**Experimental Humanities**
Anja Schwarz | Montag, 10-12 Uhr, 1.22.0.39
Für **Master**: Vertiefungsmodule Literatur- und Kulturtheorie; Britische Kultur; Postkoloniale Literatur und Kultur, Kulturtheorien; Literary/Cultural Theories of Modernity; Culture and Modernity

The scientific method in the form of the experiment is arguably one of the most powerful innovations of modernity. In contrast, the humanities are traditionally concerned with questions of meaning and critical judgment. This course asks, what it might mean to ‘experiment’ in cultural or literary studies. In trying to answer that question we will draw inspiration from two distinct spaces. First, the laboratory, where scientists search for exact and reproducible results. Second, the studio, where artists are increasingly engaging with scientific methods to disrupt rigid modes of perception. Following their lead, our course will examine a range of experimental research designs in the humanities.

**Gothic and Supernatural Modernity**
Sam Wiseman | Mittwoch 14-16 Uhr, 1.22.0.37
Für alle **BA** Module Britische Kultur

Taking ‘modernity’ as the period from the late-Victorian era to the mid-20th century, this course will examine the development of gothic and supernatural themes and forms in novels, short stories and films, particularly (but not exclusively) in Britain. We will begin by considering the revival of gothic themes in late-Victorian literature, in texts such as Robert Louis Stevenson’s *Dr Jekyll and Mr Hyde* (1886) and Bram Stoker’s *Dracula* (1897). Arthur Machen’s *The Great God Pan* (1890) will be studied in the context of the fin-de-siècle, decadent literature and ‘weird fiction’ and the ‘golden age’ of the ghost story is represented by Charlotte Perkins Gilman’s *‘The Yellow Wallpaper’* (1892) Henry James’ *The Turn of the Screw* (1898), and stories by M.R. James, Lord Dunsany and Algernon Blackwood. Cinematic adaptations of several of these texts will be considered, and particular focus will be given to two early horror films produced in the Weimar Republic: Robert Wiene’s *The Cabinet of Dr Calgari* (1920) and F.W. Murnau’s *Nosferatu* (1922). Later texts considered on the course will include short stories by Shirley Jackson and Elizabeth Bowen, before we conclude with a discussion of two 1960 films that introduce themes and techniques that would prove central to the development of horror cinema: Alfred Hitchcock’s *Psycho* and Michael Powell’s *Peeping Tom*. Alongside these literary texts and films, we will examine key theoretical questions: what exactly are the gothic and the supernatural? How (and why) have these modes developed and changed in the first half of the twentieth century? What kind of relationships exist between these modes and the political, historical and cultural contexts of modernity? Such questions will be approached via secondary material by authors including Freud, S.L. Varnado, H.P. Lovecraft, Julia Briggs, Elizabeth Barrette and Thomas Cousine.