

## Liste der Abschlussarbeiten seit 2010

### **2010**

#### Bachelorarbeiten

- „Construction of Gender through Crossdressing in Reality and Fiction in Renaissance England and William Shakespeare's Comedies“ (2010)
- „Cultural Encounters in Alfred Hitchcock's Films“ (2010)
- „Recreating the Past in the Present – Preserving Jane Austen as a Tourist Attraction in Contemporary Culture“ (2010)
- „American Cultural Values and their Influence on Business Ethics in Past and Present“ (2010)

### **2011**

#### Bachelorarbeiten

- „The Depiction of the 19<sup>th</sup> Century Opium Wars in China in Peter Nichols' Pantomime *Poppy*“ (2011)
- „Historiographic Metafiction and the Rewriting of History in Libba Bray's *A Great and Terrible Beauty*“ (2011)
- „From Villain to Hero: The Metamorphosis of the Vampire in Modern Anglophone Culture“ (2011)
- „Melancholic USA: *Extremely Loud and Incredibly Close* as a Representation of the State of Post-9/11 Society“ (2011)
- „Three Aspects of Madness – *Lear*, *Hamlet* and *Macbeth*: Discursive constructions of Madness in Shakespeare's plays“ (2011)
- „Jane Austin's Popularity Today: Follow-up Literature as an Indictation for the Author's Lasting Success in the 21<sup>st</sup> Century“ (2011)
- „Fiction 2.0. The Novel in the Digital Age“ (2011)
- „Colonised Hybridity and Hybrid Coloniser: Representations of Hybridity in *Heat and Dust*“ (2011)
- „From Shared Identity to Cultural Diversity: Development and Changes of Immigration into Britain since the 1960s and its socio-cultural Impact“ (2011)

## 2012

### Bachelorarbeiten

„Factual and Fictional Elements in Hermann Melville’s *Moby Dick* and its original sources“ (2012)

„The Greenest Olympics Ever’: An Analysis of the 2012 Olympics in Terms of Sustainability and a Lasting Legacy“ (2012)

„Literary Theory and Intercontextual Communication: Self-Reflexive Interaction with the Textual Other“ (2012)

“(Ab)Using Sex: A Cultural Analysis of being Sexual, being Feminist and making Business: Female Sexuality as a means of Feminist Marketing Strategy in Contemporary Popular Culture exemplified by Sasha Grey” (2012)

„Features of the ‘Coming-of-Age’ Novel in John Connolly’s *The Book of Lost Things*“ (2012)

„Nothing in the world so strong as a kind heart“ – How Lord Fauntleroy succeeds in dissolving cultural prejudices between the U.S. and Great Britain, namely between his American friends and his grandfather. (2012)

„Concepts of Postmodernity in David Nicholls’ *One Day*“ (2012)

„Perceptions of African Americans in Light of the Obama Presidency“ (2012)

„Hierarchies and Social Stratification in Bukowski’s Plebeian Novels“ (2012)

„Depiction and Function of Gender in Bukowski’s Plebeian Novels“ (2012)

“The Amish Community as Sanctuary – Depiction of the Amish in the Movie *Witness* as an Ideal Culture” (2012)

## 2013

### Bachelorarbeiten

„Narrating (In)justice in American Popular Culture: Marta Acosta and *True Blood*“ (2013)

„Mexico and the United States in Carlos Fuentes’s *The Crystal Frontier*“ (2013)

„Varying Definitions of the Term 'Literature' and 'Text' and their effects on the relationship between Author, Publisher and Reader“ (2013)

„To Conquer Fear, You Must Become Fear' – Notions of Terror(ism) in Christopher Nolan's *Batman Begins*“ (2013)

„Classical and Political Influences in Yeats’ *Deirdre*“ (2013)

„Wordsworth in the Poetry of Elizabeth Jennings“ (2013)

„To Divide and Conquer' – Division as Social Criticism in *The Hunger Games*“ (2013)

„Improved in mediated Fraud and Malice' – Sin as the Origin of Shifts and Conflicts in the narrative and diegetic Dynamics of *Paradise Lost*“ (2013)

„The Function of Animals in 'The Hunger Games' – Trilogy: Animals and Dystopia“ (2013)

## Masterarbeiten

„Changing Representations of Nazism in Post-War Popular Culture: On the Depiction of Nazi Characters and the Role of the Holocaust in American Film“ (2013)

„Time Travel in Fiction – An Analysis of the Impact of Time Travel on the Narrative through the Theories of Genette and Iser by using several films and Novels as Examples“ (2013)

## **2014**

### Bachelorarbeiten

„Postmodernity in Contemporary Media Culture – Christopher Nolan's *Inception* from a Postmodern Perspective“ (2014)

„The Cultural Phenomenon of Poetry Slam – Origin and Interrelations of a Contemporary Form of Poetry“ (2014)

„The Horror of Science? The Depiction of Scientific and Gothic Elements in Mary Shelley's *Frankenstein*“ (2014)

„Ideology, Discourse and Power – A Foucauldian Reading of Orwell's *Nineteen-Eighty-Four*“ (2014)

