

Kommentiertes Vorlesungsverzeichnis

SEMINAR FÜR ANGLISTIK

- Literatur- und Kulturwissenschaft –

für das

Wintersemester 2024 - 2025

Bitte beachten:

Den jeweils aktuellen Stand finden Sie unter www.unisono.uni-siegen.de

VORLESUNGEN:

Vorlesung	Dozent/in	Zeit	Raum
History of Poetry I	Prof. Dr. Anja Müller	Mi 10-12	AR-D 5103
<p>This lecture surveys the development of British poetry from the Old English period to the Eighteenth Century. In the course of the term, you will be introduced to major poems, poets and poetic genres as well as to the cultural contexts of the respective periods.</p> <p>Students in BA-LKM programme who take this lecture for Module 1.2 also take one of the courses "Introduction to Literary and Cultural Studies" (Module 1.1) during this term and finish Module 1 with a written exam covering both courses.</p>			

Vorlesung	Dozent/in	Zeit	Raum
English Literary History: Beowulf – Bacon	Prof. Dr. Felix Sprang	Di 8-10	AR-D 5102
<p>This lecture is a survey of English literature (literature in English [some in Latin] written/composed on the British Isles) from the Anglo-Saxon period to the Renaissance. We will explore how Old English came into being, how the Norman invasion shaped the literary production in the British Isles and how Modern English gradually emerged as a language deemed worthy of literary production in the 16th century. You will learn about heroic tales including monsters (Beowulf), tales that reflect social order (Chaucer), tales of exotic, utopian far-away countries (Bacon) and thus be able to understand how literature shaped what we have come to term Great Britain.</p> <p>"The most effective way to destroy people is to deny and obliterate their own understanding of their history." George Orwell</p>			

Vorlesung	Dozent/in	Zeit	Raum
The Shoah in Comics	Prof. Dr. Daniel Stein	Do 16-18	AR-D 6104
<p>With the critically acclaimed publication of Art Spiegelman's two-volume graphic narrative Maus (1986, 1991), comics all of a sudden became recognized as a medium suitable to the depiction of the Shoah – the mass extermination of European Jews during by the Nazis. But Maus was not the first comic to take such a "risk of representation" (Hillary Chute), and it certainly was not the last comic to do so. In this course, we will study graphic depictions of the Shoah from the 1950s until today. Taking Maus as a starting point and creating a toolbox of theories, concepts, and methods for studying comics (trauma theory, cultural memory, multimodal/intermedial narration, comics analysis), we will examine early works such as Bernie Krigstein's "Master Race" (1955) and superhero comics on the Holocaust (Captain America, X-Men/Magneto) as well as recent graphic narratives like Ari Folman and David Polonsky's Anne Frank's Diary: The Graphic Adaptation (2018) and Salva Rubio and Loreto Aroca's The Librarian of Auschwitz (2023). We will also pursue a transnational approach and spend some time analyzing German publications, such as Barbara Yelin's Emmie Arbel: Die Farbe der Erinnerung (2023), Reinhard Kleist's Der Boxer: Die wahre Geschichte des Hertzko Haft (2012), Nora Krug's Heimat, and Bianca Schaalburg's Der Duft der Kiefern (2021).</p> <p>This seminar is part of the three-semester project „Learning about the Shoah Through Narrative Art and Visual Storytelling“ – Transnational Memory in Graphic Literature, organized in conjunction with Jana Mikota (Germanistik) and Jens Aspelmeier (ZfSL). You are welcome to attend all other activities and events offered through the project. In this winter semester 2024/25, this includes the Ringvorlesung „Learning about the Shoah Through Narrative Art and Visual Storytelling“ – Transnationale Erinnerung in der grafischen Literatur (Tuesdays, 18:15-19:45, hybrid)..</p>			

GRUNKURSE:

