

Institut für Anglistik und Amerikanistik
Abt. Literatur- und Kulturwissenschaft

LiKu Guidelines and Style Sheet

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I. Modules and “Prüfungsleistungen” (Alte und neue Prüfungsordnungen)

BA

Modul	Alte PO	CP	Modul	Neue PO	CP	Bemerkungen
<u>B1</u>		11	<u>B1</u>		9	Alte: 2 P-Forms Neue: 1 P-Form im Sommer
Intro 1	Hausaufgaben	1	Intro 1			
	Klausur	3				
Intro 2	Hausarbeit	3	Intro 2	Klausur über beide		
Landeskunde	Präsentation	1	Acad. Writing			
<u>A1</u>		6	<u>A1</u>		6	MA/Diff. A1: PL 1 mündl. Prüfung
Survey	Präsentation	1	Survey			
Survey	Hausarbeit	3	Survey	Mündliche Prüfung		
			<u>P-Modul</u>		7	
			LV	Portfolio		
<u>E1</u>	als Bachelormodul	15	<u>E1</u>	Bachelormodul	15	MA/Diff. E3: PL 1 mündl. Prüfung
1LV	Referat/Ausarb.	3	2 LV			
1LV	BA-Arbeit	9	1 Extracurr.			
1LV	Teilnahme			BA-Arbeit mit Referat		
<u>E1</u>	als Fachmodul	15	<u>E1</u>	Fachmodul	15	MA/Diff. E3: PL 1 mündl. Prüfung
1LV	Referat/Ausarb.	3	2 LV			
1LV	Kompl. Hausarbeit	9	1 Extracurr.			
1LV	Präsentation	1		Komplexe HA mit Referat		

Disclaimer: This is just for your orientation. More elaborate and valid information is to be found in the “Prüfungsordnungen”

MA/ Ed. Gym.

Modul	Alte PO	CP	Modul	Neue PO	CP	Bemerkungen
<u>M1</u>		9	<u>M1</u>	Didaktik	9	
1 LV LitCult oder Ling.	Hausarb. (ggf. m. Präs.)	3				
	<u>oder</u> Präsentation	1				
(& 2 LV Did.)	Unterrichtsentw. m. mündl. Erläut.	1				
<u>M2</u>		6	<u>M2</u>	Fachwiss.	6	
1 LV LitCult <u>special Sem.!</u>	Hausarb. (ggf. m. Präs.)	3	1 LV in LiKu	Hausarbeit m. Präsentation		
	<u>oder</u> Präsentation	1	1 LV in Ling.			
(& 1 LV Did)				od. Teiln.		
<u>Diff.Bereich</u>			<u>Diff.Bereich</u>			
<u>A1</u>		6	<u>A1</u>		6	
Survey	Präsentation	1	Survey			
Survey	Hausarbeit	3	Survey	1 mündl. Prüfung		
<u>E3</u>		12	<u>E3</u>		7	
1LV	Referat oder HA	3	2 LV	1 mündl. Prüfung		
1LV	Präsentation	1				
	(oder Teilnahme)					
(& 2 LV Ling.)	(1 gr., 2 kl. Leistungen)					

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This is the module plan for the programme KTW “Culture of the Techno-scientific World”

Anglistik offers courses predominantly for the modules B1, B2, A1, A2, A3, A4 and KDW

Abschlussmodul mit Masterarbeit
27 CP

<p>A3/KWD V1 (WP) 9 CP 2 LV</p>	<p>A4/KWD V2 (WP) 9CP 2 LV</p>	<p>A5/TND V1 (WP) 9CP 2 LV</p>	<p>A6/TND V2 (WP) 9CP 2 LV</p>	<p>Aufbau TND 2 8CP/2 LV</p>	<p>Aufbau KWD 2 8CP/2 LV</p>	<p>SQ 6CP/ 2LV</p>
<p>Aufbau A1 9CP/2LV</p>	<p>Aufbau A2 9CP/2LV</p>	<p>Aufbau TND 1 8CP/2 LV</p>	<p>Aufbau KWD 1 8CP/2 LV</p>	<p>Praxis 12CP Praktikum u. VB 1 LV</p>		
<p>Gundlagen B1 9CP/3 LV</p>	<p>Grundlagen B2 9CP/3 LV</p>	<p>Basis TND 5CP/2 LV</p>	<p>Basis KWD 5CP/2 LV</p>			

KTW PO WiSe 2013/14 Anlage 1: Module und Leistungen

Sem.	Module	LV	Prüfungsart	PL/SL	CP
1.	B1	3 LV	1 SL Protokollmappe (ca. 10-15 S.) über die Inhalte der 3 Lehrveranstaltungen	SL	9
1.	B2	3 LV	1 PL Hausarbeit (ca. 10-15 S.) ggf. mit Präsentation und 1 SL Protokoll (ca. 2 S.)	PL/SL	9
1.	Basis TND (mkA)	2 LV	2 Studienleistungen zu wählen aus: Textanalyse o. Essay (ca. 3 S.) o. Kurzreferat m. Handout (15-30 Min.) o. Test	SL	5
1.	Basis KWD (adK)	2 LV	2 Studienleistungen zu wählen aus: Textanalyse o. Essay (ca. 3 S.) o. Kurzreferat m. Handout (ca.15-30 Min.) o. Test	SL	5
1./2.	Praxis	1 LV	1 Studienleistung in vorbereitender LV (z. B. Erstellung eines Motivationsschreibens v. max. 1 S., einer Bewerbungsmappe und ggf. Selbstpräsentation im Seminar) 8 Wochen Praktikum in Vollzeit (Teilzeit entsprechend) 1 Studienleistung Praktikumsbericht(ca. 10 S.)	SL	12
2.	A1	2 LV	Selbstständige Hausarbeit (ca. 15-25 S.)	PL	9
2.	A2	2 LV	Selbstständige Hausarbeit (15-25 S.)	PL	9