„The Claim of Thrones – The Legitimation of Rule and the Bipolarity of Joffrey and Daenerys“ (2014)

„Between Good and Evil: The Hero's Journey in *Star Wars*“ (2014)

„The Dark Knight Rises – How the Caped Crusader left Camp behind“ (2014)

„Linda as a Modern Desdemona – Striking Female Characters in Tragedy and their respective Roles in Life“ (2014)

„Trauma and the Great War – Representations of the Concept of Trauma in the War Poets“ (2014)

„Becoming the Hero – Immersion in Video Games exemplified by *Heavy Rain*“ (2014)

### Masterarbeiten

„Rhetoric of the Image and Beyond – Analyses of advertising strategies an Apple and Samsung spots“ (2014)

“Depression in Modernism from various Perspectives in the Works of T. S. Eliot, William Faulkner, and Virginia Wolf" (2014)

## **2015**

### Bachelorarbeiten

„The Relief of Lying – The Failure of Atonement in Ian McEwan's *Atonement*“ (2015)

„Challenges of Intercultural Competences in a Multicultural Environment" (2015)

„Identity Construction and the Other in Andrea Levy's *Small Island*“ (2015)

„*Django Unchained* – A Western Version of the *Nibelungenlied*“ (2015)

„Staging the Postmodern – Baz Luhrmann's Staging of *The Great Gatsby*“ (2015)

„Gender, Tourism, *Sex and the City* -- The Use of medialised Gender Representations by the Tourist Industry“ (2015)

„Practicalities of Moral Theory: Utilitarianism exemplified by Dickens' Novel *Hard Times*“ (2015)

„'Covered with an antic face' – Shakespeare's *Romeo and Juliet* and its intertextual relations to Ovid's *Metamorphosis*“ (2015)

„Scottish National Identity in Ian Rankin's Crime Novels“ (2015)

„Becoming a Hero – The Journey of Katniss Everdeen. Joseph Campbell and *The Hunger Games*“ (2015)

„Images of Queen Elizabeth I in Sidney and Shakespeare's *MacBeth*“ (2015)

„David Mitchell's *Cloud Atlas* as a Manifestation of the End of the Grand Narrative“ (2015)

„Dreams in Younger's *A Raisin in the Sun* and Martin Luther King's *I have a Dream* - Speech“ (2015)

„The Discourse of Marriage in Jane Austin's Novels" (2015)

### Masterarbeiten

„The Oprah Phenomenon: Redemption and Self-Improvement in Oprah's *Next Chapter*" (2015)

„A Case of Identity – Viewer Identity and Identity Negotiation in the View of BBC's *Sherlock*“ (2015)

„Gender Marketing – die Anwendung geschlechterspezifischer Strategien in der Werbung“ (2015)

„Content Marketing – Chancen und Herausforderungen in der praktischen Unternehmenskommunikation – Eine empirische Analyse am Beispiel der 3M Deutschland GmbH“ (2015)

„Dystopische Jugendbuchverfilmungen als Erfolgsgarantie an den Kinokassen“ (2015)

„Interkulturelle Kompetenz als kulturelles Kapital. Chancen und Grenzen anhand der Fallbeispiele *Kulturweit* und *Erasmus*“ (2015)

„Besonderheiten der Marke ‚Metropole Ruhr‘ und wie Unternehmen sich diese zu Nutze machen – Eine interdisziplinäre Herangehensweise“ (2015)

„Selling Meaning: The Semiotics of Fashion Advertising“ (2015)

## **2016**

### **Bachelorarbeiten**

„Cultural Memory in Alfonso Cuarón’s *Children of Men*“ (2016)

„Music is all Around -- The Postmodern and Music in *Love Actually*“ (2016)

„It’s not Time that matters, it’s the person“ – *Doctor Who* – The Mysterious Alien and his Connection to Human Identity“ (2016)

„A Buddhist Reading of *Sir Gawain and the Green Knight* on the Notion of Fear“ (2016)

„Intertextuality Suits Postmodernism – The Use and Function of Intertextual References in the TV Series *Suits*“ (2016)

„Deconstruction of Stereotypes and American Ideology in Disney’s *Zootopia*“ (2016)

„Need for Space? An Analysis of the Reintroduction of Mrs Marvel“ (2016)

„The Analysis of intercultural Differences between Germany and Eastern European Countries regarding Female Access Quotas to Technical Studies in Order to Formulate Specific Recommendations for the Diversity Strategy of KSPG AG“ (2016)

„‘Death is not the End’ – An Analysis of the Posthuman Elements in *The 100*“ (2016)

„The New Woman and the Construction of Gender in Bernhard Shaw’s *Mrs Warren’s Profession*“ (2016)

„The Revolutionary Effect of Katniss’ blended gender performance in *The Hunger Games*“ (2016)

„The Postmodern Tropes of Transgression and Flight in Facebook Communication“ (2016)

„The Great War and *The Hobbit*: Character Constellation and Cultural Criticism“ (2016)

„Mourning and Melancholia in Harry Potter“ (2016)

„'Strength is the Outcome of Need' – A New Historicist Approach to Darwin's Theory of Evolution in H.G. Wells' *The Time Machine*“ (2016)