Grundkurs	Dozent/in	Zeit	Raum
Introduction to Literary and Cultural Studies (Group I - II)	Dr. Marcel Hartwig	I: Do 12-14 II: Do 16-18	I + II: AR-B 2104/5
<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
When Species Meet: Human/Non-Human Encounters in Literature and Culture	Dr. Alessandra Boller	Do 16-18	AR-H 102
<p>At least since the so-called animal turn, literary and cultural studies have been interested in encounters between human and non-human animals. In this course, we are going to explore such interspecies encounters in poetry, fiction and film. We will concentrate on Canadian and Irish texts and will consider the particular relations between human beings and non-human animals in these two countries' cultural histories. In our reading of a variety of texts, we will also take into account various dimensions of such encounters (e.g., symbolical, metaphorical, cultural, political and very literal readings).</p> <p>We are going to proceed from critical theory – the essential reading for this class will be Donna Haraway's <i>When Species Meet</i>, but we'll also throw in some excerpts from Jacques Derrida's writing here and there – to then discuss poetry, two novels (one of them dystopian, or rather utopian) and one film on this basis.</p> <p>We'll try to find answers to many questions, such as:</p> <p>How can we read such encounters, what can we learn from them?</p> <p>What do they reveal not only about the relationship between non-human and human animals, but also about human belief systems (e.g., in human exceptionalism, humanity's different understandings of ecology) or about the role of animals in different societies and cultures?</p> <p>How and in which contexts are non-human animals 'used' to differentiate between human beings; what does 'the animal' have to do with nationalism, colonialism, but also with (bio-) technology, for instance?</p> <p>Why/how/in what way do these texts invite us to encounter new perspectives and to notice different interpretations/observations beyond anthropocentrism?</p> <p>Why is it important to not only take an anthropocentric approach to such encounters – as difficult as this may be?</p> <p>Please note that this class relies on your ideas and your contributions to our discussions; you're invited to co-determine and shape the directions our discussions and sessions will take. Please also make sure to double-check if you can attend all sessions of this compact seminar. Apart from one short organisational meeting on Wednesday, 9 October, all meetings take place on Fridays and Saturdays. If you already know that you won't be able to attend class on one or two of these dates, please choose a different seminar.</p>			

Block-Seminar	Dozent/in	Zeit	Raum
Anglophone Eclogues in Early America	Dr. Lukas Etter	s. unisono	s. unisono
<p>The discussions of this seminar will circle around Virgil's ten Eclogues and the various Anglophone translations and adaptations published in early North America and beyond. Particular attention will be paid to Eclogue 3 and its translations/adaptations.</p> <p>Please note that this seminar will be partially held as a compact one (details below). Prospective participants are kindly asked to prepare the materials in the Reading_BeforeS02 folder on Moodle. The Moodle password consists of the word Fairclough followed by the year in which the seminar will begin.</p>			

Block-Seminar	Dozent/in	Zeit	Raum
David Cusick's Sketches (1827)	Dr. Lukas Etter	s. unisono	s. unisono
<p>The discussions of this seminar will circle around an early and historically important example of an Indigenous American text-image narrative, David Cusick's Sketches of the Ancient History of the Six Nations, with a particular focus on the second edition (1827), the first one to include Cusick's illustrations.</p> <p>Please note that this seminar will partially be held as a compact seminar (details below). Prospective participants are kindly asked to prepare the materials in the Reading_BeforeS02 folder on Moodle. The Moodle password consists of the word Sturtevant followed by the year in which the seminar will begin.</p>			

Seminar	Dozent/in	Zeit	Raum
Dark Academia: Aesthetics, Culture, Genre	Dr. Marcel Hartwig	Fr 8-10	US-C 103
<p>In this course, we explore the world of dark academia -- a trending sub-genre in anglophone literature and films. We will consider classics like Peter Weir's Dead Poets Society (1989) and Donna Tartt's The Secret History (1992) to understand better more recent novels of this genre, such as R. F. Kuang's Babel (2022), Alex Michaelides' The Maidens (2021), or Mona Awad's Bunny (2019). This genre blends mystery, thriller, and Gothic elements, often set in elite academic settings where crime, tragedy, and intellectual pursuits abound.</p> <p>We will learn about the genre's tendencies to challenge notions such as academic elitism, ambition, and social structures, and the ways it shines a light on issues of race and class. As this is an aesthetic that predominantly reflects a nostalgia for a pre-digital era while ironically thriving on digital platforms, this seminar will also consider how and why this genre's aesthetic has evolved on platforms like tiktok and Instagram.</p> <p>In a final step, we will read the genre in its historical context and establish the link between this aesthetic and how it is complicit with the neoliberalisation of higher education.</p> <p>**Please note that this course deals with graphic representations of violence and sexuality. Reader/viewer discretion (and course participation) is strongly advised if you find the viewing and discussion of these topics difficult. Please choose another course if this subject matter is too difficult to encounter.</p>			

