

Kommentiertes Vorlesungsverzeichnis

SEMINAR FÜR ANGLISTIK

- Literatur- und Kulturwissenschaft –

für das

Wintersemester 2025-2025

Bitte beachten:

Den jeweils aktuellen Stand finden Sie unter [Unisono](#)

VORLESUNGEN:

Vorlesung	Dozent/in	Zeit	Raum
History of English Drama	Prof. Dr. Anja Müller	Mi 10-12	AR-D 5105

This course is part of the English/American literature section's new project of "period studies", in which each semester devotes a number of courses to one particular phase in literary history; this term, the period is "Middle Ages and the Early Modern Period". Besides, the course also participates in a digital detox programme, meaning that digital devices will not be allowed in class unless they are explicitly asked for by the instructor (this also includes note taking!).

This third instalment of the lecture series on the history of the major genres in English literature is going to provide a survey of the development of English Drama from the Middle Ages to the seventeenth century. Our major focus will, of course, lie with the first heyday of British theatre and drama during the Elizabethan and Jacobean period. The works of Shakespeare will therefore constitute a core element of the course, but students will also be introduced to other dramatists and plays, including Thomas Kyd, Christopher Marlowe, Ben Jonson, or – if we think in genre terms, the popular revenge tragedies.

[Please note that first year students of BA-LKM who take this course in Module 1 one MUST also take one of the courses "Introduction to Literary and Cultural Studies" in order to complete the module!].

Vorlesung	Dozent/in	Zeit	Raum
English Literary History: Milton – Sterne	Prof. Dr. Felix Sprang	Di 8-10	AR-D 5013

This survey course, English Literature: Milton - Sterne, explores literature written and composed in the period spanning from the civil war to the Enlightenment. We will pay attention to works of art and their social, economic, philosophical, and legal context.

I very much look forward to our discussions, and I hope that this course will be an exciting journey for you and for me. Always remember: happiness is a journey, not a destination!

There are few things that I would like to point out prior to our first meeting. Here is a list of dos and don'ts for this class:

- You must engage actively with the material presented in this lecture.
- You must treat fellow students courteously, which includes listening attentively and not disturbing others by talking.
- Smartphones are switched off during the lecture, notebooks and tablets are closed for the duration of class [the only exception being a notebook at the front desk used for presentations].
- You must take notes using pen/pencil and paper.

I know that many of you will think that the above is superfluous, and I apologize for the patronizing tone. This is a lecture not time to surf the web or send messages. We are at a point in time when basic skills of comprehension and the ability to process information are at risk. Your task in this class is to turn information into knowledge. This is an activity that will require some effort on your part. I promise, however, that you will greatly benefit from that effort. Knowing about past texts and contexts is increasingly important to understand who we are and what our future options are. I will talk about the idea of literary history by referring to the historian Hayden White at our first meeting. In the weeks of our joint journey, we will usually only ever discuss one text per lecture. The motto is: less is more! Instead of rushing you through several texts, we will take the time in class to look at, for example, Gulliver' Travels more closely: its style, its political and social dimension and its legacy when we look at English culture and cultures globally. So be prepared to think along, and be prepared to read carefully in preparation for our sessions!

You may object to the no-notebook rule. However, apart from the fact that most students don't take notes but enter digital worlds that do not only distract them but also those around them, have a look at this:

"A Learning Secret: Don't Take Notes with a Laptop"

<https://www.scientificamerican.com/article/a-learning-secret-don-t-take-notes-with-a-laptop/>

"Paper vs. Screen: Note-taking at Dartmouth"

<https://www.thedartmouth.com/article/2023/10/paper-vs-screen-note-taking-at-dartmouth>

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
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. 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. 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.			

SEMINARE:

Seminar	Dozent/in	Zeit	Raum
Feminism in the US: Texts, Herstory and Theory	Dr. Maxi Albrecht	Mi 16-18	AR-D 6104
This course aims to offer students a broad knowledge of the history and theory of feminism in the US through a thorough engagement with feminist texts. We will chart the different waves of feminism, read theoretical and political texts together and analyze feminist discourse, arguments and methods. We will also pay attention to the dividing lines within feminism by paying close attention to intersectional voices from within and without the movement at several points in time. Starting with the first-wave feminist of the 1840s, we will work all the way to the present by reading feminist voices deeply and thoroughly. At times, we will read fictional works, but the main bulk of the reading materials will be theoretical and political texts.			