„There is no 'normal' lifestyle: Raising awareness about restrictive expectations regarding gender and sexuality and their effects on peoples' lives on the example of the movie *Carol*“ (2016)

„Representations of Hybridity and Otherness in Zadie Smith's *White Teeth*“ (2016)

„The Function of Poetry in Fantasy Narrative. The intra- and extra-narrative effects of poetry in P. Rothfuss' *Kingkiller Chronicle*“ (2016)

„'Sufferers for the Good of Many' – Charles Dickens' and Elizabeth Gaskell's Critical Approach to Utilitarianism in *Hard Time* and *North and South*“ (2016)

„Social Criticism in Jane Austen's *Pride and Prejudice*“ (2016)

## Masterarbeiten

„Kündigungsmotivation von Arbeitnehmern am Fallbeispiel der ING-DiBa AG“ (2016)

## **2017**

### Bachelorarbeiten

„A Postmodern Community – The Use and Function of Popular Culture in *Community*“ (2017)

„Postmodernism in Sam Mendes' *American Beauty*“ (2017)

„The Representation of the Discourse on Slavery in Contemporary American Fiction“ (2017)

„glut thy sorrow on a morning rose“ – Melancholia in Romantic and Modernist Poetry (2017)

„*Across the Universe* – A Re-Evaluation of the American Counter-Cultural Movement of the 1960s through the Appropriation of *Beatles* Songs“ (2017)

„'Nein, ich plane keinen Amoklauf' – Stigmatisierung von 'Killerspielen' und Strategien zur positive Imageentwicklung“ (2017)

„An Ecocritical Approach to Nature, Feminism and Postcolonialism in James Cameron's *Avatar*“ (2017)

„Gender, Sexuality and Identity in *Buffy the Vampire Slayer*“ (2017)

„The Role of Women and the Ideology in George Orwell's *Burmese Days* und *1984*“ (2017)

„'Long is the way and hard' – The Character of Satan in John Milton's *Paradise Lost*“ (2017)

„The Dissolution of Jenny Schecter – Identity Struggle in *The L Word*“ (2017)

„'Buy from us a golden curl' – The Influence of Capitalism on Laura and Lizzie as Illustrations of the Victorian Woman in *Goblin Market*“ (2017)

„'Should I Stay or Should I GO?' – A Postmodern Reading of Netflix's *Stranger Things*“ (2017)

„'Why, you are nothing then: neither wife, widow, nor wife?' – An analysis of the sexual discourse dealing with Isabella as a potential threat to patriarchal power in Shakespeare's *Measure for Measure*“ (2017)

„'A love flung out of Space' – Therese Belivet's Liberation from Society's Oppressive Structures in Patricia Highsmith's *Carol*“ (2017)

„'Then, the blazon of sweet beauty's best' - Negotiations of the blazon topos in Renaissance and contemporary poetry “ (2017)

## Masterarbeiten

„Spuren hinterlassen – Wie das Gedenken und die Erinnerung an die Widerstandskämpfer des Zweiten Weltkrieges in den Niederlanden fortlebt“ (2017)

„Soziokulturelle Einflussfaktoren auf die Akzeptanz autonomer Individualmobilität“ (2017)

„Die Entwicklung des Stadtteils Essen-Altendorf seit 1945 unter besonderer Berücksichtigung der baulichen Veränderungen und des Zusammenlebens verschiedener Nationalitäten“ (2017)

„Identitätskrise Mann? Seine Darstellung in zeitgenössischen Printanzeigen am Beispiel von Astra-Werbung“ (2017)

„Between the Binaries: *Westworld* as a Means of Cultural Diagnosis in an increasingly Posthuman World“ (2017)

„Sustainability vs. Economic Growth: Fashion between Commercialism and Sustainable Development“ (2017)

„Schluss mit Brotloser Kunst!? Alternative Finanzierungskonzepte für den Theaterbetrieb“ (2017)

„Soziokulturelle Einflussfaktoren auf die Akzeptanz autonomer Individualmobilität – Eine empirische Untersuchung popkultureller Darstellung vor dem Hintergrund aktueller Studien zur Akzeptanz autonomer Fahrzeuge“ (2017)

„Zombification of Love. Post-apocalyptic genders and fetishised sexuality“ (2017)

„*Penny Dreadful* as an example of feminism in contemporary pop culture. An Analysis of the series' gender performance from a feminist perspective“ (2017)

„Innocent Angel vs. Monstrous Vampire. New Woman Traits in Lucy Western and Mina Harker and their Effects on Men in Bram Stoker's *Dracula*“ (2017)

„The Role of Women in Shakespearean Drama – Beatrice and Juliet in Post-Modern Film Adaptations“ (2017)

## 2018

### Bachelorarbeiten

“Altruistic marketing?! – Social Responsibility, Sustainability and Profit in Marketing” (2018)

“Kulturelle Bildung am Beispiel des Projekts Kulturrucksack” (2018)

“A Reading of Sir Gawain and the Green Knight as a Christian Guidebook by Means of the Ten Commandments” (2018)