Seminar	Dozent/in	Zeit	Raum
US Elections	Dr. Marcel Hartwig	Di 16-18	US-C 103
<p>Election Day is the Tuesday following the first Monday in November in any given election year. In 2024, the election date is November 5. On Election Day, voters in the states are not voting for the presidential candidate himself, they are voting for a slate of electors, even though the names of the electors themselves are not on the ballot in most states. This is only but one of the unique aspects of the American voting system that this course will take a closer look at. Together we will attend Election Night, learn about the US election system, and discuss the American presidency, and the prospective politics of the presidential candidates. If you are taking this course be prepared that your presence for Election Night is mandatory. We will organize an evening with presentations, discussions, and a joint viewing of the election at the University of Siegen.</p>			

Seminar	Dozent/in	Zeit	Raum
"So We Beat On" - F. Scott Fitzgerald's The Great Gatsby and 1920s New York	Dr. Iris-Aya Laemmerhirt	Do 14-16	online
<p>This seminar critically discusses F. Scott Fitzgerald's novel, <i>The Great Gatsby</i>, within the vibrant and tumultuous context of 1920s America with a special focus on New York City during this decade. Often heralded as a definitive depiction of the Jazz Age, <i>The Great Gatsby</i> offers interesting insights into the social, economic, and cultural upheavals of the era. Through close reading and critical analysis of the text, alongside historical documents, music, and art from the 1920s, students will explore themes of wealth, class, ambition, and the American Dream. Please note that this course will require you to watch Baz Luhrmann's movie adaptation of <i>The Great Gatsby</i> (2013) on your own. Please also purchase and start reading Fitzgerald's novel. Additional mandatory texts to be discussed will be uploaded on Moodle at the beginning of class.</p>			

Seminar	Dozent/in	Zeit	Raum
George Orwell's Dystopian Visions	Prof. Dr. Anja Müller	Mo 16-18	AR-HB 025
<p>This course hopes to show that, for various reasons, the scenarios George Orwell designed in his classic dystopias <i>Animal Farm</i> and <i>1984</i> may be considered as relevant for our time, as well. Formerly canonical elements of German curricula, but nowadays often only known for phrases like "Big Brother is Watching You", "Thought Police", "Newspeak", or "All Animals are Equal, but Some Animals are More Equal than Others", these sharp and often scathing critiques of social, political, scientific and cultural issues carry warnings and messages which are still worth considering today. In this seminar, we shall explore those texts in depth, not merely as radical left-wing responses to their time but as texts that can help us sharpen our critical view of the present. Besides, we shall have a look at critical essays on Orwell's works.</p> <p>Since substantial critical thinking needs a sound basis to start from, students will be expected to purchase their own copies of and read both texts by Orwell. The critical essays on Orwell are going to be provided via moodle and/or a reserved bookshelf in our library. Of course, students are also expected to read the critical texts discussed in class.</p>			

Seminar	Dozent/in	Zeit	Raum
Narrative (in) Boardgames	Prof. Dr. Anja Müller	Mo 10-14	AR-HB 022
<p>In this course, we shall discuss in how far boardgames may be regarded as storytelling media. After all, many boardgames seem to tell at least rudimentary stories. Just think of classical boardgames: one may easily perceive a story of two monarchs battling for supremacy in Chess, of several capitalists competing for profitable town development in Monopoly, of imperialist powers expanding their realms in Risk, of detectives solving a murder case in Clue, or of settlers colonizing a new region in Catan.</p> <p>Taking its cue from such observations, we are going to engage with a number of boardgames produced during the last two decades, exploring in how far these games may be considered "narrative", what kind of narratives emerge in the games, how they are presented, and what may be specific features of the boardgame as a narrative medium. For this purpose we shall apply the narratological foundations you learned in previous literary studies classes (for instance the "Introduction to Literary and Cultural Studies"), combining them with elements from ludology. In order to have a fruitful discussion, however, we must also engage with the respective games in practice.</p> <p>After establishing a theoretical framework for academically assessing boardgames, the course will, therefore, contain a number of play sessions in which students will form small groups playing the games to be discussed in class. The game selection for the course consists of two examples each of different boardgame genres. Depending on the eventual course size, students will have played at least one game per genre during the term. The games will be provided in class; a list of titles can be found under "Literature".</p> <p>All course participants will be expected to familiarize themselves with the rulebooks of the games they play (i.e. read the rulebooks, which will be provided in class, and prepare the rules so that you can begin playing immediately in the session).</p>			

Each participant will be expected to serve as an expert for one game in particular, being able to act as a troubleshooter and clarify questions arising during the play sessions. Depending on the type and amount of SLs required, those experts may also be asked to provide playing aids (e.g. cheat sheets compiling the essential rules at one glance) and/or short "how to play" videos of the respective game.