Seminar	Dozent/in	Zeit	Raum
Speculative Fiction for Young Adults: Approaches, Politics, and Identities	Dr. Maxi Albrecht	Do 12-14	AR-HB 0118
Speculative Fiction at its very base asks "What if?" and creates storyworlds based on that question that deviate from our real world in significant ways. Whether science fiction or fantasy, utopian or dystopian, speculative storyworlds ask their readers to engage in imagining worlds that are different, and the potential consequences of such a difference. Young Adult consumers are perhaps a prime audience for such stories, and recent decades have seen the rise of several popular franchises of young adult speculative fiction, as well as standalone media or novels. In this course we will discuss approaches to studying speculative fiction for young adults, but also talk about the politics of these fictive storyworld and the identities therein, as well as their relation to our world. This reading-intensive course will range from fairy tales to contemporary texts such as The Hunger Games.			

Seminar	Dozent/in	Zeit	Raum
Blurring Boundaries? Sarah Perry's Historical Fictions	Alina Aulbur, M.A.	Di 14-16	H-C 5324/25
Especially in her recent, Booker-nominated historical novel <i>Enlightenment</i> (2024), Sarah Perry plays with temporal boundaries. Set in a tightly-knit community, the novel works with the intersection of past and present to investigate themes such as identity and human relationships. <i>Enlightenment</i> also builds on Perry's approach to the historical fiction genre already perceivable in her previous novel, <i>The Essex Serpent</i> (2016). Both novels are marked by clashing and shifting world-views, they follow protagonists driven by a passion for scientific discovery, questioning the reliability of perception and linear time. In this seminar we will read both novels and discuss Perry's fascinating employment of the historical fiction genre. Aside from genre discussions, this seminar offers an opportunity for students to apply a variety of interpretational lenses to Perry's work and to examine the multi-facetted potential of historical fictions today. Please purchase and read the following two books. You need to have a physical copy of each novel to work with in class! Failure to procure and do the reading will lead to your expulsion from the seminar! Sarah Perry <i>The Essex Serpent</i> (ISBN: 978-1-78125-545-2) Sarah Perry <i>Enlightenment</i> (ISBN: 978-1-5299-2778-8) The ISBNs are for recommended editions - I will be using these and it will make it easier for you regarding page numbers if you get the same edition. We will begin with <i>The Essex Serpent</i>, so you have to read this before our second session			

Seminar	Dozent/in	Zeit	Raum
Exploring Past and Present: The English Historical Novel and 'Maternal' Traditions	Alina Aulbur, M.A.	Mi 12-14	AR-A 1011
The English historical novel is often perceived to have its origins in the eighteenth and early nineteenth century. Especially the works of Sir Walter Scott are considered as monumental in the development of this form. However, the tradition of the historical novel during this period was more varied than this view lets readers believe and especially the impact of female writers on the form is deserving of further critical attention. In this seminar we will accordingly engage with Sir Walter Scott's seminal novel <i>Ivanhoe</i> (1819) and Maria Edgeworth's <i>Castle Rackrent</i> (1800). We will discuss how the genre of historical fiction developed during this period, but also how these two prominent authors impacted the form and how they engage with the different periods treated in their fiction. Please purchase and read the following two books. You need to have a physical copy of each novel! Maria Edgeworth's <i>Castle Rackrent</i> (Oxford edition, ISBN: 9780199537556) Sir Walter Scott's <i>Ivanhoe</i> (Oxford edition, ISBN: 9780199538409) We will begin with <i>Castle Rackrent</i>, so you have to read this before our second session. <i>Ivanhoe</i> tends to have longer delivery periods so you are responsible for getting your hands on a copy in a timely manner. Failure to procure and do the reading will lead to your expulsion from the seminar!.			

