Abgeschlossene Magister- und Staatsexamensarbeiten (seit SS 2003), Bachelor- und Masterarbeiten (seit 2010), alphabetisch nach Verfasser/in (nur Erstbetreuungen)

2003

"Das Thema zerstörter Unschuld in ausgewählten Werken Stephen Kings" (Claudia Gottschalk)

2004

"The Critical Reception of Bret Easton Ellis, 1990-2004" (Bernadette Kalkert)

"Die Darstellung des zweiten Weltkriegs in der amerikanischen Populärkultur der 1990er Jahre anhand ausgewählter Beispiele" (Katharina Koopmeiners)

"The Concept of Tradition in Selected Novels by Louise Erdrich" (Gesine Preußer)

"The Exhaustion of Romantic Possibility in Poe and Fitzgerald" (Stephanie Sommerfeld)

2005

"The Function of Religion in John Updike's Rabbit-Novels" (Jessica Beulshausen)

"Raum und Mobilität im amerikanischen Jugendroman nach dem Zweiten Weltkrieg, untersucht an ausgewählten Beispielen (Kerouac, Ellis, Chabon)" (Arndt Boetel)

"The Development of the Protagonist in the Novels of Paul Auster, 1985-1992" (Susanne Schäfer)

[Magisterarbeit zu H.L. Menckens Begriff ethnischer und kultureller Identität; Titel und Verfassername auf Wunsch anonymisiert]

2006

"The Sokal Hoax: A Discourse Analysis" (Eva Morawietz)

"Telling Time(s): The Representation of Tradition and the Past in William Faulkner's *Absalom, Absalom!* (1936) and Allen Tate's *The Fathers* (1938)" (Birte Otten)

"Between Fact and Fiction in 1968: A Narratological Comparison between Tom Wolfe's *The Electric Kool-Aid Acid Test*, Norman Mailer's *The Armies of the Night*, and Joan Didion's 'Slouching towards Bethlehem'" (Jana Reimer)

"Gewalt und politisches Theater: Eine vergleichende Analyse von Amiri Baraka und Edward Bond" (Diana Rosenhagen)

"The Representation of Violence in Ernest Hemingway's Nick Adams-Stories" (Anna Solska-Mieloch)

2007

"The Functions of Sentimentality in T. C. Boyle's *The Tortilla Curtain*" (Kathrin Brandt)

"Narrative Strategien in amerikanischen Romanen zum 11. September, am Beispiel von Jonathan Safran Foers *Extremely Loud and Incredibly Close*, John Updikes *Terrorist* und Lynne Sharon Schwartz' *The Writing on the Wall*" (Jens Grober)

"Kampf um Kolumbus: Der Wandel vom amerikanischen Nationalhelden zur ethnischen Identifikationsfigur in der Immigrationsliteratur 1890-1924" (Kathleen Loock)

"Anti-Detective Novels? Reader Guidance and Narrative Patterns in Works of Thomas Pynchon, Paul Auster, and Jonathan Safran Foer" (Frederike Rathing)

"Die Konstruktion von 'Race' und 'Gender' durch Figurenkonstellationen bei Harriet Jacob, Nella Larsen und Alice Walker" (Kerstin Schneider)

"Wilderness and Woods: The Construction of Nature in Colonial American Captivity Narratives, 1675-1713" (Alexander Starre)

"Clothing and Its Connotations in Postmodern American Fiction" (Theresa Wenzel)

2008

"Intermedialität und Medienkritik im *New Journalism* Tom Wolfes" (Sigrid Bartram)

"The Character of the Con Man in the Films of David Mamet" (Dennis Bühring)

"Hybrid Temporalities: Trauma and Transnationalism in Contemporary Mexican American Literature" (Lars Martin Franke)

"Die Romane David Mamets in ihrem Verhältnis zum dramatischen Werk des Autors" (Danine-Isabelle Garbs)

"Clothing in Jewish American Literature (Mary Antin, Abraham Cahan, Anzia Yezierska)" (Anne Clarissa Grothe)

"Presidential Persuasion from the Party Pulpit: Nomination Acceptance Speeches, 1952-2004" (Sven von der Heyde)

"Postmoderner Humor im Gonzo Journalism von Terry Southern und Hunter S. Thompson" (Eva Holdack-Janssen)

"The Historiographic Functions of Character in Selected Plays by Suzan-Lori Parks" (Swantje Möller)

"The Aesthetics of Violence in Cynthia Ozick's 'The Shawl' and 'Rosa'" (Bartosz Wiśniewski)

2009

"Towards a Fictional Community: Reader-Roles in the McSweeney's Universe" (Ingelid Ebeling)

"Concepts of Deception in Mark Twain's *Adventures of Huckleberry Finn*" (Bastian Lüpke)

"Ethics and Form in the McSweeney's Universe: Dave Eggers, Salvador Plascencia" (Rebecca Scorah)

2010

"The Transformation of Dada in William Carlos Williams's *Kora in Hell*" (Wieland Gabcke)

"William Faulkner's *The Sound and the Fury* and *The Hamlet*: A Comparison." (Fabian Grumbrecht, BA-Erstbetreuung)

"Sexual Norms, Socical Expectations, and Women: The Transition from the 1950s to the 1960s in Rona Jaffe's *The Best of Everything* and Helen Gurley Brown's *Sex and the Single Girl*" (Sonja Lewin, BA-Erstbetreuung)

"Narrating Space in William Byrd's *History of the Dividing Line*" (Mario Rewers; BA-Erstbetreuung)

2012

"Tropes of Nature in Nathaniel Hawthorne's *The Scarlet Letter*" (Michael Rauser, BA-Erstbetreuung)

2013

"The Hero in Vietnam War Reportage: Michael Herr's *Dispatches* and John Sack's *M*." (Corinna Brinkmann, Master-Arbeit)

"The Representation of Weapons in Michael Herr's *Dispatches* and Tim O'Brien's *The Things They Carried*" (Dominik Rudolph, Magisterarbeit)

"Products of Their Times: Variations of the Science-Fiction-Hero in *Star Trek: The Original Series*, *The Next Generation* and *Voyager* " (Janine Schreier, Magisterarbeit)

"Analyzing Ha Jin's *Waiting* in the Context of American Orientalism" (Yan Tao, Master-Arbeit)

"Joan Didion's California in *Slouching towards Bethlehem*, *The White Album*, and *Where I Was From*" (Lisanna Wiele, Master-Arbeit)

2014

"Inside *Inside Job*: A Template for Integrative Political Critique in Charles Ferguson's Nonfiction Films" (Moritz Hohenfeld; BA-Erstbetreuung)

"Disguising the West(ern): Captivity, Masculinity, and Violence in *Taken* and *Taken 2*" (Marie-Christine Mitzlaff, Master-Arbeit)

"The Next Big Thing! Technologies of the Self in Amazon's *Beta* and Dave Eggers' *The Circle*" (Pauline Püschel, Master-Arbeit)

"Documenting Environmental Change: An Ecocritical Perspective on *The Plow that Broke the Plains* (1936) and *An Inconvenient Truth* (2006)" (Eva Schiller; Master-Arbeit)