Sem.	Module	LV	Prüfungsart	PL/SL	CP
2.	Aufbau TND 1 (mka)	2 LV	2 Studienleistungen im Sinne der jeweiligen Fachkultur Die Prüfungsformen ergeben sich aus den Studien- und Prüfungsordnungen der Fakultäten, die Lehrveranstaltungen in dieses Modul importieren. Sind in diesen Ordnungen Prüfungsleistungen vorgesehen, gelten diese für KTW-Studierende als Studienleistungen. Der Umfang der Prüfung wird ggf. auf die CP-Zahl des jeweiligen Teilmoduls reduziert.	SL	8
2.	Aufbau KWD 1 (adK)	2 LV	2 Studienleistungen im Sinne der jeweiligen Fachkultur Die Prüfungsformen ergeben sich aus den Prüfungsordnungen der Fakultät 6 (z.B. Essay o. Protokoll o. Referat, etc.)	SL	8
1. - 4.	SQ	2 LV	2 Studienleistungen im Sinne der Seminarinhalte (z.B. Übernahme eine Gruppenmoderation im Moderationsseminar, Erstellung einer Statistischen Auswertung im SPSS-Seminar etc.)	SL	6
3.	A3/Vertiefung1 KWD (WP)	2 LV	1 Prüfungsleistung Selbstständige Hausarbeit (ca. 15-25 S.) mit Kolloquium (ca. 15-20 Min.)	PL	9
3.	A4/Vertiefung 2 KWD (WP)	2 LV	Projekt-Portfolio Planung, Durchführung und Präsentation eines Projekts(ca. 10 S.)	PL	9
3.	A5/ Vertiefung 3 TND (WP)	2 LV	1 Prüfungsleistung Selbstständige Hausarbeit (ca. 15-25 S.) mit Kolloquium	PL	9
3.	A6/ Vertiefung 4 TND (WP)	2 LV	1 Prüfungsleistung Projekt-Portfolio (Planung, Durchführung und Präsentation eines Projekts(ca. 10 S.)	PL	9
Sem.	Module	LV	Prüfungsart	PL/SL	CP
3.	Aufbau TND 2 (mka)	2 LV	2 Studienleistungen im Sinne der jeweiligen Fachkultur Die Prüfungsformen ergeben sich aus den Studien- und Prüfungsordnungen der Fakultäten, die Lehrveranstaltungen in dieses Modul importieren. Sind in diesen Ordnungen Prüfungsleistungen vorgesehen, gelten diese für KTW-Studierende als Studienleistungen. Der Umfang der Prüfung wird ggf. auf die CP-Zahl des jeweiligen Teilmoduls reduziert.	SL	8
3.	Aufbau KWD 2 (adK)	2 LV	2 Studienleistungen im Sinne der jeweiligen Fachkultur Die Prüfungsformen ergeben sich aus den Prüfungsordnungen der Fakultät 6 (z.B. Essay o. Protokoll o. Referat, etc.)	SL	8
4.	Abschlussmodul	---	Masterarbeit: Selbstständige Hausarbeit (ca. 50 – 75 S., 5 Monate) und Kolloquium (2x 20 Min.)	PL	27 (24/3)
					120

II. Guidelines for Oral Exams (“A” Modules, B.A.)

YOU MUST REGISTER FOR THE EXAM BY HANDING IN **THREE COPIES** OF YOUR READING LIST ONE MONTH PRIOR TO YOUR EXAM **AT THE LIKU-OFFICE (FRAU KAMINSKY)**. MAKE SURE TO NAME YOUR EXAMINERS AND **“MATRIKELNR.”** ON YOUR READING LIST:

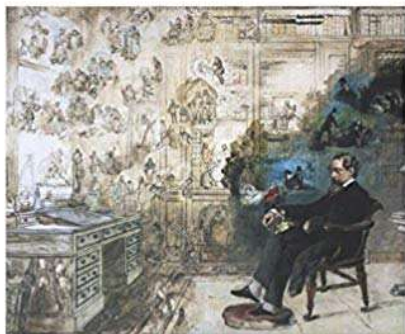
REGISTRATION – A month before end of term.

EXAM DATES – A week after end of term.

For the oral exam in the SURVEY CLASSES (A1, 30 mins.) you compile **ONE** list of 8 to 10 primary texts for **EACH** of your **TWO** survey classes.

Oral exams in **E3** take **40 mins.** Again, compile **ONE** list of 8 to 10 primary texts for **EACH** of your **TWO** classes.

When you compile your list, you can either try to cover the entirety of texts discussed in class or create thematically coherent clusters. Make sure that you cover considerable breadth (not just one author, one genre, one period).



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Date and Time of the Exam:

Name / Matrikelnr.:

Literaturliste für die mündliche Prüfung

Reading List for the Oral Examination

LV1 (Instructor/Title):

1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

LV 2 (Instructor/Title):

1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

III. Presentation Guidelines and Criteria

Oral Presentation Assessment Sheet

Student:

Assessment Criteria	Rating			
	Excellent	Good	Average	Minimum
1 CONTENT				
Engagement with topic				
Clarity of ideas				
Development of argument				
Interesting or provocative approaches				
2. DELIVERY				
Clarity of diction				
Pace				
Timing				
Communication with audience				
Media & methods of presentation				
3. WRITING/HANDOUT				
Structure and content				
Phrasing & language				
Form & volume				
Bibliography				
4. DISCUSSION				

There is no strict or mathematical correlation between these ratings and your overall mark

Comments:

Overall Grade:

Presentation Guidelines

See: [Don McMillan "Life after Death by PowerPoint"](#)

1. Keep it legible.

- Use font sizes **no smaller than 20 pt**.
- Use **sans serif** fonts (such as Arial or Tahoma or Verdana).
- Make your slides as **plain** as possible (all extra stuff needs to be processed by your audience and is likely to be distracting).
- **Visuals and colours** should help the audience understand and should neither distract nor clutter.
- **Animate** your text so that each point you want to make appears on the screen only upon your pressing a button and stating it.
- **Embed your fonts** or use standard fonts, so that the presentation can run on any computer without garbling your symbols.

2. Showing and telling.

Use **catchwords**, **simplified phrases** and **incomplete sentences** on the screen, then tell your story without reading or paraphrasing what can be seen there. Try to speak without looking at your notes too often, or, for that matter, at the screen. **Spoken language**, with its redundancies and lively intonation, is far easier to listen to and to follow over a longer period of time than written language. Try to speak clearly, aim at correct language use. Emphasise words for impact. If you're just going to read out a written text to the audience, you might as well give them your script right away and call it a day. Talk to your audience or to the computer screen, not to the wall! End your talk by thanking your audience. **Keep eye contact with your audience**.

3. Play in time.

For most presentations your **time is limited**. Therefore, time management is crucial, especially if there are other people who want to give their presentation after you. Going over your time limit either results in using up the others' time as well and thus depriving them of the chance to give a good presentation, or in the tutor's interrupting you before you could come to your conclusion.

