

Summer Semester 2025

Oberseminar: Literatur- und Kulturtheorie

Prof. Dr. Claudia Lillge

Das Oberseminar richtet sich an fortgeschrittene Studierende in der Examensphase, Doktoranden und Postdoktoranden aus dem Bereich Anglistische Kultur- und Literaturwissenschaft. Es bietet allen Teilnehmenden ein Forum für die Präsentation, Diskussion und Weiterentwicklung von Qualifikations- und Forschungsprojekten. Darüber hinaus dient es der kritischen Auseinandersetzung mit aktuellen Forschungsthemen und -texten, die in die gemeinsame Vorbereitung des "Researcher in Residence"-Formats (in diesem Semester Prof. Dr. Jack Halberstam) einmünden.

Hauptseminar: This Novel is Queer: Autobiography, Memoir, and Queer Life Writing

Prof. Dr. Claudia Lillge

In the 1990s, Eve Kosofsky Sedgwick proclaimed that a "queer time" had dawned. Since then, 'queer' has come to stand for both a rebellious lifestyle and a countercultural aesthetic. The parallel emergence of queer theory is one of the most advanced approaches of recent decades, decisively shaping and renewing thinking about sexuality, gender, society, and power, as well as racism, class relations, migration, culture, and subculture. With the relevant key texts of queer theory as a point of reference, this seminar focuses on novels (Lawler: *Paul Takes the Form of a Mortal Girl*, 2017; Johnson: *All Boys Aren't Blue*, 2020) and films (Guadagnino/Ivory: *CALL ME BY YOUR NAME*, 2017; Sciamma: *PORTRAIT OF A LADY ON FIRE*, 2019) that have been noticed by a broad audience in recent years and widely discussed in the feuilleton. In the realm of queer theory, the seminar focuses on the work of Jack Halberstam. Halberstam is one of the most important scholars in the field of Queer Studies. He will be our new Researcher in Residence in June, giving a lecture and a master class; the seminar will facilitate his visit and host these public events. Please purchase the novels by Lawler and Johnson (any edition will do).

Hauptseminar: Representations of Imperial Lifestyles: Cocoa, Ivory, Oil

Prof. Dr. Claudia Lillge

The term 'imperial lifestyle' indicates that daily life in the centres of capitalism is shaped in large part by business relationships elsewhere that often remain hidden and unquestioned: Children in Ivory Coast are exploited for harvest work on cocoa plantations, South African and Namibian wild animals are victims of uncontrolled trophy hunting, and numerous nations have profited from Africa's natural resources. How these dynamics are made invisible becomes clearer in literature, photography, and film, such as Miki Mistrati's documentary *THE CHOCOLATE WAR* (2022), Helon Habila's novel *Oil on Water* (2010), and David Chancellor's photobook *Hunters* (2012). What aesthetic methods, what specific media dynamics are employed to politicise and emotionalise the target audience? How do these artefacts create empathy and closeness to others and other countries? How do they transform a 'somewhere else' into 'here'? And finally, what vision for shared, global lifestyles do they engender? Please purchase the novel by Habila (any edition will do).

Hauptseminar: The Sentimental Mode in the Eighteenth Century

Dr. Dennis Hennebühl

The eighteenth century gave rise to a new literary and philosophical mode that significantly shaped the cultural products, practices, and discourses of its time. In part a reaction to Enlightenment's privileging of rationality, this so-called sentimental mode instead emphasises the importance of emotions and feelings. In our seminar, we will explore the ubiquity of the sentimental mode in the latter half of the eighteenth century; considering the large variety of genres and contexts (e.g., discourses about poverty, gender relations, or the abolition of slavery) in which it appears. After a brief historical introduction to the eighteenth century, we will focus on the key ideas connected to what is referred to as moral sentimentalism, i.e., the school of moral philosophy that forms the theoretical basis for the sentimental mode in eighteenth-century literature and culture at large. The remainder of the semester is then dedicated to the analysis of key literary texts that founded the sentimental literary tradition in the mid-eighteenth century (e.g., Henry Mackenzie's *The Man of Feeling* or Laurence Sterne's *A Sentimental Journey*) as well as later texts reacting to or even satirizing sentimental literature such as Jane Austen's *Sense and Sensibility*. In addition to the sentimental novel, we will also consider parallel developments in the field of theatre, where playwrights like Oliver Goldsmith (e.g., *She Stoops to Conquer* or *The Good-Natur'd Man*) similarly engaged with sentimental comedies that were highly popular a couple of decades earlier (e.g., Richard Steele's *The Conscious Lovers*) in an ironic manner.

Examensseminar: Dramatische Texte bis ca. 1700

Dr. Christian Krug

Wir werden in diesem Seminar ausgewählte Szenen aus Shakespeares Historien, Komödien, Tragödien und Romanzen analysieren. Außerdem werden wir uns mit Dichtungs- und Dramentraditionen sowie mit theater- und ideengeschichtlichen Kontexten beschäftigen.