After the play sessions, a third section of the course is reserved for the critical reflection on your experiences with the games, in view of the above-mentioned research questions. This section will connect our findings and situate them within the research framework that was established at the beginning of the term.

Combining theoretical and practical elements, this course is aimed at students who like to explore new grounds in research, by creatively applying their own previous knowledge and expertise. Due to its project character, it is less suited for students who expect me to present them with ready-made chunks of recordable pieces of knowledge, and who feel uncomfortable if this is not provided. Whereas the theoretical and reflective sessions will be in English, a considerable part of the play sessions will be in German, for the simple reason that most of the games will be available in their German version.

Previous experience with boardgames is not required (if you have this experience, please send me a short email with the games you are familiar with). What is essential, though, is your readiness to actively participate in the playing sessions (even if one realizes that board games may be quite complex, with rulebooks of 10-30 pages), because this commitment will eventually decide on whether the course will work – and maybe even be enjoyable. So is the readiness to participate in 4-hour sessions, even if you only need one 3 LP (i.e. one SL or one PL) from the course. However, you may indeed complete an entire module with this course.

To all students who only take the course because they need credit points and do not care where they obtain them, or because the course fits well into their weekly schedule; and to students who do not like playing boardgames:

The success of this course chiefly depends on students' continuous commitment to it throughout the entire semester. The course can be entirely spoiled for everyone, if students register at first, but then decide to drop out after a few weeks – for the play sessions, such behaviour is simply destructive. If the first sentence of this paragraph applies to you, please select one of the other courses in this module element.

Seminar	Dozent/in	Zeit	Raum
Reading Michel Foucault	Prof. Dr. Anja Müller	Di 10-12	AR-A 1012

"Discourse" is one of those frequently used terms in cultural theory that seems to be familiar and clear to almost everyone; yet when it comes to defining it in more detail, one realizes the term's depth and many facets.

Discourse is intrinsically connected to issues of power, as is apparent in the struggles for the control of, the access to, or the legitimate utterances within discourse. Since discourse is never disinterested, it is important to be able to reveal not only the rhetorical strategies within, but also the very concrete ideological strategies behind discursive utterances. In this respect, it ought to be apparent that critical discourse analysis is an essential prerequisite for media competence, because it allows us to perceive the ways how utterances try to work on us the way they do – and, thus, to be able to resist that work, too.

This course intends to approach the idea of discourse and discourse analysis by assessing and discussing texts by the French critic Michel Foucault, who developed a fundamental concept of discourse analysis that has influenced most of today's theoretical discussions of discourse.

We shall read extracts from Foucault's most influential monographs and essays, including History of Sexuality, Discipline and Punish, The Birth of the Clinic, Archeology of Knowledge, "What is an Author?", or "Dispositifs of Power". The texts will be made available via moodle or in a reader.

Besides establishing and discussing Foucault's theoretical writings and their implications, we may also include practical applications by submitting the media coverage of selected topics and themes to critical discourse analysis. This could take the form of student's group projects – details will be discussed in the first session, when the eventual number of participants is clear (please bear with me that I cannot give any details at present; we shall decide on that in the first session). Ideally, the course will combine in-depth discussion of key texts in critical theory with their critical application to reflect on contemporary media strategies.