Seminar	Dozent/in	Zeit	Raum
Women Writers' Eclogues: Early America and Beyond	Dr. Lukas Etter	Siehe unisono	Siehe unisono
The discussions of this seminar will circle around Virgil's ten Eclogues and their multiform reception history — imitation, parody, translation, citation — in early North America and beyond. Particular attention will be paid to texts written prior to 1800, especially cases in which authorship is linked to female names. Please note that this seminar will be partially held as a compact one (details on Unisono). Some of the most intensive portion of work (readings, preparations) will be performed before and during the first three weeks of the semester. Prospective participants are kindly asked to prepare the materials in the Reading_BeforeS02 folder on Moodle before Session 02 of the seminar (i.e., Monday, 20 October 2025) — preferably even before Session 01. The Moodle password consists of the word Hauser followed by the year in which the seminar will begin.			

Seminar	Dozent/in	Zeit	Raum
Institutions and Practices of Racism in the US: Tulsa's Red Summer of 1921	Dr. Marcel Hartwig	Di 18-20	US-C 104
In May and June 1921, interpersonal tensions between the Tulsans exploded into what is called today the Tulsa race massacre. The object of scorn was the Greenwood neighborhood in Tulsa, OK, which had been a Black settlement since the mid-19th century and developed into an economically independent part of town with Black-owned businesses and the majority of Tulsa's Black population. In 1921, sparked by a false accusation, white Tulsans, together with police forces, set the Greenwood district on fire, killed several Black residents, and detained others. What was initially labeled a race riot was not an American singularity. Studying the event will help us gain a better understanding of racism in the US. This graduate seminar will be an explorative course, working with archives, historical resources, as well as American Cultural Studies approaches and popular cultural revisitations.			

Seminar	Dozent/in	Zeit	Raum
Maltese Falcons and Ladies in the Lake: 1940s Hollywood Film Noir	Dr. Marcel Hartwig	Mi 18-20	US-C 103
This seminar will explore the crime dramas of the Hollywood studio era during World War II and the immediate post-war context. Termed by French film critics as film noir, the genre developed during the 1940s into an influential narrative form that shapes representations of gender dynamics, legal transgression, and the American urban landscape until today. This course will give an introduction to the genre, offer analytical readings of selected key movies from the 1940s, and shape an understanding of how to write about film. In the final sections of this seminar, transformations of the genre in more contemporary contexts will also be addressed.			

Seminar	Dozent/in	Zeit	Raum
King Arthur in Thomas Malory's MORTE D'ARTHUR and 20th- and 21st-Century Movies	Prof. Dr. Anja Müller	Mo 16-18	AR-HB 022
This course is part of the English/American literature section's new project of "period studies", in which each semester devotes a number of courses to one particular phase in literary history; this term, the period is "Middle Ages and the Early Modern Period". Besides, the course also participates in a digital detox programme, meaning that digital devices will not be allowed in class unless they are explicitly asked for by the instructor (this also includes note taking!). Thomas Malory's prose narrative of King Arthur and the knights of the Round Table is perhaps the most influential English text version about the legendary English (?)/British(?) king. In the first three quarters of the course, we will read and analyse Malory's text from various theoretical perspectives, looking at narrative modes, historical framings as well as contemporary concerns such as gender issues (esp. masculinity). In the final weeks of the term, we will examine how a few selected modern adaptations have transformed King Arthur for the present. (Possible options include the movies Monty Python and the Holy Grail; Excalibur; King Arthur; or Legend of the Sword) Since we will be using a modern English text edition, no knowledge of Middle English or Early Modern English will be required 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. 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. 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. Students must purchase only the following edition and must have read the book completely by our (hopefully) first thematic session on 17 November 2025. (As you are supposed to register during the first registration phase, this is perfectly possible): Malory, Sir Thomas., and Helen Cooper. <i>Le Morte Darthur - the Winchester Manuscript</i>. Oxford University Press, 2009. ISBN 978-0-19-953734-1			