4. Even Shakespeare practised his part.

See your instructor during his/her office hours BEFORE you start your presentation. Make sure you **know your material** well: *You are the expert of your topic!* **Practise your presentation** before going "on stage". That way you will be calmer and look more confident when it comes to the "real thing". You will know how much time you need and whether you have to shorten your part. You can think of how to express the things you want to say and improve your style. And you can go through the things you have to do while speaking, for example change overhead transparencies or write at the board. In fact, practice in advance is the solution to most of the problems connected with giving a presentation.

5. Structure: too many points just make a heap.

Contextualize information: **Formulate questions, and give the answers**. There are few things more annoying than watching a film that is out of focus. The same goes for presentations. So while collecting material for your presentation, keep asking yourself: "Is this really relevant for my topic?" If we believe that the average audience can only take in a very limited number of points, you'd better stick to the essential ones.

A possible structure might look like this:

Introduction

- Let the audience know who you are and what your topic is.
- Do not just quote your title, but illustrate your objectives.
- Give a brief overview of your structure and tell the audience why you have structured the talk in this way.

Main part

- Detailed discussion of your topic.
- Signposting of main points and important information key theses and debates (“I move on now”, “I turn to...”, “I elaborate / summarize / recap”); repeat if necessary.
- Keep your material relevant and tailored to your audience’s needs.
- Keep your material coherent: separate individual points, but make clear how they are linked.

Conclusion

- Summarise your topic; do not introduce new points
- Link back to your introduction.
- Aim for a powerful ending and formulate questions.
- Invite questions from the audience and be prepared to answer them.

Provide your sources! Do not rely solely on Wikipedia or you'll turn into [Professor Wikipedia](#).

6. Educate and entertain.

What was true for the ancient Romans is also true for us. You might have important things to say, but if you bore your audience to tears, they will find other ways of employment during your presentation. While preparing your presentation, [imagine you yourself had to listen to it](#). Bear that in mind while speaking as well.

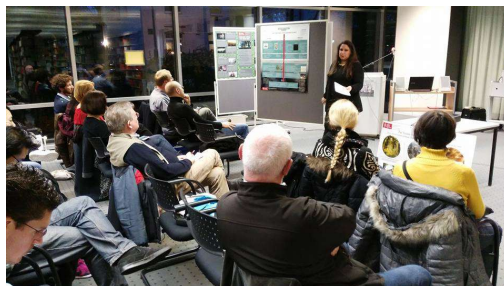
7. Include some audience participation time.

Allow some time for [questions and discussion](#) at the end of the presentation or individual parts of it. Try to think of questions that might trigger some participation from the audience. You don't have to know all the answers yourself, mind you.

8. Be prepared; act cool.

Come to class early: If you need special equipment for your presentation, [make sure everything is ready for use before you start](#). This is particularly important for technical equipment such as overhead projectors and computers, but also for the "little things" like chalk that can sabotage even the most fanciful presentation.

[Do not apologize](#) at the beginning of your talk. If you are [more than just one presenter](#): plan the structure of your presentation with your team-mates. Avoid hissed discussions and fist-fights "on stage", even if you encounter problems you did not reckon with. Try to uphold the impression that everything is under control. Don't let on that you're out of your depth, for example by humming while searching for papers or by oopsing and swearing. Remember: There's no business like show business.



IV. P-Module: Portfolios

Modul Information	
Who?	English Studies / Major; Profile: LA/Gym, "Fachwissenschaften"
When?	BA/3rd year, or after completion of the modules B1-B5, A1 / A2
What?	1 class (2 SWS) & Project Portfolio
Credits?	7 CPs
Exams?	SL: Englischsprachiges Portfolio über Projekt
Scope	Page ranges vary according to project and collected material

General Information /competences (research-based learning)

Competences: You will acquire...	Prüfungsordnung: "Kompetenzen"
<ul style="list-style-type: none"> skills to conduct autonomous, mediation- and production-oriented research 	<ul style="list-style-type: none"> Fähigkeit zur eigenständigen, vermittlungs- bzw. produktorientierten Forschung.
<ul style="list-style-type: none"> Researching, structuring and writing skills 	<ul style="list-style-type: none"> Fähigkeit zur Formulierung, Strukturierung, Recherche.
<ul style="list-style-type: none"> Competences in assessing and presenting an academic topic 	<ul style="list-style-type: none"> Fähigkeit zur Auswertung und Präsentationsgestaltung eines fachwissenschaftlichen Themas.
<ul style="list-style-type: none"> Skills of scholarly self-reflection and evaluation of your own study progress 	<ul style="list-style-type: none"> Fähigkeit zur wissenschaftlichen Selbstreflexion und zur Evaluation eigener Arbeitserfahrungen.

Project-Portfolio

Tasks and Aims:

- ✓ Continuous **collection of and reflection** on research results
- ✓ **Multi-dimensional collection** of project results, which shows the breadth, scope and depth of the learning process
- ✓ **Multi-modal collection** of results, which correspond to the diversity of possible learning methods
- ✓ **Reflection on both the process and progress of research and learning**

Types and Steps:

- **Types:** process portfolio vs. product portfolio
- **Steps:** collect, select, assess, reflect, write, and present in a folder
- **Focus:** theoretical and methodological reflection on your project
- ✓ **Should contain** and be structured according to **a clear aim of inquiry and research question**

V. How to Write a Research Paper/ Essay

– Style Sheet –

1. Principles of Academic Writing

1.1. Research as Exploration and Communication

- We undertake research in order to explore an idea, investigate an issue, solve a problem, and make an argument.
- The research paper is generally based on a combination of primary (e.g. novel, film, text, performance, interviews) and secondary sources (e.g. articles, books, scientific debates).
- Research entails discovering, adopting, and assessing others' research and developing, articulating, and summarising one's own ideas.
- A research paper is a form of written communication that follows a set of conventions.

1.2. Selecting a Topic

- Your paper should relate to an important aspect of the seminar.
- The topic of your research paper needs to be problem-oriented: narrow your topic by focussing on a single aspect of the subject or a particular approach to the problem.
- You can use methods of brainstorming, mind-mapping, and clustering to find your focus.
- If your choice is limited by a particular list of essay topics, you still need to decide which aspects to explore or which approach to use.
- Come up with a good and pointed title.