Seminar	Dozent/in	Zeit	Raum
Barry Lyndon: 19th-Century Perspectives on Colonial Ireland	Prof. Dr. Felix Sprang	Mo 16-18	AR-HB 022
<p>William Makepeace Thackeray's historical novel <i>The Luck of Barry Lyndon</i>, which appeared in serialized form in <i>Fraser's Magazine</i> from January to December 1844, is a compelling narrative. It invites us to experience the impact of the Seven Years' War on European culture in general and on individual lives affected by it in particular. The picaresque hero Redmond Barry, who has to leave Ireland, joins the British Army, is then impressed into the Prussian Army, acts as a spy in continental Europe, cheats at cards at European spas, makes a fortune through marriage, wins a seat in Parliament, raises a platoon to fight in the American War of Independence, ends up in prison and finally dies in poverty. Thackeray's text explores the events of the eighteenth century with a sense of bewilderment and irony but the narrative also raises fundamental ethical and social issues.</p> <p>In this BA seminar we will analyse the textual strategies employed by Thackeray to raise empathy for the picaresque hero while also keeping a level of ironic distance. Methodology for the analysis of the historical novel, in particular with respect to narratology and genre theory, will be discussed in depth. When signing up for this course you must be prepared to read the novel carefully, re-reading sections for our weekly conversations, and you must also be prepared to re-visit theoretical approaches and methodological tools discussed in the Introductory Course.</p> <p>Please purchase a hard copy (no digital texts, no e-books) of the following edition (only this edition will do!) before the beginning of term. William Makepeace Thackeray. <i>Barry Lyndon</i>. [Oxford World's Classics]. Oxford: Oxford University Press, 2009. ISBN: 9780199537464 [cost: appr. 14 Euros]</p>			

Seminar	Dozent/in	Zeit	Raum
Plant Poetry in Early Modern England	Prof. Dr. Felix Sprang	Do 10-12	AR-A 1011
<p>In this MA seminar we will reflect on literary conceptions of plants in Early Modern England and explore the emerging field of 'plant poetics'. When attending this seminar, you should take an interest in ecocritical perspectives and be curious about aesthetic theory in relation to plants.</p> <p>We will explore plant lore in poetry and we will thus aim at theorizing and historicising plant poetics with regard to generic and aesthetic constraints. Think about growth as an ambiguous quality, for example, or how plant imagery has shaped metaphors of endurance as well as humility. We will also read excerpts from proto-botanical treatises and textbooks such as Gerard's <i>Herball</i>, or <i>Generall Historie of Plantes</i> (1597; 1636) that unfold the complexity of perspectives on plant life in Early Modern England.</p> <p>A reader with poems will be provided. Additionally, you will have to read an epic poem, a play or a prose text of your choice from the period 1450 -1690 that makes you think about plant life.</p>			

Seminar	Dozent/in	Zeit	Raum
Reading Poems: A Cognitive Approach	Prof. Dr. Felix Sprang	Do 14-16	AR-A 1012
<p>There has been a growing awareness that reading poetry warrants cognitive processes different from reading prose, and that these differences are reflected in different eye movements. Corcoran, de Bezenac and Davis have shown, for example, that “poetic texts did prompt significantly more regressive eye movements as well as more and longer fixations compared to prosaic texts”, thus supporting Coleridge’s dictum that reading poetry is not a linear process (Corcoran, de Bezenac and Davis 2023, 6). However, most studies in the field of reading poetry still operate with hypotheses that stem from a very general notion of ‘reading for comprehension’ as a linear process centred on the crude assumption that a poem is understood when its content or topicality is grasped.</p> <p>In this BA seminar we will explore a cognitive reading paradigm that pays respect to the poem as a work of art. To conceptualize the way that poems are read, it is helpful to consider the cognitive strategies at work when viewing visual art. Imagine a person viewing the Mona Lisa painting at the Louvre. It is very likely that the person will have seen a reproduction of the painting before: Interacting with art is a form of repetition rather than a form of first exposure. The person looking at the painting in the Louvre will thus probably approach the painting with a set of questions that cannot be reduced to the question ‘what is the painting about’? The viewer may wish to arrive at a better understanding of whether the depicted person smiles, smirks or looks indifferent. But she or he will probably also explore the painting with an interest in the colour scheme, the background or its frame. Most people would agree that an engagement with a painting cannot be reduced to what it depicts or appears to depict. Eye-tracking studies on viewing behaviour in relation to paintings have found, for example, that the vanishing point and compositional lines have an effect on fixations and scan paths (cf. Arthur Cruq 2021; cf. Beelders and Bergh 2020; cf. Sancarlo, Dare, Arato and Rosenberg 2020). In our seminar, we will apply these ideas to reading poetry. Generating data with an eye-tracker, we will be able to scrutinize our reading practices and infer hypothesis about cognitive processes that address the composition of a poem, line breaks, caesura, stanzas and its soundscape.</p>			

