film schools crafted politically subversive and aesthetically challenging works. Issues such as sex, race, politics, and violence were tackled in unprecedented ways, aided by a new rating system. These films speak a language that rejects classic Hollywood's conservative ideology and embraces the counterculture.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Theatre Workshop</b>	<b>Dr. Marcel Hartwig</b>	<b>Fr 12-16</b>	<b>US-C 104</b>
<p>Are you a natural-born actor, yet have not been able to show your talent on a stage? Then We NEED YOU! Or do you like to fiddle with sound and lighting technology? Do you want to know what happens behind the scenes in a theatre? Or do you know how to set up websites, do PR work, and find sponsors? If any of the above questions strike you as interesting and challenging, please register for this course.</p> <p>The main objective of this "Projektseminar" is to strengthen and foster the existence of an English student theatre group at the University of Siegen. It aims to continue and improve the great work already begun with the "Desperate Thespians" (also see our pages on Facebook and Instagram) over the years.</p> <p>The theatre production of this workshop is scheduled to be performed in October 22-24, 2025 in Siegen. The final rehearsal will be on October 21. All course participants must be available on these dates.</p> <p>Please remember: The course will rise or fall with your dedication and creative engagement, so please do not enroll simply for the credit points! No previous experience in the world of theatre is required!</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Philipp Pullman: His Dark Materials</b>	<b>Prof. Dr. Anja Müller</b>	<b>Di 10-12</b>	<b>AR-HB 016</b>
<p>In this course we shall explore the rich, multi-layered and highly intertextual world of Philip Pullman's acclaimed fantasy trilogy <i>His Dark Materials</i>.</p> <p><i>His Dark Materials</i> consists of the novels <i>Northern Lights</i> (1995; US title: <i>The Golden Compass</i>), <i>The Subtle Knife</i> (1997) and <i>The Amber Spyglass</i> (2000). In the trilogy, the adventurous, brave, eloquent, imaginative protagonist Lyra Belacqua sets out to do, what young fantasy protagonists usually do, namely to save the world together. In Lyra's case, however, the saving applies not only to one world but many, because Pullman's world building envisages a universe with multiple alternative worlds through which the protagonists (yes, there is more than one chosen one) find ways to travel.</p> <p>Creating a fascinating universe, strong and interesting characters and telling an epic story, are not the only merits of Pullman's trilogy. For literary scholars, <i>His Dark Materials</i> is fascinating, because of its intertextual allusions: John Milton's <i>Paradise Lost</i>, the visionary poetry of William Blake, Heinrich von Kleist's <i>Über das Marionettentheater</i> or physical theories on parallel worlds are no mere name-dropping in these novels, but they constitute the conceptual core of the novels' intricate plot structure. In the first section of our course, we shall, therefore, explore how the intertextual allusions help us understand the philosophical concepts underlying Pullman's fantastic universe.</p> <p>A second part will be devoted to discussions of adaptations of the trilogy, because so far, <i>His Dark Materials</i> has been adapted for the stage (2003, National Theatre London), the movie screen (2007, <i>The Golden Compass</i>), and for a TV series (2019-2022, HBO). This variety of adaptations will allow us to explore the media-specific transformations the trilogy has undergone, so far.</p> <p>For the sake of completeness, I should also mention that Pullman has, by now, expanded the universe of <i>His Dark Materials</i> with additional publications, including a second trilogy (<i>The Book of Dust</i>), but in view of the limited scope of our course, we will contend ourselves with the original core trilogy.</p> <p>Since we will read additional material during the term (because we need a thorough foundation when discussing the intertextual allusions), it is highly recommended that participants buy their own copies of the <i>His Dark Materials</i> trilogy (see "Literatur" for more details) and have finished at least the first two volumes before the first session. The books are great reads and worth reading anyhow, so there is no reason to wait for the final, definite admission to the course.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Tristram Shandy for Beginners - First Steps in Understanding and Critical Analysis</b>	<b>Prof. Dr. Anja Müller</b>	<b>Mo 10–14</b>	<b>AR-HB 030</b>
<p>This course is conceived as a step-by-step guide to academic research, preparing you to write your first academic essay/term paper.</p> <p>You will be introduced to the general form of an academic essay, to major research tools and databases, and to the MLA citation style that is required for term papers in English/American literary studies.</p> <p>In addition to such methodological concerns, the seminar's focus lies on the application of some of the theoretical models you were introduced to in the "Introduction to Literary and Cultural Studies" course – after all, a central feature of academic essays is their theoretical frame.</p> <p>Using the example of Laurence Sterne's <i>The Life and Opinions of Tristram Shandy, Gentleman</i> (see the section "Literatur" for the edition you must buy for this course), and reading and discussing a number of critical essays on that work from various theoretical perspectives, you will:</p> <ol style="list-style-type: none"> <li>learn how to approach a literary text that may, at first, seem to be hard to assess (so that, hopefully, you will find that the novel is actually great fun),</li> <li>deepen your knowledge of possible interpretations of a canonical text,</li> <li>be confronted with various models for academic writing,</li> <li>learn about different interpretations of a literary text,</li> <li>understand how these interpretations are informed by different theoretical approaches,</li> <li>receive a solid enough foundation to write a term paper of your own in which you can position yourself within the existing critical discourse.</li> </ol>			