Instead of “Mary Shelley’s *Frankenstein*” rather use
 “The Conflict between Religion and Science in Mary Shelley’s *Frankenstein* (1818)”

1.3. General Structure

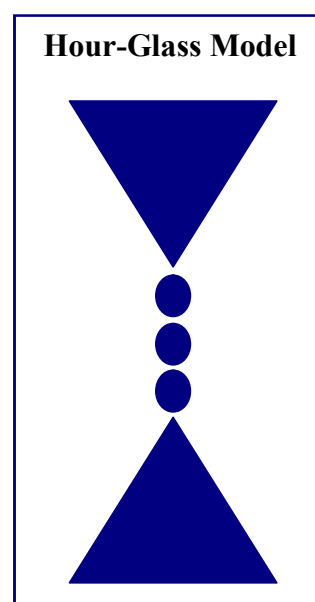
Any research paper contains an introduction, main part, and conclusion.

- The **introduction** includes (1) a teaser and lead-in to the topic with a historical and/or cultural contextualisation of your topic, (2) your central questions and hypothesis, (3) a brief outline of the structure and approach of your research paper.

- The **main part** (1) introduces and elaborates specific theories and methods relevant to your research topic and (2) contains an interpretation of relevant primary sources; your interpretation serves the development and specification of your main arguments.
- The **conclusion** consists of (1) a brief summary of the arguments and interim results developed in the main analysis. (2) It answers the main question by referring to the meta-level of the topic (see explanation below) and (3) possibly lists further open questions.

The overall structure of any research paper is based on the so-called “Hour-Glass Model”:

- Your paper begins on a general thematic **meta-level**.
- **Narrow the scope** of your paper to **specific aspects** by means of explanation, qualification, and/or definition.
- The main part of your research paper provides **specific examples** which illustrate and specify your topic in reference to context and texts. It supports your line of argumentation by offering examples (direct and indirect quotations) from your primary material. Structure your main ideas by concise paragraphing!
- The summary provides answers to your main question and subsequently relates the results to the overall **meta-level** of the topic. You can, for example, end your analysis by referring back to the title or the teaser of your paper.



1.4. Paragraphing

- Use a topic sentence for each paragraph; each paragraph should focus on and elaborate the subject introduced in the topic sentence. Each topic sentence should relate to the topic of your paper and develop the main argument.
- A paragraph is a unit of thought: a paragraph consists of several sentences that develop one line of argument step-by-step, i.e. the sentences illustrate, specify, and exemplify the central issue of the topic sentence.
- Avoid one- or two-sentence paragraphs.
- The last sentence of each paragraph should establish a link to the next one.
- Each new paragraph is either indented or separated from the former paragraph by a blank line.

1.5. Best Practice: Textual Analysis and Logical Argumentation

- Never simply summarise or describe the text you are analysing. Your paper should present a well-informed interpretation of the primary source.
- Support your ideas with concrete examples, references or quotations from the text.

- Explain and elaborate the textual references. Do not let quotations stand by themselves.
- Support your argument by referring or quoting from relevant secondary sources.
- Use secondary literature adequately. Others' thoughts should not crush your self-developed ideas.
- Assure that you document your sources correctly.
- Pay attention to argumentative conclusiveness.
- Avoid redundancies or red herrings (i.e. false trails).

2. Language, Style, and Grammar

Seminar papers and essays must be written in English. Effective writing depends on clarity, analytical precision, and readability. Pay attention to scientific language, diction, sentence structure, grammar, spelling, punctuation, capitalisation, coherence.

2.1. Scientific Language

Good scholarship requires objectivity and avoids language that implies insubstantial or irrelevant generalisations.

Dos	Don'ts
<ul style="list-style-type: none"> ▪ Use appropriate scientific language and terminology. ▪ The sparing use of "I" or "my" in the introduction or conclusion is okay. 	<ul style="list-style-type: none"> ▪ Avoid subjective opinions and statements (e.g. "I suppose"). ▪ Avoid the frequent use of the first person (e.g. "I think", "I will").

2.2. Style

Dos	Don'ts
<ul style="list-style-type: none"> ▪ Use the present tense when writing about literary works, essays, paintings, etc. ▪ Use short concrete sentences. ▪ Use scientific language. ▪ Use a Thesaurus. 	<ul style="list-style-type: none"> ▪ Do not use sentence fragments, even for effect. ▪ Avoid the frequent use of the passive voice. ("It is said...") ▪ Avoid clichés and slang. ("It is normal...") ▪ Avoid meaningless filler words ("somehow")

2.3. Spelling

Spelling should be consistent throughout the research paper.

Dos	Don'ts
<ul style="list-style-type: none"> ▪ When you use quotations, you must reproduce all accents and other marks as they appear in the original. ▪ Use spell check. ▪ Proofread the paper. 	<ul style="list-style-type: none"> ▪ Do not misspell words. ▪ Do not mix American and British English. ▪ Avoid contractions (e.g. don't, it's).

2.4. Punctuation

Punctuation clarifies sentence structure.

Do **not** use a comma

- to set off a **defining relative clause**: “The woman who lives next door works in a bank.”

Use a comma

- to set off a **non-defining relative clause**: “My grandfather, who is 87, goes swimming every day.”
- to join two independent clauses. The comma must be followed by a coordinating conjunction (and, but, or, for, so, yet).
- to separate three or more words, phrases, and clauses in a series.
- to set off introductory phrases and clauses.

Use a semicolon

- between independent clauses not linked by a conjunction.
- between items in a series when the item contains commas.

Use a colon

- to introduce a list, an elaboration, the formal expression of a rule.
- to introduce a quotation that is independent from the main sentence.

Examples:

Congress passed the bill, and the president signed it into law.

The poem is ironic, for the poet's meaning contrasts with her words.

Shakespeare has inspired films, operas, paintings.

Instead of eating half a cake or a dozen cookies, I now grab a banana.

Critics praise the novel's unaffected, unadorned style.

The angry villagers, who carried torches, threatened the scientist.

The coat is tattered; I hope to mend it.

The plot is founded on deception: the three main characters have secret identities.

2.5. Capitalisation

In a title, subtitle, or whenever you cite the title from a published work capitalise the first and all following principal words including those that follow hyphens or compound terms.