Kombiseminar: Textuality

Dr. Christian Krug/ Dr. Michael Klotz

'Text' and 'textuality' are central concepts in both Linguistics and Cultural Studies. The analysis of 'texts' is the objective of both disciplines. But what is a 'text'? This seminar aims to find out whether Linguistics and Cultural Studies share the same assumptions about what constitutes 'texts', and why (not) – and how they attempt to make sense of them (approaches, methods, and terminology). Joint texts used in both parts of this seminar will be William Shakespeare's *Romeo and Juliet* as well as Ted Lewis' novel *Get Carter*. You should have read these texts before classes begin in late April. *Please note:* There are two seminars in this module – one in Linguistics, taught by Michael Klotz, the other in Literary and Cultural Studies, taught by Christian Krug.

Textanalyse: British Literature

Dr. Christian Krug

This course is meant to deepen and practice (text)analytical skills and categories acquired in the course of your previous studies. We will study various, mainly canonical, texts from different centuries

covering the three major genres. In this context, we will also consider the development of these genres in English literature as well as examples of subgenres. Studying texts intensively in preparation for each session is a basic prerequisite for this course and expected of all participants. This course not only entails a relatively heavy reading load but some of the texts are quite challenging. So please begin reading the longer texts over the semester break!

Gender in *Iliad* Reception and Adaptation

Lou Pfeiffer

Homer's *Iliad* is one of Western literature's most influential texts and has been consistently received, reinterpreted and adapted. Reception and adaptation serve as a focal point of cultural discourse, highlighting the perceptions of societal structures in a given era. This proseminar focuses on tracing the representations of gender in *Iliad* adaptations from antiquity to today. The *Iliad*, its adaptations and actualisations in large part reflect on war, manliness, the roles of women and patriarchal societal structures. By highlighting these topics in our discussion, this class aims to give students an overview of both Reception and Adaptation Studies, as well as an insight into Gender Studies. Throughout the semester, we will briefly discuss the depiction of the Trojan War in the *Iliad* and its reception in antiquity and medieval Europe in works such as Virgil's *Aeneid*, Ovid's *Metamorphoses* and *Heroides* as well as Dante's *Inferno*, as these works heavily influence the early modern period. Here, we will discuss Shakespeare's *Troilus and Cressida* as an example. Finally, we will move onto contemporary adaptations, exploring Madeline Miller's *Song of Achilles* and Pat Barker's *Silence of the Girls*.

Mittelseminar: Monstrous Women: Horror, Gender, and Coming-of-Age in Female Monster Fiction since the 19th Century

Charleena Schweda

Female monsters have always roamed the worlds of fiction, mythology, and religion. Whether she appears as a werewolf, vampire, witch, or in any other form, the female monster functions as a narrative tool to discuss socio-cultural issues, particularly gender roles and ideologies. Inserted into a coming-of-age story, monstrosity and female adolescence are aligned. Becoming a woman turns into becoming a monster. In this seminar, we will consider the female monster from a comparative perspective, exploring how she is depicted in coming-of-age horror literature and films from the last three centuries. The key interest lies in approaching the female monster from the perspective of Gender Studies. Additionally, this range also gives us a good impression of the compelling complexity of the female monster as a subject of disciplines such as Queer Studies and Postcolonial Studies.

We will begin our journey by looking at some pioneering examples from the 19th century, including Bram Stoker's *Dracula* and Joseph Sheridan Le Fanu's *Carmilla* – published about 25 years before *Dracula* and commonly regarded as the first lesbian vampire text. In the 20th and 21st century, the female monster regularly appears on screen and in literature, allowing us to compare a variety of coming-of-age horror films and novels, some as excerpts and some in full length (*Ginger Snaps*, *Let Me In*). Throughout, the following questions will guide us: How are girlhood and womanhood depicted in terms of monstrosity? What roles do interpersonal relationships and coming-of-age play in this context? How do horror and emotionality shape each other? In which ways do the texts comment on socio-cultural issues?

Aufbauseminar: Literature

Lou Pfeiffer

Building on the knowledge acquired in *Grundseminar Literature*, this class serves as an introduction to literary theory. We will discuss several approaches and methods in depth and critically analyze their potential and limits by applying them to exemplary primary texts. In doing so, we will also reflect on how these different approaches and methods impact our understanding of literature.

Grundseminar: Culture

Dr. Christian Krug

This seminar provides a first insight into the field of contemporary Cultural Studies, with a special emphasis on definitions of culture and on the different approaches and methods of cultural analysis. The course also introduces students to special topics such as Media Studies, constructions of otherness, the role of myths in the production of social meaning, and Gender Studies.

Aufbauseminar: Culture

Dr. Dennis Henneböhl

The Aufbauseminar Culture extends the knowledge and skills acquired in the Grundseminar Culture and covers cultural theory, cultural history and cultural analysis. The course is structured around short, seminal texts in cultural theory and exemplary case studies to illustrate and test their applicability.