Seminar	Dozent/in	Zeit	Raum
Medievalism in Contemporary Literature, Film, Games and Cultural Practice	Prof. Dr. Anja Müller	Mo 10-14	AR-HB 022
This course is part of the English/American literature section's new project of "period studies", in which each semester devotes a number of courses to one particular phase in literary history; this term, the period is "Middle Ages and the Early Modern Period". Besides, the course also participates in a digital detox programme, meaning that digital devices will not be allowed in class unless they are explicitly asked for by the instructor (this also includes note taking!). The Middle Ages seem to hold a special fascination, not only for historians or other scholars. In many areas of contemporary (popular) culture one can come across artworks or practices that engage with the Middle Ages, or rather: with an idea of the Middle Ages – because this “medievalism”, as it is called, does not necessarily stand the test of historical accuracy, nor does it intend to do so (in the terminology of postmodern theory, one may consider this medievalism as an example of what Jean Baudrillard called a “simulacrum” – a copy of something without an original). In this seminar, we will encounter examples of medievalism in different media: after a short overview of			

various performative practices (such as role-play or re-enactment), we will take a closer look at one medievalist novel (Paul Kingsnorth's *The Wake*), one medievalist movie (*A Knight's Tale*/Ritter aus Leidenschaft) and a selection of board games on medieval topics. For a better understanding of the medievalist transformations, reading of (extracts from) primary texts, such as Geoffrey Chaucer's *Canterbury Tales*, and critical essays will form an integral part of the course.

Being designed as a project seminar, the course will be taught in four-hour sessions that will allow us to include not only theoretical reflections and discussions but also practical exercises. These will include transcriptions of Kingsnorth's inventive pseudo-old-English language into modern English, as well as play sessions in which expert groups will prepare and play the games before we critically reflect on their medievalist potential.

All in all, this course is thus of a rather explorative nature. It is aimed at students with a general interest in the Middle Ages and in contemporary manifestations of that period, who are enjoy exploring ideas, methods and approaches in a group rather than expect a fixed schedule with ready-made take-home answers. Experience with medieval literature or language, or with boardgames, is not necessary, but the readiness to actively engage with such strange texts or to participate in games without major inhibitions is essential. So is the readiness to participate in 4-hour sessions, irrespective of how many credit points they need (it is not possible to only attend part of the course). If you are looking for a course where you can largely restrict your activities to listening and note-taking, please select another course.

Students who register for this course with the intention to "only" obtain a PL, please note that I only offer PLs that derive from students' continuous, active engagement in a course. This means that I also expect these students to come to class, prepare the material, and participate actively in the discussions. Students who only want to submit a term paper at the end of the term, without any prior engagement in the course, are kindly asked to refrain from registering and to reflect their attitude towards studying instead. Since I will not accept term papers from such students, your registration would only prevent students who actually want to do the course from obtaining places.

Participants will be expected to buy and have read at least one third of the following novel by the beginning of the term (otherwise, you will not be able to catch up with the additional reading material during the term):

Paul Kingsnorth, *The Wake*. (To facilitate availability and keep your financial investments low, any edition, including Kindle, is allowed)

In addition, it is recommended you also obtain a copy of a modern-English version of Geoffrey Chaucer's *Canterbury Tales*. Before we discuss the movie *A Knight's Tale*, you must have read at least "The Knight's Tale" from Chaucer's collection. Again, any edition, including an eBook edition, is allowed.

Seminar	Dozent/in	Zeit	Raum
Gender in Musical Subcultures	Maria Odoevskaya	Mo 14-16	AR-HB 0116
In this seminar we will explore how gender is produced, contested and negotiated within the products and social spaces that consciously position themselves as outside of or in opposition to the "mainstream". While subcultures offer avenues for rebellion against hegemonic gender norms and for the exploration of alternative gender identities, they are at times also susceptible to reproducing structures of gendered domination. Both tendencies are perpetually in tension with one another and in turn inform the kinds of music, performance and paratexts around which such subcultures gather. The seminar will provide an overview of some of the foundational scholarly texts on both subculture studies in general (Dick Hebdige: <i>Subculture: The Meaning of Style</i>) and in regard to specific subcultures (Tricia Rose: <i>Rap Music and Black Culture in Contemporary America</i> ; Deena Weinstein: <i>Heavy Metal and its Culture</i>) as well as a look into the core tenets of feminist musicology (Lucy Green, Susan McClary).			