Capitalise	Do Not Capitalise
nouns, pronouns, verbs, adjectives, adverbs, subordinating conjunctions:	articles, prepositions, coordinating conjunctions, "to" in infinitives:
The <u>F</u> lower of Europe, Save <u>O</u> ur Children, This <u>I</u> s Literature, The <u>U</u> gly Duckling, Only <u>S</u> lightly Corrupt, One <u>I</u> f by Land	Under <u>t</u> he Bamboo Tree, The Merchant <u>o</u> f Venice, Romeo <u>a</u> nd Juliet, How <u>t</u> o Play Chess.

2.6. False cognates

Avoid so-called 'false friends' or false cognates:

Dos	Don'ts
<ul style="list-style-type: none"> ▪ "Im Folgenden..." = "In what follows" or "In the following [+object]" = "in the following sentence/paragraph/essay" ▪ "Beamer" = "LCD projector, digital projector" ▪ "sympathisch" = "likable, nice, pleasant (person)" ▪ "sympathetic" = "mitfühlend, wohlgesinnt" ("favorably inclined") 	<ul style="list-style-type: none"> ▪ "Im Folgenden..." ≠ "In the following" ▪ "Beamer" ≠ "beamer" ▪ "sympathisch" ≠ "sympathetic"

3. Formal Aspects: Layout Conventions

All papers must be word-processed. A research paper contains the following elements: title page, contents page, text, list of works cited, declaration of authorship (*Eigenständigkeitserklärung*).

3.1. Title Page

The title page features (1) context information: university, title of the seminar, name of instructor, semester in which the seminar took place; (2) information about yourself and your paper: title of the seminar paper/essay, name, address, email address, student number (*Matrikelnummer*), course of study, date when you handed in the paper, word count, and, most importantly, requested credit allocation (i.e. *Art der Prüfungsleistung*). You can download a template of the title page from our homepage.

Sample Title Page

Technische Universität Braunschweig
Englisches Seminar
Modul E: "Victorian Cities"
Prof. Dr. Angela Ausgedacht
Komplexe Hausarbeit
Sommersemester 2014

Streetwalking in Arthur Morrison's *A Child of the Jago* and Rudyard Kipling's "The Record of Badalia Herodsfoot"

Name:	Stefanie Studentin
Adresse:	Musterstr. 26 38114 Braunschweig
E-mail:	stefanie.studentin@tu-bs.de
Matrikelnr.:	99999999
Studiengang:	2-Fächer-Bachelor English Studies/Germanistik
Fachsemester:	4.Semester
Abgabetermin:	9.9.2009
Word Count:	4532

3.2. Word Count (text only)

We expect you to write

- for a **"komplexe Hausarbeit"** (BA E1, 15 Credit Points)
6,000-8,000 words +/- 10% (roughly 15 to 20 pages)
- for a **"Bachelorarbeit"** (BA E1, 15 CP)
8,000-10,000 words +/- 10% (roughly 20 to 25 pages)
- for a **"veranstaltungsbegleitende Hausarbeit mit Präs. (Master M2)"**
1 x 4,000 words +/- 10% (roughly 10 pages)
- for a **"Projektmodul"** English-language **portfolio or research paper outline** (ungraded) (SL)
Length varies, no less than 4,000 words roughly 10 pages) + appendices that can be attached.

3.3. Contents Page

Sample Contents Page (of a paper with the topic “The Female Cultural Sphere in 19th-Century American Short Fiction by Women: Kate Chopin and Charlotte Perkins Gilman”)

Contents	
1. Introduction	1
2. The Female Cultural Sphere in the U.S. in the Second Half of the 19 th Century	2
2.1. The Cult of True Womanhood	2
2.2. Female Social Reform and the Early Feminist Movement	3
3. The Female Sphere in 19 th -Century Fiction	4
3.1. Local Color vs. Regionalism	4
3.2. Breaking with Literary and Cultural Conventions and Taboos	5
4. Kate Chopin and Charlotte Perkins Gilman as Case Studies	6
4.1. Kate Chopin: Local Color Writing as Female Agenda	6
4.2. Charlotte Perkins Gilman: Social Reforms as Driving Force	9
5. Conclusion	12
Works Cited	13

All the headings on the contents page should be equivalent to the headings in the text.

Dos	Don'ts
<ul style="list-style-type: none"> ▪ The headings should tell a ‘story’ and give a first impression of how you develop your topic. ▪ There is always an “Introduction” and a “Conclusion”. ▪ Choose topic headings or sub-headings which outline the content of your paper. 	<ul style="list-style-type: none"> ▪ Avoid literal repetitions of headings (e.g. 2. Women's Liberation, 2.1. Women's Liberation and Counterculture). ▪ Avoid filler words, one-worded headings, generalisations, questions, and specialised terms.

- | | |
|--|--|
| <ul style="list-style-type: none"> ▪ Sub-headings serve the clarification of main headings. ▪ Begin pagination with the Introduction. ▪ Number all pages consecutively throughout the research paper. ▪ If necessary place the List of Abbreviations/ Figures/ Tables after the Contents page. ▪ If there is an Appendix (<i>Anhang</i>), it is placed after the Works Cited pages. | <ul style="list-style-type: none"> ▪ Avoid more than three levels for the structure of the paper (hence no 2.1.1.1. etc.) ▪ Do not use sub-headings if you only have one sub-item (e.g. if you write 2.1. you must at least write 2.2.). ▪ Do not add a number before “Works Cited”. ▪ Do not use the abbreviation “p.” before a page number. ▪ Do not include the “Declaration of Authorship” in the Contents. |
|--|--|

3.4. Page Layout

- **Margin:** 3 cm on each side.
- **Font:** with serifs (e.g. Garamond, Georgia, Times New Roman) in the standard size of 12 points.
- **Spacing:** 1.5 in the body of the text.
- **Setting:** full justification (*Blocksatz*)!
- **Set-off quotations:** Direct quotations that are longer than three lines are indented on the left margin (1 cm) and set to 10 points, 1.0 spacing, and full justification (see example on page 22).

3.5. Works Cited

- The list of works cited appears at the end of your paper.
- Begin the list on a new page and number all pages.
- As the heading “Works Cited” indicates, this list only contains works (including DVDs or other media) that you cite in your text.
- The list of works cited should be broken down into primary and secondary sources/ literature.
- Entries in the list are arranged in alphabetical order by the author’s last name (or, if the name is unknown, by the title of the publication).
- If an entry runs more than one line, indent the subsequent line or lines.
- To cite two or more works by the same author, give the name in the first entry only. Thereafter, in place of the name, type three hyphens which stand for exactly the same name as in the preceding title.

