

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 Preußner)

"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 Foer's *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 Look)

"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 Scoriah)

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, Social 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)

2015

"Du hörst, was du bist: Kanonisierungspraktiken in der amerikanischen Rockmusik am Beispiel des *Rolling Stone*" (Sebastian Mebes, Magisterarbeit)

"'Time of the Season': *Mad Men*'s Vision and Revision of 1968 in Its Sixth Season" (Susanne Köller, Master-Arbeit)

"Fashioning a First Lady: What Michelle Obama Wore to the Inaugurations 2009 and 2013 and Why" (Elisabeth Jaschik, Master-Arbeit)

2016

"Myths about Sylvia Plath and Her Female Readers in 21st-Century Popular Media" (Helen Hauenstein, Master-Arbeit)

"Crowdfunding Poetry: How Kickstarter.com Has Altered the Balance between Money and Art" (Kamilla Aaen Rønberg, Master-Arbeit)

"Passages Between Science and Culture: Tracing Epistemic Transitions Through the Lens of Wilhelm Reich" (Diethard Kaiser, Master-Arbeit)

"The Complexities of Mourning: Susan Howe's *That This* and the Notion of Trace" (Simon Rienäcker, Master-Arbeit)

"The Art of Bohemian Innocence: Analyzing the Innocent Voice in Patti Smith's *Just Kids*" (Sabrina Gettinger, Master-Arbeit)

"'Reveals New World': U.S. World Fairs and their Reception in American Dailies" (Leonie Unger, Master-Arbeit)

"Variations of Uncle Sam: Close Readings of African American Editorial Cartoons in the Early 20th Century" (Nadja Gladrow, BA-Erstbetreuung)

"Pitchfork – A Case Study of Gender Politics in Contemporary American Music Journalism" (Caren Badtke, BA-Erstbetreuung)

"Bodily Affairs 3.0: The Posthuman in Post-Cinema – Medial Self-Reflection in 21st-Century Film" (Sara El Damerdash, Master-Arbeit)

"The Material Revolution: On the Apparent Reversal of Digital Trends of Disembodiment and Dematerialization (An Analysis of Virtual and Augmented Realities and 3D-Printing)" (Paol Hergert, Master-Arbeit)

"Leaving 'Madness' Behind: *Mad Men's* Working Women in Its Final Season" (Claudine Oppel, BA-Erstbetreuung)

2017

"News Media Coverage of the GamerGate Controversy" (Jegor Wolowikow, BA-Erstbetreuung)

"Ephemera of Transgression: A Comparative Analysis of Cultural Norms in Discourses of Racialized Crime, 1768/1857" (Charlene Plutte, Master-Arbeit)

"Technological Determinism, Domesticity, and Women's Rights: A Case Study of *Good Housekeeping*, 1915-1925" (Mascha-Susanne Bartsch, Master-Arbeit)

"The Politics of Postwar Pulp" (Sarah Schmidt, Master-Arbeit)

"Ideological Framing of Clothing in American Suffrage Postcards at the Beginning of the 20th Century" (Kateryna Zaitseva, Master-Arbeit)

"Lee Krasner and Peggy Guggenheim: On the Various Interpretations of their Roles in the Narrative of Abstract Expressionism" (Angeline Lacerenza, Master-Arbeit)

"Hints Left in Writing: Print History, Hermeneutics, and the Creation of a Readerly Ethics in John Woolman's *Journal*" (Cameron Seglias, Master-Arbeit)

"Between Avantgarde and Archive – Tradition and the New in the Early Years of *Poetry*, 1912-1921" (Jana-Beatrice Gröll, Master-Arbeit)

"George H. W. Bush's Positions on Ukrainian Independence throughout 1991" (Felix Stoßmeister, Master-Arbeit)

"Die Struktur der amerikanischen TV-Sitcom: Konstruktionen von Vertrautheit und das Spiel mit Erwartungshaltungen in *Seinfeld*" (Christoph Baer, Magisterarbeit)

2018

"Drums of Haiti: Black Radical Literary Representations of the Haitian Revolution in the 1930s" (Anthony Obst, Master-Arbeit)

2019

"Post-Continuity and the Deleuzian Close-Up in David Lynch's *INLAND EMPIRE*" (Alexandra-Veronica Vescan, Master-Arbeit)

"'Beyond Our Powers to Alter': The Capitalist Market and Discourses of Evolution in Nineteenth-Century America" (Heinrich-David Baumgart, Master-Arbeit)

2020

"Don Draper as an Entrepreneur of the Self: Neoliberalism and the Neoliberal *homo oeconomicus* in *Mad Men*" (Ruben Link, BA-Erstbetreuung)

"From Mean Girls and Bad Boys to Fierce Feminists and Monstrous Misogynists: Sexual Violence in Teen Television Drama, 2008-2020" (Kristina Brüning, Master-Arbeit)

"The Politics of Antoinette Nwandu's *Pass Over*: Transforming Samuel Beckett's *Waiting for Godot* into a Postmodern Play of Protest" (Leonhard Rosenauer, Master-Arbeit)

"The Dead Cities Don't Die: (Hyper)-Realism and (Self)-Referentiality in Representing Urban Spatialities in Jim Jarmusch's *Permanent Vacation* and *Only Lovers Left Alive*" (Christos Tziagkanas)

2021

"The Narrative Discourse on Ambient Music in North America" (Eric Schafenacker, BA-Erstbetreuung)

"Satire, Seriality, and Taking a Stance: The Political Potential of US-American Complex TV in the #MeToo Era" (Hanna Komornitzky, Master-Arbeit)

"Drug Conspiracy Laws, Plea Bargaining and Mandatory Minimums: US Drug Legislation and its Impact on Women of Color" (Artemis Pittara, Bachelor-Arbeit)

"Interrogating Pink Capitalism: Queer Representation in the 2019 Netflix Miniseries *Tales of the City*" (Sophia Kast, BA-Erstbetreuung)

"The Indie Gaming Boom – A Study in the Acquisition of Symbolic Capital" (Jovana Vujanov, Master-Arbeit)

2022

"'It Was All Just Lying There': Frontier Criticism and Environmental Storytelling in *The Last of Us*" (Lea Menges, Master-Arbeit)

"'Refusing to be Refused': Labelle's Black Feminist Sonic Practices in Sound and Performance" (Katharina von Pawel-Rammingen, BA-Erstbetreuung)

"Tangled in the Wires: Deciphering the Deterministic Forces Inherent in the Postmodern Naturalist Narrative of HBO's *The Wire*" (Kelly Pocklington, Master-Arbeit)

"Reflexivity and the YouTube Native Parody: What the YouTube Community Says About Itself" (Maya Blumenfeld, Master-Arbeit)

"Stephenie Meyer, Authorship, and the Authorized Retelling: Satellite Seriality in the *Twilight* Universe" (Katherine Deane, Master-Arbeit)

"Women in the Magic Kingdom: An Analysis of Women's Representations in Three Disney Animated Films" (Martina Misutova, Master-Arbeit)

"Contemporary Feminist Pornography as Theory and Practice: The Emergence of Alternative Discourses on Female Sexuality" (Hana Khalaf, Master-Arbeit)

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