Seminar	Dozent/in	Zeit	Raum
The English Country House in Early-Modern English Poetry	Nadine Schmidt, M.A.	Fr 10-12	AR-K 408
In this BA seminar we will explore the genre of the country house poem in early modern English literature. Most literary critics, following G. R. Hibbard's outline of the genre (1956), describe country house poetry as a form that depicts utopian worlds of "harmonious totality and proto-egalitarianism" (Marin 53). However, the unities of the country house poem can be said to be manufactured utopias – carefully constructed façades concealing the actual, hierarchical disunities of early modern English society. While texts such as Ben Jonson's "To Penshurst" (1616) or Aemilia Lanyer's "The Description of Cooke-Ham" (1611) appear to present an egalitarian, open social system where all inhabitants of the house eat the same fare and sit at the lord's table, they actually tend to reinscribe the dominant hierarchies of late Elizabethan and Jacobean England through the illusion of social harmony and the sanctioning of physical, formal, and topographical restriction. In this course we will, therefore, not only cover general approaches to the reading and formal aspects of poetry but also take into account the historical context(s) of early modern England. Within this framework, we will look at how different poems and poets address notions of community, class, place, gender, or proto-ecology, exploring how the texts negotiate concepts of the real and the ideal, outside and inside, or the reciprocity of man and nature. Our focus will be on poems written in the seventeenth century, when the genre flourished; however, we will also consider both earlier and later examples, spanning from Geoffrey Whitney's "To Richard Cotton, Esq." (1586) to Alexander Pope's "Epistle to Burlington" (1731) and, finally, to traces of the genre in more recent fictional texts. A reader with relevant primary texts will be made available to students at the beginning of term.			

Seminar	Dozent/in	Zeit	Raum
Early Modern Tales from Italy: Shakespeare's Othello and Webster's The White Devil	Prof. Dr. Felix Sprang	Do 10-18	AR-HB 0118
In this MA seminar we will reflect on perspectives on Italy in early modern England. Our interest in this perspective is underpinned by three phenomena: One focus is the reception of Humanism as part of what we call the Renaissance, that is the rebirth of classical learning in Europe "beginning" in the fourteenth century in Italy and "arriving" in England in the sixteenth century. We will also take an interest in English anti-Catholic propaganda directed at Rome in particular and at Italy at large in the wake of the Reformation. And, finally, we will revisit ideas related to governance and early modern political economy such as Machiavellianism. When attending this seminar, you should take an interest in philosophical and theological debates and their historicity. Equally, you should take an interest in the linguistic and poetic quality of Shakespeare's and Webster's writing. A reader with scholarship will be provided. Please purchase hard copies (no digital texts, no e-books) of the following editions (only the two listed editions will do!) before the beginning of term. William Shakespeare. Othello. London: Bloomsbury, 2016 [Revised Edition (The Arden Shakespeare Third Series)] ISBN: 978-1472571762 [cost: appr. 9 Euros] John Webster, John Ford. The Duchess of Malfi, The White Devil, The Broken Heart and 'Tis Pity She's a Whore. Ed. Jane Kingsley-Smith. London: Penguin, 2014. ISBN: 978-0141392233 [cost: appr. 14 Euros] The Studienleistung consists of you actively taking part in our conversations. Credit for the Prüfungsleistung is granted on the basis of a Modulabschlussprüfung, an oral exam of 30 or 40 mins. (depending on your degree) - with the content of this seminar covering 15 or 20 mins. This is an MA course, so be prepared to engage with questions of genre and conventions of style. You should also make sure that you brush up your knowledge of the social and historical context. 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! Notes are taken on paper, tablets or laptops are not permissible in the seminar, all mobile phones must be switched off for the duration of our weekly meetings.			