- You can use programmes like BIBLIOGRAPHIX or CITAVI to generate your Works Cited list and document your sources. The TU BS offers free access to [CITAVI](#).

Sample Works Cited Page

Works Cited

Primary Sources

Ali, Monica. *Brick Lane*. 2003. London: Black Swan, 2004. Print.

Brick Lane. Dir. Sarah Gavron. Screenplay by Laura Jones, Abi Morgan and Monica Ali. 2007. H.E.I. 2008. DVD.

Secondary Sources

Ashford, David. "The Ghost in the Machine: Psychogeography in the London Underground 1991-2007." *Literary London Journal* 6.2 (2008): n. pag. Web. 26 May. 2011.

Barnett, Anthony, and Roger Scruton. "Introduction." *Town and Country*. Ed. Anthony Barnett and Roger Scruton. London: Cape, 1998. xi-xx. Print.

---, ed. *Town and Country*. London: Cape, 1998. Print.

Brooke-Rose, Christine. "Palimpsest History." *Interpretation and Overinterpretation*. 1992. Ed. Stefan Collini. Cambridge: Cambridge UP, 1994. 125-38. Print.

Cuevas, Susanne. *Babylon and Golden City: Representations of London in Black and Asian British Novels Since the 1990s*. Heidelberg: Winter, 2008. Print. Anglistische Forschungen 384.

Eco, Umberto. *Interpretation and Overinterpretation*. 1992. Ed. Stefan Collini. Cambridge: Cambridge UP, 1994. Print.

Guignery, Vanessa, and François Gallix, eds. *(Re-)Mapping London: Visions of the Metropolis in the Contemporary Novel in English*. Paris: Publibook, 2008. Print.

Harrison, Sophie. "Rude Boys in Hounslow." Rev. of *Londonstani* by Gautam Malkani. *New York Times* 23 Jul. 2007. Web. 5 Sep. 2011.

Pesso-Miquel, Catherine. "From Bermondsey to Brick Lane: The Variegated London of Graham Swift and Monica Ali." *(Re-)Mapping London: Visions of the Metropolis in the Contemporary Novel in English*. Ed. Vanessa Guignery and François Gallix. Paris: Publibook, 2008. 81-98. Print.

Scruton, Roger. "Conserving the Past." *Town and Country*. Ed. Anthony Barnett and Roger Scruton. London: Cape, 1998. 317-28. Print.

The Census 2011. Office for National Statistics, n.d. Web. 9 Oct. 2006.

Valman, Nadia. "The East End *Bildungsroman* from Israel Zangwill to Monica Ali." *Wasafiri* 24.1 (2009): 3-8. Print.

Wilson, Elizabeth. *The Sphinx in the City: Urban Life, the Control of Disorder, and Women*. London: Virago, 1991. Print.

3.6. Declaration of Authorship

Eigenständigkeitserklärung

Hiermit bestätige ich, dass ich die vorliegende Arbeit selbständig verfasst und keine anderen als die angegebenen Hilfsmittel benutzt habe. Die Stellen der Arbeit, die dem Wortlaut oder dem Sinn nach anderen Werken (dazu zählen auch Internetquellen) entnommen sind, wurden unter Angabe der Quelle kenntlich gemacht. Die Arbeit ist nicht bereits in einem anderen Seminar vorgelegt worden.

Ort, Datum

Unterschrift

4. Conducting Research

4.1. The Libraries

- The libraries (**UB**, **Teilbibliothek Campus Nord**, **HbK**, **Sozialwissenschaften**) are your most reliable guide as you conduct research for papers.
- Ask about introductory pamphlets or use the guided tours and introductory classes offered by the library.
- Library resources include electronic resources (e.g. online catalogue, reference works, bibliographic and full-text databases, e-books), print resources (e.g. books, journals, newspapers, magazines), and other non-print media (e.g. films, sound recordings)
- Google Scholar and Google Books are useful search engines

4.2. A Selection of Useful Research Sources

Bibliothek Campus Nord	“Lehrbuchsammlung”: textbook collection, “Handapparate”: key text collections, sections for reserved works, reference works, periodicals
<i>Universitätsbibliothek TU Braunschweig:</i>	
▪	Fachportal Anglistik/Amerikanistik
▪	Sondersammelgebiet Anglistik/Amerikanistik SUB Göttingen
▪	Library Catalogues of Inter-Library Loan (Fernleihe)
Bibliographic Databases:	<i>MLA, Virtual Library of Anglo American Culture</i>
Full-Text Databases:	<i>ARTstor, Early English Books Online, JSTOR, Project Gutenberg, Project Muse, etc.</i>
LiKu-Mediathek:	The LiKu-Mediathek BI 80, 306 offers a searchable database of audiovisual material, you can also borrow media and view DVDs on site.

4.3. Searching a Catalogue or Reference Database

The following items may help you to find the source you are looking for in an online library catalogue:

- | | |
|-----------------------------------|---|
| ▪ Author | ▪ Title |
| ▪ Subject | ▪ Keyword |
| ▪ Form of Publication | ▪ Year of Publication |
| ▪ Call Number (<i>Signatur</i>) | ▪ International Standard Book Number (ISBN) |

4.4. Evaluating and Keeping Track of Source Material

- Evaluate all sources you use for your research.
- Focus on authority, accuracy, and currency of the sources
- Enter the full information about the sources into a file.
- When you add sources to your working bibliography, be sure to enter all the information needed for the works-cited list.
- Whenever you consult a source, verify the publication facts against your records.

5. Documentation of Sources

5.1. Plagiarism

YOU ALWAYS NEED TO DOCUMENT YOUR SOURCE
when you are quoting, paraphrasing or summarising ideas and arguments.
OTHERWISE YOU ARE COMMITTING
PLAGIARISM.
Plagiarising results in a fail!

- Plagiarism is not crediting another author for his/her ideas. To plagiarise means to commit literary or intellectual theft. Plagiarising constitutes fraud.
- General forms of plagiarism: paraphrasing wording, taking a particular apt phrase, presenting an identical line of thinking, one-on-one translation without documentation.
- Only information and ideas broadly known by your readers and widely accepted by scholars, such as the biography of an author or the dates of historical events, can be used without documentation.