“‘Almanya Türkçe Konuşuyor’ – Marketingstrategien zur Ansprache ethnischer Gruppen in Deutschland” (2018)

“‘Es ist Donnerstag, ich kauf’ mir Supreme’ - Markenmythos im 21. Jahrhundert durch Influencer Marketing.” (2018)

“The potential of influencers on Instagram – An analysis of new methods of corporate communication within a cultural media-discourse” (2018)

“The Dissolution of Gender Bipolarities in *Ex Machina* – The Deconstructive Function of the Female Cyborg” (2018)

“The Sanctity of America – American identity and Belief in Neil Gaiman’s “American Gods” (2018)

“Red on the Outside, White on the Inside – Representation of Native American Stereotypes in *The Absolutely True Diary of a Part-Time Indian*” (2018)

“Double-0 Queered? – James Bond and Masculinity Models in *Casino Royale* and *Spectre*” (2018)

“Warrior Women & Blood Caked Knight: the Evolution of the Noir Gender” (2018)

“‘The shadow within’ – The British Gothic novel in the light of Jungs’s psychoanalytic theory” (2018)

“The Negotiation of Power in Margret Atwood’s *The Handmaids’s Tale* and Naomi Alderman’s *The Power*” (2018)

“The Reappraisal of the 9/11 Terrorist Attacks in Contemporary Popular Culture – *Captain America: Civil War* as a Critical Allegory for America’s Approach to Global War on Terrorism” (2018)

“Gone with the Wind and Old South, New South – Hollywood Fiction and the Narrative Mode of the Documentary” (2018)

“Culture and Commerce – Central Conflict or Symbiosis? The Influence of Corporate Sponsorship and Advertisement on the Live Music Market.” (2018)

“Social Marketing as a Non-Profit Marketing Instrument - An Analysis using the Example of an Anti-Smoking Campaign” (2018)

“Initially, it was just for me and my friends” – An analysis of new methods of Online Marketing within New Media (2018)

## Masterarbeiten

“‘Sex Sells’?! – Die Verwendung und Effektivität erotischer Reize in der Werbung” (2018)

“City Marketing – A Sustainable Solution for Essen City Nord” (2018)

“Das Phänomen “Street Food” im Ruhrgebiet – Eine kulturwissenschaftliche und wirtschaftswissenschaftliche Analyse unter Einbeziehung qualitativer Experteninterviews” (2018)

“Neil Gaiman’s *American Gods* as a Meta-Commentary on the Workings of Myth” (2018)

“Diversity Management – Kulturelle Heterogenität in Unternehmen und ihre Wirkung auf das Personalmanagement” (2018)

“Arthur Women in Tennyson’s *Idylls of the King* and Marion Zimmer Bradley’s *The Mists of Avalon*” (2018)

“Vom Massentourismus zum Individualtourismus durch Airbnb – Kultur und Kommerz in der Sharing Economy” (2018)

“Negotiating Reality and Truth in Gaiman’s *American Gods* – A Postmodern Reading” (2018)

“‘Everything ... affects everything’ – Problems of Adolescence in Contemporary Realistic Young Adult Fiction” (2018)

“Odd Man Out: Approaches to the Low Standing of Charles Bukowski in American Literary Historiography” (2018)

“Bedeutungswandel eines Nachkriegsformates – Tradierung von Städtepartnerschaften im kollektiven Gedächtnis einer Stadtbevölkerung” (2018)

“Station Island as ‘Watershed’ in Seamus Heaney’s Poetry” (2018)

“Grenzen der Etablierung von Start-Up Kultur in deutschen Traditionsunternehmen des Maschinen- und Anlagenbaus in der Industrie 4.0“ (2018)

## **2019**

### Bachelorarbeiten

“This is Fatness: Depiction of Kate Pearson as a Fat Woman in the TV Series *This is US*”

(2016)” (2019)

“The Re-Negotiating of hegemonic Power in the Marvel Movie *Black Panther* – The Superhero, Power and Trinity of Women” (2019)

“The Perception of Good and Bad in Iron Man 2 – An Analysis of Tony Stark and Ivan Vanko“ (2019)

“The American Way of Life – Celebrity Status of Serial Killers in the USA” (2019)

„Die Anwendung des Nachhaltigkeitsdiskurses in der Snowboardbranche“ (2019)

“Foreign Culture Promotion in Germany: The German-British Society“ (2019)

“Repeating the Past: A Contemporary View on the American Dream in F.S. Fitzgerald’s *The Great Gatsby*” (2019)

“The Figure of the Faded Belle in selected Plays of Tennessee Williams“ (2019)

“Third Space and Adolescence – *The Adolescent Journey of Arnold Spirit Jr. In The Absolutely True Diary of a Part-Time Indian*“ (2019)

“Man vs. Machine: Negotiations of Humanoid AI Development in Popular Culture” (2019)

“The Pursuit of Unhappiness: The Improbability of the American Dream in Contemporary American Society” (2019)

“The Femme Fatale in contemporary Streaming TV – A Postmodern Re-Conceptualisation of the Femme Fatale in the Netflix Series *Chilling Adventures of Sabrina*, *Sex Education* and *Baby*” (2019)