This course is taught as a four-hour unit: Given the broad range of outcome this course is supposed to have, we are going to take the time we will need for this endeavour. Students will have to take the course in its full length of four hours (there is NO option to only to half of the time). This also means that you can complete a full module with it (i.e. you can do and obtain 2 SLs and a PL in this course).  
No matter whether you do this course for an entire module or only part of it, the course must be taken as a four hour unit.

Seminar	Dozent/in	Zeit	Raum
<b>Forschungskolloquium / Research Colloquium</b>	<b>Prof. Dr. Anja Müller</b>	<b>Mo 16-18</b>	

This course is intended for students who are writing or preparing to write their final thesis in English or American Literature and Cultural Studies during the course of the summer term. As such, the course is open to students of BA LKM, MA LiWi - where the course is part of the FPO - and to students in the "Lehramt" programmes (both BA and MA) - even if such a course is not part of their FPO. It is helpful for them, too, though.

The course is open to all those students, irrespective of their supervisor. This means your supervisor need not be Prof. Müller, but s/he can also be another member of the English and American Literature and Cultural Studies section. Students writing their theses in other subject areas than English and American Literature and Cultural Studies (e.g. German or Romance Literature), however, are kindly asked to attend a course offered by the respective other seminars.

Since the course is going to be devised according to the needs of the attending students, its contents is not yet fully determined. However, it has turned out that most courses of that sort will support you in developing a topic, approach and part of your analysis for your thesis, by discussing them in the course.

Students will be expected to give a presentation on their work in progress and to discuss them with their peers who will, in turn, be expected to give qualified feedback.

Students who are writing a thesis during (part of) the time of the course will be expected to share chapter drafts for feedback on their work in progress. Students who use this course to prepare a thesis which they want to start in the following semester will be expected to join the preparatory discussions, too, and to produce a proposal by the end of the term. Active and constructive participation in the course will be decisive for its success.