Seminar	Dozent/in	Zeit	Raum
Reading Poetry - Reading Plants	Prof. Dr. Felix Sprang	Do 14-16	AR-D 6104
There has been a growing awareness that reading is in decline. A recent survey conducted by the University of Florida and University College London has shown that it is particularly reading for pleasure which has come under duress. [https://cordis.europa.eu/article/id/461032-is-reading-going-extinct] The idea of this course is to align the decline of reading for pleasure with the demise of wildlife and natural habitats, and to counteract these developments with practising (and reflecting on) reading for pleasure and developing (and reflecting on) ways of reading plants. In this BA seminar we will explore a reading paradigm that pays respect to the poem as a work of art. While critical analysis may be part of our reading strategies, we will not lose sight of the idea that a poem is created to resonate with its reader and that its qualities are brought to the fore when it is sounded in a literal and metaphorical sense. This stance, an organic, embodied and holistic approach to poems, will be informed by engaging with plant life. Plants are complex organic beings that communicate on many levels. However, listening to them and sounding them is a challenge that we will meet. As some students express anxiety when it comes to poems, I should like to say this: Not every poem is for everyone but there is a poem for everyone. Keep an open mind, don't think that you need to find out what the poem is about. You should rather attend to how the poem makes you think and makes you feel. Be prepared to read a lot of poems on paper for this course. Part of the Studienleistung – apart from active participation – is a portfolio of poems that you create. The Prüfungsleistung for this seminar is a term paper written without support from AI. We will discuss meaningful ways to approach your writing project in the seminar. 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! Notes are taken on paper, tablets or laptops are not permissible in the seminar, all mobile phones must be switched off for the duration of our weekly meetings.			

Seminar	Dozent/in	Zeit	Raum
Forschungskolloquium	Prof. Dr. Felix Sprang	Mo 16-18	AR-D 6014
his colloquium is meant for students of English, i. e. students who study English as part of a teaching degree or as LKM students with English as their focus. We will come together fortnightly to discuss issues in connection with writing your thesis (BA or MA). Some of the issues covered are: identifying a topic of interest; adjusting your research question and turning it into a thesis statement [from "how" to "why"]; techniques of identifying useful sources and relevant scholarship; structuring your thesis, methods for the analysis of your material; register, style, and voice of your prose; paragraphing; ... Course material will be provided in paper form; one key text we will consult is Eric Hayot. The Elements of Academic Style. Writing for the Humanities. New York: Columbia University Press, 2014. https://www.ucsiuniversity.edu.my/sites/default/files/the-elements-of-academic-style.pdf 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 fortnightly sessions! Notes are taken on paper, tablets or laptops are not permissible in the seminar, all mobile phones must be switched off for the duration of our meetings.			

Seminar	Dozent/in	Zeit	Raum
Ringvorlesung "Work in Progress"	Prof. Dr. Felix Sprang	Mi 18-20	US-A 120
Dozierende, die am Studiengang LKM beteiligt sind, stellen ihre je eigenen Forschungsprojekte vor und bieten den Zuhörer:innen so Einblick in ihre Tätigkeiten jenseits der Lehre. Näher können Sie nicht an aktuelle Forschungsthemen herankommen. Termine und Vorträge: 15.10. Felix Sprang: Intro & Hearing Plant Poetry – Early Modern Perspectives and Soundscapes 22.10. Michael Multhammer: Lotte, Brot schneidend. Zur intermediären Transposition eines populären Sujets. Goethe – Kaulbach – Holz 29.10. Christian Seebald: Was heißt und zu welchem Ende studiert man populäre Literatur des Mittelalters? 05.11. Ausfall 12.11. Hans Rudolf Velten: Hans Sachs – Edition aller Spieltexte – Ein Langfristprojekt 19.11. Jana Mikota: Graphic Novel und Shoah/Holocaust 26.11. Svitlana Stupak: Performing Historical Continuity in Graphic Narratives 03.12. Nadine Schmidt: "A Beggar I'll Be": Utopias of Poverty in Early Modern English Poetry 10.12. Cornelia Wild: Subalterne Theorie? Algerien bei Bourdieu 17.12. Bastian Dewenter: "Das muss man(n) aber gelesen haben!" Kanonerweiterung und Kanonreflexion im Literaturunterricht 07.01. Viktoria Jähnchen: "Figura Vocis". Zur Unangemessenheit der Stimme und den Grenzen legitimer Meinungsbildung in der Aufklärung 14.01. Nacim Ghanbari: Stifter und die Revolution von 1848 21.01. Niels Werber: Bestseller und/oder Buchpreis. Caroline Wahls "22 Bahnen" 28.01. Maxi Albrecht: Antibelly: Bodies in the Antebellum Era US 04.02. Sebastian Berlich: Wie erzählt Ariana Grandes Album "thank u, next?"			