## Masterarbeiten

“Wertewandel im Konsumverhalten – Eine interdisziplinäre Analyse anhand von ALDI-Werbeplakaten” (2019)

„Der Einfluss von Kultur auf das Employer Branding“ (2019)

“Performed Identities and Postmodern Tension in the TV Series *Killing Eve*” (2019)

“Children’s Literature? Grahame’s *Wind in the Willows* and Milne’s *Winnie-The-Pooh*” (2019)

„Bedeutungswandel eines Nachkriegsformates – Tradierung von Städtepartnerschaften im kollektiven Gedächtnis einer Stadtbevölkerung“ (2019)

„Strategische Möglichkeiten für Unternehmen im MINT-Sektor zur Optimierung der Unternehmensattraktivität – Eine Analyse von Personalprozessauswahl- und Employer-Branding-Maßnahmen“(2019)

“Media Awareness and Media Criticism in *The Hunger Games* Movie Adaptations” (2019)

“Can we not turn story time into a political act?” – The Deconstruction of Grand Narratives and the Construction of Identity within the Family in Netflix’s *The Letdown* (2019)

„Eine Analyse der Hegemonie des gesellschaftlichen Diskurses zum anthropogenen Klimawandel am Beispiel der Bewegung *Fridays for Future*“ (2019)

„Social Media als Marketingmaßnahme für das freie Theater – Eine Analyse am Beispiel der Essener Theaterszene“ (2019)

„Eine kritische Betrachtung des ‚Megatrends‘ *New York* als hegemoniales Konstrukt des Kapitalismus“ (2019)

## **2020**

### **Bachelorarbeiten**

„Die Entwicklung der Nachhaltigkeit in der Tourismusbranche – dargestellt am Beispiel des Bestimmungsortes Costa Rica und des luxuriösen Hotels Lapa Rios Eco Lodge“ (2020)

„Der Kunde ‚Die Generation Z‘ – Kundengenerierung bei Start-up-Unternehmen durch Influencer Marketing“ (2020)

“Shakespeare's *Dark Lady* as a Femme Fatale” (2020)

“Female Characters in Shakespeare's Plays” (2020)

“Uneducated, Ignorant. Shiftless” – a Look at the White Trash Criminal Stereotype in Netflix True Crime Documentaries” (2020)

„Gender Marketing im Kontext der heutigen Gesellschaft – Zielgruppengerechte Ansprache oder Umstrittenes Spiel mit Stereotypen?“ (2020)

“The Law was harsh, but necessary. – The Impact of Class System and Utilitarianism on Characters in the Young Adult Fiction Novel *The 100*” (2020)

“Transgressive Femininity – The Redefinition of Womanhood and Gender Norms in *Killing Eve*” (2020)

“Winds of Change – Aspects of Violence in the Maori's Search for Identity” (2020)

“The Crisis of Masculinity Exemplified by the Postmodern Novels of Nick Hornby” (2020)

„Gender Marketing im Kontext der heutigen Gesellschaft – Zielgruppengerechte Ansprache oder Umstrittenes Spiel mit Stereotypen?“ (2020)

“Let the Rainbow Speak – LGBT Marketing in the US during Pride Month” (2020)

### **Masterarbeiten**

“How to Catch Talent: Creative Industries as a Driving Force for Innovation and Economic Development” (2020)

„Hochschulmarketing zur Akquise (internationaler) Studierender am Beispiel der Universität Duisburg-Essen“ (2020)

„Öffentliche Kulturförderung und der Kulturbegriff – Legitimität und Folgen einer Kulturpolitik nach Adorno und Horkheimer“ (2020)

„Eine kritische Betrachtung des ‚Megatrends‘ *New Work* als hegemoniales Konstrukt des Kapitalismus“ (2020)

“From Coldblooded Abomination to Morally Conflicted Pulchritude: The Vampire as a Universal Mirror to Social Discourses” (2020)

„Die Entwicklung des Nachhaltigkeitsdiskurses vom Nischen- zum Massenphänomen. Eine Analyse der sozio-historischen Entwicklung des Diskurses und deren Auswirkungen auf den Lebensmitteleinzelhandel in Deutschland“ (2020)

„Social Media Marketing für das Freie Theater – Eine Analyse am Beispiel der Essener Theaterszene“ (2020)

“How to Catch Talent: Creative Industries as a Driving Force for Innovation and Economic Development” (2020)

„Hochschulmarketing zur Akquise (internationaler) Studierender am Beispiel der Universität Duisburg-Essen“ (2020)

„Experience Economy: Konsum von Erlebnissen oder Konsum als Erlebnis – Eine multidimensionale Analyse von Strategien der Erlebnisökonomie am Beispiel des Centro Oberhausen“ (2020)

“Die Entwicklung des Nachhaltigkeitsdiskurses vom Nischen- zum Massenphänomen. Eine Analyse der sozio-historischen Entwicklung des Diskurses und deren Auswirkungen auf den Lebensmitteleinzelhandel in Deutschland.” (2020)

## **2021**

### Bachelorarbeiten

“Ethnicity in *Orange is the New Black*: Roles of Mothers” (2021)