Seminar	Dozent/in	Zeit	Raum
<b>The Monster as Narrator: Subjectivity, Agency, Cultural Resonance</b>	<b>Maria Odoevskaya</b>	<b>Di 14-16</b>	<b>H-C 7327</b>
<p>The monster has been an enduringly salient figure throughout various cultural histories, from ancient Mesopotamian epics to contemporary fiction. In works such as Bram Stoker's <i>Dracula</i> (1897) and Robert Louis Stevenson's <i>Strange Case of Dr Jekyll and Mr Hyde</i> (1886), it animates our repulsion to the same measure as our fascination, it frightens us and thereby teaches what to be frightened of, it is the personification (or: un-personification) of the Other and the excluded. In his seminal essay "Monster Culture: Seven Theses"; Jeffrey Jerome Cohen establishes monster studies as a cross-disciplinary field aimed at exploring how the monster functions as a projection screen of social anxieties, both in works of fiction and beyond. The closing remark of this foundational text is: "They ask us why we have created them." 22 years later, in an anthology postscript titled "<i>The Promise of Monsters</i>", Cohen wonders what would happen if "say, the monster responded? What would that monster declare?" This seminar aims to explore the complexities and potentials suggested by Cohen's questions through literary examples of monsters asking, responding, declaring, and acting as arbiters of their own narrative and discourse. Both the canonical <i>Frankenstein, or: the Modern Prometheus</i> (1818/1831) by Mary Wollstonecraft Shelley and the more recent <i>Fledgling</i> (2005) by Octavia Butler will be examined in their respective rhetorical strategies and narrative ends. Finally, this will lead us to the question of whether the monster could be reclaimed as a tenable political subject position.</p> <p>REQUIRED READING:  <i>Frankenstein, or: the Modern Prometheus</i>. Wollstonecraft Shelley, Mary. Edited with an introduction and notes by Maurice Hindle. Penguin Books, 1985. ISBN: 0-14-043362-7  <i>Fledgling</i>. Butler, Octavia. Grand Central Publishing, 2005.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>A Hostile Environment?: Negotiating Cultural Identity, Difference, and the Immigrant Experience in British Fiction and Film</b>	<b>Nadine Schmidt, M.A.</b>	<b>Fr 10-12</b>	<b>AR-B 2104/05</b>
<p>One of the defining elements of British mentality is, arguably, the country's exclusionism. Over the centuries, the island nation has displayed a noticeable tendency to be wary of those coming to its shores in hopes of a better future – particularly if said newcomers are non-white, culturally non-Western, and/or deemed 'undesirable'. In this seminar, we will attempt to trace and critically assess various representations of immigrant experiences in contemporary British fiction and on film. Starting with Matthew Brown's <i>The Man Who Knew Infinity</i> (2015), a biopic about the intercultural challenges faced by a mathematician from colonial India in England during World War I, this course will explore different key moments in 20th- and 21st-century British (post-)colonial history in a diachronic perspective. In addition to Brown's film, we will read Andrea Levy's novel <i>Small Island</i> (2004), delving into the history of the Caribbean diaspora in Britain in the context of the 1948 Windrush Generation. Following that, we will analyse the portrayal of hybrid cultural and non-normative gender identities in Gurinder Chadha's sports comedy <i>Bend It Like Beckham</i> (2002). As a final step, we shall examine John Lanchester's dystopian novel <i>The Wall</i> (2019), which imagines a future in which British isolationist, anti-immigrant policies have reached their dangerous peak.</p> <p>Taking into account the historical and contemporary socio-political contexts that have shaped these narratives, this seminar aims to deepen students' understanding of key concepts of cultural and literary theory. How do these novels and films navigate questions of home and belonging, of the (re-)construction of cultural and personal identity, of prejudice and Western cultural hegemony? How do they address ideas of nationality and nationhood, and how do they (de-)construct the binary of Self and Other? While further familiarising students with the methodological tools of film and novel analysis, this course tries to offer a critical perspective on British immigration that ventures beyond the binary opposition between a Blairite utopia of multiculturalism and the irrational imagery of nationalist fearmongering prevalent in anti-immigrant discourse today.</p> <p>Topics for both SL and PL have to be related to one of the novels or films listed above and discussed with me in advance.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Early Modern Bromances: Beaumont and Fletcher. The Coxcomb (1608)</b>	<b>Prof. Dr. Felix Sprang</b>	<b>Mo 12-14</b>	<b>AR-HB 022</b>

With misogynist views being expressed unashamedly by podcasters and influencers in our time, we direct our gaze at male-male bonding in the early modern period. Modelled on classical ideals of homoerotic friendship, Elizabethan and Jacobean relationships between men are easily misconceived today. We will reconsider Tom MacFaul's *Male Friendship in Shakespeare and His Contemporaries* (Cambridge: Cambridge University Press, 2007) and Will Tosh's *Male friendship and testimonies of love in Shakespeare's England* (Basingstoke: Palgrave Macmillan, 2016) in the light of recent scholarship. Most importantly, we will analyse and discuss Francis Beaumont and John Fletcher's comedy *The Coxcomb* (1608), a play first printed in 1647 and included in volume 1 of *The Dramatic Works in the Beaumont and Fletcher Canon* edited by Fredson Bowers (Cambridge: Cambridge University Press, 1982). On the basis of this edition we will create our own annotated edition, highlighting the indebtedness of both playwrights to Cervantes in general and to the story known as "The Curious Impertinent" found at the end of the first volume of *Don Quixote*.

When you sign up for this course, make sure to commit to investing at least four hours every week in order to prepare for our conversations.

Please note: This course is part of a digital detox project. Please refrain from the use of digital devices for the duration of our weekly sessions!