5.2. MLA Documentation Style

When quoting your source material and documenting it in “Works Cited”, make sure that you adhere to the **MLA (Modern Language Association) documentation style** (www.mla.org/style). The basic MLA guidelines are explained in the following. **Our guide follows the seventh edition of MLA, but you are also free to follow the latest style guide (8th edition).** If you have further questions, please consult the current edition of the *The MLA Handbook for Writers of Research Papers* which is on loan from our library.

- For all papers, use the so-called **parenthetical (in-text-citation) style!** This means that when you quote from a book, an article, or any other source, the quotation should be followed by a parenthetical citation giving the page number where the quotation can be found.
- **Footnotes** are only used for necessary explanatory remarks or content-related comments.
- **References in the text** must clearly point to specific sources in the list of works cited.
- According to MLA guidelines, you must provide both the **name of the author and the page number**, e.g. (Müller 35).
- If the **author’s name is already mentioned** in the sentence containing the quotation, the following parenthetical citation omits the author’s name and only mentions the page number, e.g.: Smith points out that xyz (10); According to Smith, “xyz” (19).
- You may abbreviate the **titles of primary sources**, e.g. *Brick Lane* (BL 15), but should briefly explain the use of this abbreviation in a footnote or, when using several abbreviations, in a list of abbreviations.
- If the work has **more than three authors** (e.g. John Brown, Klaus Turm, Fred Smith, John Fry), give the first author’s last name followed by “et al.”, e.g. (Brown et al. 10).
- When referring to **more than one work**, use a semicolon to separate the citation, e.g. (Brown et al. 10; Müller 35).
- If you use **more than one author with the same last name** (e.g. Andrew Patterson and Lee Patterson), add the first letter of the first name, e.g. (A. Patterson 183-85), (L. Patterson 230).
- If you use **more than one work by the same author** (e.g. Homi K. Bhabha’s *Nation and Narration* and *The Location of Culture*), add a shortened version of the title, e.g. (Bhabha, *Nation* 25), (Bhabha, *Location* 85).
- If **no author** is given, cite a work by title, e.g. (“Noon”).
- When **quoting a reference that is not originally from the source you have**, include the abbreviation “qtd. in” (quoted in) before the indirect source in the parenthetical reference (e.g. Watt qtd. in Hunt and Jacob 493). However, citations taken from a secondary source should generally be avoided; consult the original work whenever possible.

- The **second and following parenthetical citation** of the same source omits the author's name, e.g. "aaaa" (Müller 12); "bbbb" (10).
- Direct **references longer than three lines** are indented (see above for layout specifications). Do not use quotation marks for these set-off quotations.
- When **quoting from a poem** refer to the lines in parentheses, e.g. (6-10).
- When **quoting from a play** give number of act, scene, and lines in parentheses, e.g. (2.4.254-58).
- If you quote **two to three lines from a poem** within the continuous text use a slash (/) to separate them.
- If you wish to **omit a word or a sentence** from the reference you are quoting, use ellipses: "[...]". Ellipses are also used to align subject, verb form, and capitalisation, etc. in order to fit sentence fragments into the continuous text, e.g. see below.

Examples:

- Mary Davies describes the animal at East Mountain Reservation as "unlike any known to previous civilizations, strange and exotic to the human explorers" (176).
- The animals at East Mountain Reservation are "unlike any known to previous civilizations, strange and exotic to the human explorers" (Davies 176).
- "Remember that this sentence, like many others, is just an example." (Müller 10)
- Müller stresses that "this sentence [...] is just an example" (10).
- Stephen Greenblatt remarks:

The ensemble of beliefs and practices that form a given culture function as a pervasive technology of control, a set of limits within which social behaviour must be contained, a repertoire of models to which individuals must conform. (225)

This notion can be applied to XYZ's novel.
- Stephen Greenblatt, a literary critic and scholar, perceives "[t]he ensemble of beliefs and practices that form a given culture [...] as a pervasive technology of control, a set of limits within which social behaviour must be contained, a repertoire of models to which individuals must conform." (225) This notion can be applied to XYZ's novel.

5.3. Integrating Sources in Your Own Text

Secondary sources can appear in your own text in three distinct ways:

- **Quotations** must be identical to the original; they use a narrow segment of the source document word for word:

In his famous and influential work *On the Interpretation of Dreams*, Sigmund Freud argues that dreams are the “royal road to the unconscious” (5).

- **Paraphrasing** involves putting a passage from the source material into your own words. Paraphrased material is usually shorter than the original passage. It takes a somewhat broader segment of the original source and condenses it slightly:

Freud claims that dreams are a way for the dreamer to work through his/her unfulfilled wishes in coded imagery (8).

- **Summarising** involves putting the main idea of a secondary source into your own words, including only the main aspects. Summaries are significantly shorter than the original and take a broad overview of the source material:

According to Freud, actual but unacceptable desires are censored internally and then subjected to coding before emerging in a kind of rebus puzzle in our dreams (11-18).

5.4. Bibliographical Format of References

- **Author's Name:** Give the author's name as it appears on the title page. Omit titles, affiliations, degrees, etc.
- **Title:** State the full title of the book, including any subtitle. Use a colon between main title and subtitle. Capitalise all titles (see 2.5.). (1) Italicise books, plays, collection of poems, pamphlets, periodicals, Web sites, films, albums, dance performances, visual art. (2) Put titles of articles, stories, poems, pages in a Web site, episodes, songs, lectures in quotation marks.
- **Original Date of Publication:** Give information of the first date of publication after the title followed by a full stop.
- **Publication Information:** If several cities are listed in the book, give only the first. It is not necessary to identify the state or country. Only cite the last name of the publisher. Omit articles, business abbreviations, and descriptive words. When citing a university press use the abbreviation UP.
- **Common Abbreviations:** n.p. (no place of publication); n.p. (no publisher); n.d. (no date of publication); n. pag. (no pagination given).
- **Cross-References:** Citing two or more works from the same collection, you may create a complete entry for the collection and cross-reference individual pieces to the entry.