„Das Verhältnis zwischen Kultur und Unternehmenskultur und dessen Auswirkungen auf den Unternehmenserfolg“ (2021)

“The Function of the Different Kinds of Love in Shakespeare’s Sonnets” (2021)

“Star Trek and Women in Power – An Analysis of Captain Janeway’s Gender Performance in Star Trek: Voyager” (2021)

“The Future of the Superhero Genre – Positive Changes in the MCU by introducing the Concept of ‘Doing Race’ and destabilizing Stereotypes” (2021)

“Mixing Genre in the Marvel Cinematic Universe – How Marvel’s Superheroes transcend Genre Boundaries” (2021)

“Notions of Terror(ism) in Christopher Nolan’s Batman Trilogy” (2021)

“First Man: Does Neil Armstrong’s life conform to the classical hero? Comparing the biopic First Man with Joseph Campbell’s *The Hero with a thousand Faces*” (2021)

„Rheinischer Karneval – Kostümierungen im Karneval als Spiegel der sozialen Funktion des Brauchtums ” (2021)

“Postmodern Popular Culture Media and Posthumanist Identity Crisis” (2021)

„Advertise Global – Consider Local? Der Einfluss der Kultur auf die Internationale Werbung“ (2021)

„Significance of Memory in Society exemplified by the Utopian Novel *The Giver* by Lois Lowry” (2021)

“The Female Gaze in Superhero Movies and *The Emancipation of Harley Quinn*”(2021)

„Zielgruppe Generation Z: Social Media Marketing auf TikTok am Beispiel des Modehändlers Boohoo“ (2021)

“Hegemonic Masculinity in Marvel’s *Black Panther* – The Negotiation and Deconstruction of Masculinity” (2021)

“Value Dualism in James Cameron’s *Avatar*: An Ecofeminist Perspective on Naturism, Colonialism and Domination Structures” (2021)

“Group Dynamics in Marvel’s *Avengers*” (2021)

“The Main Themes of Shakespeare’s *Romeo and Juliet* in Baz Luhrmann’s Film Adaptation” (2021)

“Super Queer? – Between Queering the Superhero and Maintaining Heteronormativity. An Analysis of Queer Media Representation within the DC Comic’s *Arrowverse* on the CW Television Network” (2021)

“We are all the colors in one, at full brightness’ – How *All the bright places* by Jennifer Niven inspires a holistic perception of people with mental illness” (2021)

„Die Ethische Reflexion der Ernährungsweise in einer globalisierten Gesellschaft – Regional oder Bio? Kaufentscheidung als Zielkonflikt“ (2021)

“The Emancipation of Natasha Romanoff? Gender Relations in Marvel’s *Black Widow* (2021)” (2021)

## Masterarbeiten

“*My Home is My Castle - An Examination of the British Understanding of Home and its Role in the Brexit Leave Campaign*” (2021)

„Das kulturwissenschaftliche Potential der Digitalisierung für die Dekolonisierung Ethnologischer Museen“ (2021)

“The Issue of Social and Individual Boundaries in Veronica Roth’s *Divergent Trilogy* - A Mirror of the Real World Society” (2021)

“Tragedy makes Superhero. Loss and Grief in the Marvel Cinematic Universe” (2021)

„Pop Cultural Lock In: Examining the Relationship between SVoDs, Switching Costs and Customer Relation in the Postmodern 21<sup>st</sup> Century Media Landscape” (2021)

“You don’t ever listen, do you? – The Construction of Urban Complexity via Storytelling in The Joker” (2021)

„Führung auf Distanz – Herausforderungen der fortschreitenden virtuellen Zusammenarbeit, dargestellt anhand eines traditionellen Stahlunternehmens und Berücksichtigung von Foucaults –die Ordnung der Dinge“ (2021)

„Endnutzer-Akzeptanz humanoider Avatar-Typen in digitalen Terminal- und Schulungs-systemen“ (2021)

„Die Wertschöpfungskette von Kakao am Beispiel Fairtrade und Fairafric – ein ökonomischer und sozialer Vergleich“ (2021)

„Sinkende Auslandsmobilität – Eine Analyse der Kommunikationsmaßnahmen des Internation Office der Universität Duisburg-Essen“ (2021)

“Sustainable Development as a Cultural Challenge – An Analysis of Current Social Trends Promoting Sustainable Lifestyle” (2021)

## **2022**

### **Bachelorarbeiten**

„Gerechte Governance im Strukturwandel: Die Relevanz von Bürgerbeteiligung in Transformationsprozessen, dargestellt am Rheinischen Braunkohlerevier in NRW“ (2022)

“Female Character Development within the Marvel Cinematic Universe – An Analysis of Iron Man’s Pepper Potts” (2022)

“Iron Man and the American Myth” (2022)

“‘Have you given up trying to change the future, then, Sassenach?’ Re-Negotiating Figures of Scottish Memory in Outlander” (2022)

“‘Same Story, Different Century. There’ll Always be Torches and Pitchforks for Ladies Like Us, Wanda’ Feminine Space and the Shaping of Identity in ‘Wanda Vision’: The Role of Wanda Maximoff’s Created Space on Her Becoming of Scarlet Witch.” (2022)