Seminar	Dozent/in	Zeit	Raum
Nakba and Shoah: Memories of Catastrophe in Graphic Narrative	Prof. Dr. Daniel Stein	Do 16-18	AR-H 103
As comics scholar Hillary Chute notes in <i>Disaster Drawn: Visual Witness, Comics, and Documentary Form</i> (2016), graphic narratives – understood as long-form narratives combining words and images, often told through a sequential series of framed panels – possess particular affordances for recording and recovering historical events as part of contemporary cultural memory. "The essential form of comics – its collection of frames – is relevant to its inclination to document," Chute writes. Comics make the "reader access the unfolding of evidence in the movement of its basic grammar, by aggregating and accumulating frames of information" (2). In this course, we will study and test Chute's argument about the special connection between comics (or graphic narrative, as the broader and more inclusive term) and historical documentation by analyzing a selection of works that grapple with two highly traumatic events of twentieth-century history: The mass-persecution and near-extinction of the European Jews by the Nazis (commonly referred to as the Holocaust or, especially among Jewish scholars, the Shoah) between 1933 and 1945 and the forced displacement of Palestinian Arabs as part of the Palestine War of 1948, which led to the establishment of the state of Israel and which Palestinians call Nakba. Both events – the Shoah and the Nakba – are related, and both terms translate as "catastrophe," marking them as deeply consequential historical events but also significant subjects for cultural memory. Over the course of the semester, we will gain a basic familiarity with these events and learn how to analyze and interpret graphic narratives that deal with their difficult histories. While the course is not intended as a forum for discussion of the current violence and political turmoil in this part of the world, it does aim to provide a necessary sense of historical depth and complexity as well as the ability to critically examine graphic narratives about the two historical catastrophes that in many ways mark the			

beginnings of the ongoing conflict.

I will provide historical and theoretical readings for several of our sessions via Moodle.

We will read and analyze the following works:

Art Spiegelman. *The Complete Maus*. New York: Pantheon, 1996.

Bernice Eisenstein. *I Was a Child of Holocaust Survivors*. London: Picador, 2006.

Abdelrazaq, Leila. Baddawi. *Just World Books*, 2015.

Sabaane, Mohammad. *Power Born of Dreams: My Story Is Palestine*. Street Noise Books, 2021.

Sacco, Joe. *Footnotes in Gaza*. 2009. New York: Henry Holt, 2010.

Please purchase the books by Abdelrazaq (21,35 €), Sabaane (14,57 €), and Spiegelman (24,95 €).

Everything else will be provided in class.

Tagung	Dozent/in	Zeit	Raum
"Learning about the Holocaust Through Narrative Art and Visual Storytelling" – Transnationale Erinnerung im Medium Graphic Novel	Prof. Dr. Daniel Stein	13.-15.11.25 9-18 h	US 001, 002, 0101 + 0102

Seminar	Dozent/in	Zeit	Raum
Violence and Representation in Graphic Narratives	Svitlana Stupak	Fr 12-14	AR-K 308

This seminar explores two interdependent topics in graphic narratives: the violence of representation and the representation of violence. In other words, we will take a look at how violent events (i.e. war, genocide, domestic violence, etc.) find their ways into the pages of comics and graphic novels, and how graphic representation itself can be violent, as an act of painful revelation, revisiting of past trauma, body fragility, etc.

Within this course, students will learn about the multimodal (visual and verbal) tools artists use to visually depict and narratively frame violence. The following questions will be asked: How do different genres (graphic fiction, documentary, autobiography) engage with violence? What happens when we depict violent events through the aesthetics of the cute and the comic? Is violence always visible in comics, or can it be 'hidden,' silent, merely hinted at? And how does it affect our interpretation?

With these questions in mind, students will be invited to perform close readings of graphic narratives, applying the rich methodology of postclassical narratology as it is used in graphic literature. We will analyze multimodal metaphors, page layouts, juxtaposition of elements within a panel, panel progressions, choice of color palette, and other means of artistic communication used to represent and reconfigure violent experiences in comics.