Seminar	Dozent/in	Zeit	Raum
<b>Empires of Illusion - The Spectre of Empire: Britain, Ireland, USA</b>	<b>Prof. Dr. Felix Sprang</b>	<b>Do 10-12</b>	<b>HB-4419/20</b>

With the Trump administration flexing its muscles threatening to invade Panama or to buy Greenland, real, illusionary and delusionary empires are back. Not so long ago, in 2016, a British PM dreamt of the rebirth of 'Global Britain' and the "Empire 2.0". We trace the legacy of empires with a focus on Britain, Ireland and the US. Reading novels like Evelyn Waugh's *A Handful of Dust* (1934), nonfiction political treatises like Chris Hedges' *Empire of Illusion: The End of Literacy and the Triumph of Spectacle* (2009), discussing TV-series such as *The Irish Empire* (1999), we will discuss why the spectre of empires still haunts and cripples us today. Investigating the intersectionality of empires, we will decode the structural nature of empires and look into their economic and social fabric with a focus on educational policies.

This is a BA course, we will place an interest on theory and methods for the analysis and interpretation of texts, reflecting critically on how their medium (book, audiovisual media, ...) shapes the perspective on imperial thinking. Be prepared to read a lot for this course, and make sure that you participate actively, contributing your thoughts, observations and questions to our conversations!

Please note: This course is part of a digital detox project. Please refrain from the use of digital devices for the duration of our weekly sessions!

The PL for this course is a term paper (ca. 4500 words) For information on how to write a paper please refer to (page is in German):

<https://padlet.com/katrinbeckeranglistik/wie-schreibe-ich-eine-wissenschaftliche-hausarbeit-im-fach-a-h28pkxs8pjyedb47>



Seminar	Dozent/in	Zeit	Raum
<b>Shakespeare's Twelfth Night: Forms of Representation on the Early Modern Stage</b>	<b>Prof. Dr. Felix Sprang</b>	<b>Mo 16-18</b>	<b>AR-HB 022</b>
<p>In this MA course we will think about issues of representation on the basis of Shakespeare's comedy <i>Twelfth Night</i>. While critics usually focus on issues of gender and sex when discussing the play, we will investigate the way that the play challenges notions of representation in general. In what way does a character like the melancholic Duke Orsino represent a courtly lover, for example? What does the plot revolving around mistaken identities tell us about the idea that actors [and in our time: actresses] on stage represent characters?</p> <p>If you sign up for this course, be prepared to engage with the play as performance art, i.e. learn lines by heart and act parts. You should also be curious to engage with past and current scholarship. Please read Robert Weimann's "<i>Shakespeare (De)Canonized: Conflicting Uses of 'Authority' and 'Representation'.</i>" <i>New Literary History</i> 20, 1 (1988): 65-81, before coming to the first session.</p> <p>Please do purchase a copy of the play in the following edition, again before coming to the first session: William Shakespeare. <i>Twelfth Night</i> Ed. Keir Elam (The Arden Shakespeare. Third Series) London: Bloomsbury, 2009. [ISBN: 978-1903436998] Please note: No other edition will do!</p> <p>This is a digital detox course; please refrain from using digital devices during our weekly sessions. The SL for this class is active participation; the PL is an oral exam (MAP).</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Societal Divisions in West Africa - The Intersection of Violence and Female Masculinities in Literature and Films</b>	<b>Prof. Dr. Felix Sprang Kobina Duncan</b>	<b>Do 12-14</b>	<b>AR-HB 030</b>
<p>In this seminar we will discuss the experience and aesthetic representation of violence in West African novels and films. With the Nigerian film <i>King of Boys</i> (2018) and the novel <i>Nightbloom</i> (2018) by Peace Adzo Medie as reference points, we will historicize and theorize the connection of violence and gender.</p> <p>This course will provide opportunities to collaborate with our partner institution, the University of Ghana.</p> <p>This is an MA course, so be prepared to engage with questions of genre and conventions of style. You should also take an interest in the social and historical context.</p> <p>Please note: This course is part of a digital detox project. When you sign up for this course you accept that you will not use digital devices for the duration of our weekly sessions!</p> <p>Please do purchase a copy of the novel in the following edition before coming to the first session: Peace Adzo Medie. <i>Nightbloom</i>. London: Oneworld., 2024 [2018] [ISBN: 978-0861548125]</p> <p>Please note: No other edition will do!</p> <p>The SL for this class is active participation; the PL is an oral exam (MAP).</p>			