“A regional Identity in Translation – The structural Change of the Ruhr region in Publications of the RVR” (2022)

“Die Ethische Reflexion der Ernährungsweise in einer globalisierten Gesellschaft – Regional oder Bio? Kaufentscheidung als Zielkonflikt” (2022)

“Nostalgia. It’s Delicate but Potent. Nostalgia and its Non-Nostalgic Use and Function in the TV Series Mad Men” (2022)

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“Italian Western Themes in the *Star Wars* Series *The Mandalorian*” (2022)

“Romanticising Toxic Masculinity in TV and Film. How *Gossip Girl* and the *After* Film Series Normalise Unhealthy Relationships” (2022)

## Masterarbeiten

“‘We have the people on our side. And our progressive coalition is only growing!’ – An Analysis of Squad’s Social Media Communication” (2022)

“The Development of Female Roles through the Four Phases of the *Marvel Cinematic Universe*. From *Femme Fatale* to *Superheroine*” (2022)

“Hegemonic Masculinities in Batman Movies” (2022)

“Leadership role in the implementation of conflict resolution strategies in German-Russian teams” (2022)

“Are we already living in a dystopia? In how far do dystopian visions apply to our current reality” (2022)

“Einfluss der Kultur auf die Werbung – Vergleich von Werbespots in Deutschland und den Niederlanden am Beispiel von Lidl” (2022)

“Das führt zu mehr Innovationen, Vielfalt und Kreativität des Denkens und damit zu einem leistungsfähigeren Team“ – Implementierung und Kommunikation von Diversity Management im Arbeitsalltag am Beispiel der Stadt Köln und des Unternehmens Henkel” (2022)

“Sinkende Auslandsmobilität – Eine Analyse der Kommunikationsmaßnahmen des International Office der Universität Duisburg-Essen” (2022)

“Sustainable Development as a Cultural Challenge – An Analysis of Current Social Trends Promoting Sustainable Lifestyle” (2022)

## **2023**

### Bachelorarbeiten

“‘I am Iron Man’. Toxic Masculinity in the MCU” (2023)

“‘Now we’re worse than exes. We’re friends.’” – The Fragmented Idea of the Regency Era: Contradiction between Creating Nostalgia and Using Postmodernist Elements in Netflix’s 2022 Adaptation of Jane Austen’s *Persuasion*” (2023)

“The Difficulty of Identifying with the Image of Women in *Bridgerton*” (2023)

“‘Sometimes a feeling is all we humans have to go on’ – The Presentation of Masculinity in *Star Trek: The Original Series*” (2023)

“King Arthur and the Light Sabre – The different Functionalizations of Figures of Memory in *Indiana Jones and the Last Crusade* and *Star Wars: The Force Awakens*” (2023)

“Black Widow’s Death in the Context of Stereotypes in the Superhero Genre” (2023)

“Deconstructing Masculinity in the ‘The Fast and The Furious’ – Franchise” (2023)

“Strange Narcissisms – An Analysis of Dr. Strange’s narcissistic personality disorder and its implications” (2023)

“A comparative Analysis of Princess Mononoke and Disney Princesses” (2023)

“Strange Narcissisms. An Analysis of Dr. Strange’s narcissistic personality disorder and its implications” (2023)

“Von der Studentin zur Wissenschaftlerin: Am Beispiel der Universität Duisburg-Essen” (2023)

“Heroically stuck in crisis. Overcoming trauma in the MCU Universe” (2023)

“The hero’s journey as a cross-border marketing tool: A narrative marketing campaign for a multilingual recruitment agency” (2023)

“‘How much can you trust Data now?’ – The Fear of Artificial Intelligence in *Star Trek: The Next Generation*” (2023)

“The Emancipation of Natasha Romanoff? Gender Relations in Marvel’s *Black Widow* (2021)” (2023)

## Masterarbeiten

“‘I Seoul U’ – Official vs. User-generated Destination Image on Instagram” (2023)

“(Re-)Defining Realness: The De- and Reconstruction of Amatonormativity in *Pose* (2018-2021)” (2023)

“The Feminist Superheroine: An Evaluation of Patty Jenkins’ *Wonder Woman*” (2023)

“Assembling Diversity: Negotiating the (Fandom’s) Perception of Diversity in the MCU” (2023)

“Up, In-between, and Down: The Visualization of Urban Economic Inequality through Verticality in *Parasite*” (2023)

“Nachhaltiges und langfristiges Engagement in kulturellen Netzwerken – Eine Analyse von kultureller Partizipation mit Anwendung am Verein .dott – Dortmunder Tanz- und Theaterszene e.V.” (2023)

“Makers of Meaning? – Re-negotiating Mermaid Representations as a Tool of Postmodern Power Balance” (2023)

## 2024

### Bachelorarbeiten

„Beyond Classical Heroism – An Analysis of Heroisms in Patrick Ness‘ *The Rest of Us Just Live Here*“ (2024)

„The Clash of Cultures in Avatar: The Last Airbender – The Depiction of Monoculturality, Multiculturalism and Interactions in Avatar“ (2024)