Seminar	Dozent/in	Zeit	Raum
Shakespeare’s Troilus and Cressida – discourse of reason / madness of discourse	Prof. Dr. Felix Sprang	Mo 12-14	H-A 6118/19
<p>Shakespeare’s Troilus and Cressida invites us to reflect on the rationalities of war while also portraying atrocities as an integral part of violent conflicts. At the same time, the play, a reflection on classical Greek vs. Christian ethics as well as an exploration of Aristotelian and Neoplatonic philosophy, raises fundamental questions about the idea of “Europe” as a geographical concept imbued with morals centred on a concept of justice that includes retribution, pre-emptive actions, and revenge. In this MA course we will read and enact Shakespeare’s play in order to sustain a conversation about the relevance of Troilus and Cressida for our time.</p> <p>Students are invited to take part in a Shakespeare study day in Siegen on 16 November 2024. On 22 and 23 November 2024 a conference in Weimar organised by the German Shakespeare Association will explore Troilus and Cressida, and students who wish to attend the conference should express their interest at the end of our first session in October.</p> <p>Please note that you must purchase a hard copy of the text in the edition listed below before you attend the first session! Please refrain from using PDFs or other digital texts. This course is part of a detox experiment – we will not use screens during our weekly meetings.</p> <p>William Shakespeare. Troilus and Cressida. Ed. David Bevington. Third Series, Revised Edition (The Arden Shakespeare Third Series). London: Bloomsbury, 2015. [ISBN : 978-1472584731]</p>			

Seminar	Dozent/in	Zeit	Raum
The Shoah in Comics	Prof. Dr. Daniel Stein	Do 16-18	AR-D 6104
<p>With the critically acclaimed publication of Art Spiegelman’s two-volume graphic narrative <i>Maus</i> (1986, 1991), comics all of a sudden became recognized as a medium suitable to the depiction of the Shoah – the mass extermination of European Jews during by the Nazis. But <i>Maus</i> was not the first comic to take such a “risk of representation” (Hillary Chute), and it certainly was not the last comic to do so. In this course, we will study graphic depictions of the Shoah from the 1950s until today. Taking <i>Maus</i> as a starting point and creating a toolbox of theories, concepts, and methods for studying comics (trauma theory, cultural memory, multimodal/intermedial narration, comics analysis), we will examine early works such as Bernie Krigstein’s “Master Race” (1955) and superhero comics on the Holocaust (Captain America, X-Men/Magneto) as well as recent graphic narratives like Ari Folman and David Polonsky’s <i>Anne Frank’s Diary: The Graphic Adaptation</i> (2018) and Salva Rubio and Loreto Aroca’s <i>The Librarian of Auschwitz</i> (2023). We will also pursue a transnational approach and spend some time analyzing German publications, such as Barbara Yelin’s <i>Emmie Arbel: Die Farbe der Erinnerung</i> (2023), Reinhard Kleist’s <i>Der Boxer: Die wahre Geschichte des Hertzko Haft</i> (2012), Nora Krug’s <i>Heimat</i>, and Bianca Schaalburg’s <i>Der Duft der Kiefern</i> (2021).</p> <p>This seminar is part of the three-semester project „Learning about the Shoah Through Narrative Art and Visual Storytelling” – Transnational Memory in Graphic Literature, organized in conjunction with Jana Mikota (Germanistik) and Jens Aspelmeier (ZfSL). You are welcome to attend all other activities and events offered through the project. In this winter semester 2024/25, this includes the Ringvorlesung „Learning about the Shoah Through Narrative Art and Visual Storytelling” – Transnationale Erinnerung in der grafischen Literatur (Tuesdays, 18:15-19:45, hybrid).</p>			

Block-Seminar	Dozent/in	Zeit	Raum
The Bard Got Canceled? Exploring Gender, Identity, and Curriculum Changes	Chiara Weiß, M.A.	s. unisono	s. unisono
<p>This seminar aims to give you an overview of the history of the American romantic comedy – from early silent film entries and the Golden Age in the 1930s and 1940s to the later successful cycles of the 1990s and 2000s, to the genre’s eventual decline and possible re-emergence. We will examine how romantic comedy has continuously acted as a seismograph for changing social mores around issues of gender and sexuality, but also of class and race, and how the genre’s aesthetic pleasures have both served as an agent of dominant hegemonic power and subverted it. Three of the seminar sessions are reserved for film screenings.</p>			