„The Aspects of American Stereotypes and Central Ideas of Religion, Lower middle class, Hardworking Texans, Family and Lifestyle in The Television Series *Young Sheldon*“ (2024)

„Haunting Femininity: Women & The Gothic in Muriel Spark‘s *The Driver‘s Seat*“ (2024)

„‘I killed for you; who else can claim that?’ – Gillian Flynn‘s Reinterpretation of the *Femme Fatale* Archetype in *Gone Girl*“ (2024)

„The Construction of a Contemporary African-American National Identity through the Performance of *Hamilton* at the 70th Annual Tony Awards“ (2024)

„‘The only way to learn is to live‘ – Navigating Identity and Reality in Postmodern Times“ (2024)

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„From Hypersexuality to Hyperfemininity – Costume Changes of the Superheroines in the Marvel Cinematic Universe“ (2024)

„Cultural and Religious Representations in Ms. Marvel: Analyzing the Depiction of Islam, Pakistani Heritage, and Immigrant Identity“ (2024)

### Masterarbeiten

„Good For Her? – The Ambiguous Triumph of the Monstrous-Feminine Final Girl“ (2024)

„‘Where‘s the LGBTQ in MCU?’ Queer Representation in the Marvel Cinematic Universe“ (2024)

„Ambivalente Positionen von Politiker\*innen zum gesellschaftlichen Mehrwert von Kultur und Implikationen für die Kulturpolitik in Deutschland“ (2024)

„The Troubles of Brexit – Conflict Narratives and Compromise in Post-Brexit Northern Ireland“ (2024)

„The Construction of a Diasporic Irish Identity in New York City Through Irish Pubs“ (2024)

„Exploring the Hidden Treasures of the British Museum. Chances and Limits of AI“ (2024)

„Experiencing Spectrality – The Ghost in British Civil War and Restoration Writing“ (2024)

„Kulturelle Selbstverwaltung vs. Institutionalisierung: Eine vergleichende Analyse der sozialen Dynamik und Wirkungen von selbstverwalteten und institutionellen Orten städtischer Kultur“ (2024)

„The Subversion of Abjection: Monstrosity, Femininity and the Horror of Heteronormativity in *Ginger Snaps*“ (2024)

## 2025

### Bachelorarbeiten

“Do Not Go Gentle into That ... Dystopia – Poetry and Freedom in Ally Condie’s YA *Matched* Series” (2025)

“Psychische Belastung am Arbeitsplatz: Ursachen und deren Bewältigung – welche Möglichkeiten haben Vorgesetzte zur Entlastung?” (2025)

“The Character Arc and Journey of Éowyn from *The Lord of the Rings* as a Process of Individuation” (2025)

“The Mirror of the Human Psyche: Exploring Silent Hill, in *Silent Hill 2 Remake*, as a Symbolic Instrument of Reflection, Resolution, and Trauma Management (on a Journey of the Grotesque)” (2025)

“Echoes of Petrarchism in Contemporary Romantic Narratives: A Comparative Study of Idealized Love in Renaissance Poetry and Modern Media with a Focus on the “Twilight” Movies” (2025)

““Who decides what is a monster?” – The Reclaiming of Villainized Greek Mythological Women in Popular Culture” (2025)

“Femininity, Masculinity and Historical Accuracy in *Bridgerton* Season One: An Exploration of Regency Social Norms” (2025)

“Processing Loss through Fantasy: A psychological Study of Grief and Trauma in *WandaVision*” (2025)

“The Batman’s Burden: How Orientalism in Batman Comics justify Western Intervention in the Middle East” (2025)

“Sacred Norms and Public Screens – (De)Constructing Mormon Identity in American Reality TV” (2025)

### Masterarbeiten

“Unmasking the “Supes” – *The Boys* and the (De)Construction of Superheroes” (2025)

“Superheroes and the Posthuman in the MCU: Vision as an Example of Negotiating Concepts of Posthumanism” (2025)

“Reversal of Ideologies: The Clash of Producer Critique and Viewer Reception in *The Boys*” (2025)

“The True Art of Bending: Coming of Age and the Role of Violence in: *Avatar – The Last Airbender*” (2025)

“A Third Space Utopia – The Tragedy of Owen: A Postcolonial Reading of Brian Friel’s Drama *Translations*” (2025)

“Portrayals of Identity Politics in Contemporary Hollywood Cinema – Comparing Presentation Styles of Woke Feminist Principles in “*Barbie*” and “*The Little Mermaid*”” (2025)

“‘Das ultimative Tool für ein gesünderes Leben‘ – Die Vermarktung von Smartwatches zu einer Verbesserung der eigenen Gesundheit“ (2025)

**2026**

Bachelorarbeiten

“Reimagining the American Dream – The Illusion of Success in Luhrmann’s *The Great Gatsby* (2013)” (2026)

“Negotiating Womanhood – Gender, Class, and Power in *The Gilded Age* Season One” (2026)

“Haunted Heroes: Traumatized Masculinity and Post-9/11 Anxiety in “Iron Man” and “The Dark Knight”” (2026)