Type of Entry	Works Cited List / Citation in Text
<p>Book by a single author</p> <p>Works Cited:</p> <p>Citation in Text:</p>	<p>Author's last name, first name. <i>Title of the Book</i>. City of publication: Publisher's name, year of publication. Medium of publication.</p> <p>Dreiser, Theodore. <i>Sister Carrie</i>. 1900. Introd. Richard Lingeman. New York: New Amer. Lib.-Penguin, 2000. Print.</p> <p>Nielsen, Jakob. <i>Hypertext & Hypermedia</i>. Boston: Academic Press Professional, 1993. Print.</p> <p>(<i>SC</i> 55), (Nielsen 141)</p>
<p>Book by more than one author</p> <p>Works Cited:</p> <p>Citation in Text:</p>	<p>First author's last name, first name, and second author's first name last name. <i>Title of the Book</i>. City of publication: Publisher's name, year of publication. Medium of publication.</p> <p>Gilbert, Sandra M., and Susan Gubar. <i>The Madwoman in the Attic</i>. New Haven: Yale UP, 1979. Print.</p> <p>Guignery, Vanessa, and François Gallix, eds. <i>(Re-)Mapping London: Visions of the Metropolis in the Contemporary Novel in English</i>. Paris: Publibook, 2008. Print.</p> <p>(Gilbert and Gubar 9)</p>
<p>Essay in a Collection or Work in an Anthology</p>	<p>Author's last name, first name. "Title of Entry." <i>Title of the Collection/Anthology</i>. Ed./ Trans./ Comp. Name of the editor/ translator/ compiler. City of publication: Publisher's name, year of publication. Inclusive page numbers. Medium of publication.</p>

Works Cited:	Colvert, James B. "Stephen Crane." <i>Dictionary of Literary Biography</i> . Ed. Donald Pizer. Vol. 12. Detroit: Gale, 1982. 100-124. Print. Hooker, Thomas. "A True Sight of Sin." <i>The American Puritans: Their Prose and Poetry</i> . Ed. Perry Miller. New York: Columbia UP, 1982. 153-164. Print.
Citation in Text:	(Colvert 120), (Hooker 154)
Article in a reference book	"Title of Entry." <i>Name of Reference Book</i> . Edition of publication. Year of publication. Medium of publication.
Works Cited:	"Tutankhamen." <i>The New Encyclopaedia Britannica: Micropaedia</i> . 15th ed. 1994. Print.
Citation in Text:	("Tutankhamen")
Introduction/ Preface/ Foreword/ Afterword	Author's last name, first name. "Title of Section." Introduction/ Preface/ Foreword/ Afterword. <i>Title of the book</i> . Ed. Name of editor. City of publication: Publisher's name, year of publication. Inclusive page numbers. Medium of publication.
Works Cited:	Coetzee, J. M. Introduction. <i>The Confusion of Young Törless</i> . By Robert Musil. Trans. Shaun Whiteside. New York: Penguin, 2001. v-xiii. Print.
Citation in Text:	(Coetzee vii)
Scholarly Edition	Author's last name, first name. <i>Title of the Book</i> . Year of first publication. Ed. Name of editor. City of publication: Publisher's name, year of publication. Medium of publication.

Works Cited:	Crane, Stephen. <i>The Red Badge of Courage: An Episode of the American Civil War</i> . 1895. Ed. Fredson Bowers. Charlottesville: UP of Virginia, 1975. Print.
Citation in Text:	(Crane 65)
Journal Article	Author's last name, first name. "Title of the Article." <i>Name of Periodical</i> volume number.Issue number (date of publication): Inclusive page numbers. Medium of publication.
Works Cited:	Snodgrass, Susan. "The Rubbish Heap of History." <i>Art in America</i> 88.5 (2000): 156-7. Print.
Citation in Text:	(Snodgrass 156)
Newspaper Article	Author's last name, first name. "Title of Article." <i>Name of Newspaper</i> Date of Publication, specification of edition, sec. section number: page numbers. Medium of publication.
Works Cited:	Haughney, Christine. "Women Unafraid of Condo Commitment." <i>New York Times</i> 10 Dec. 2006, late ed., sec. 11: 1+. Print.
Citation in Text:	(Haughney 1)
Magazine Article	Author's last name, first name. "Title of the Article." <i>Name of Magazine</i> date of publication: Inclusive page numbers. Medium of publication.
Works Cited:	Cowley, Geoffrey. "I'd Toddle a Mile for a Camel." <i>Newsweek</i> 23 Dec. 1991: 70-71. Print.
Citation in Text:	(Cowley 70)

<p>Review</p> <p>Works Cited:</p> <p>Citation in Text:</p>	<p>Author's last name, first name. "Title of Review." Rev. of <i>Title of Reviewed Text</i>, by/ trans./ dir./ ed. Name of author. <i>Title of Periodical</i> Date of Publication: Inclusive Page number. Medium of publication.</p> <p>Mendelsohn, Daniel. "September 11 at the Movies." Rev. of <i>United 93</i>, dir. Paul Greengrass, and <i>World Trade Center</i>, dir. Oliver Stone. <i>New York Review of Books</i> 21 Sept. 2006: 43-46. Print.</p> <p>(Mendelsohn 44)</p>
<p>Anonymous Article</p> <p>Works Cited:</p> <p>Citation in Text:</p>	<p>"Title of Article." <i>Name of Periodical</i> Date of Publication: inclusive page numbers. Medium of publication.</p> <p>"Give Georgia More HOPE." <i>Atlanta Journal-Constitution</i> 18 Dec. 1994: G6. Print.</p> <p>("Give" G6)</p>
<p>Web Publications</p> <p>Works Cited:</p>	<p>Last name, first name of the author/ compiler/ director/ editor/ narrator/ performer. "Title of the Work." <i>Title of the Overall Web Site</i>. Publisher or sponsor, Date of publication. Medium of publication. Date of access. (URL optional).</p> <p>Antin, David. Interview by Charles Bernstein. <i>Dalkey Archive Press</i>. Dalkey Archive P. n.d. Web. 21 Aug. 2007.</p> <p>Eaves, Morris, Robert Essick, and Joseph Viscomi, eds. <i>The William Blake Archive</i>. Lib. of Cong., 28 Sept. 2007. Web. 20 Nov. 2007. http://www.blakearchive.org/blake/.</p> <p>"Maplewood, New Jersey." Map. <i>Google Maps</i>. Google, 15 May 2008. Web. 15 May 2008.</p>

<p>Citation in Text:</p>	<p>Oullette, Marc. "Theories, Memories, Bodies, and Artists." Editorial. <i>Reconstruction</i> 7.4 (2007): n. pag. Web. 5 June 2008.</p> <p>Quade, Alex. "Elite Team Rescues Troops behind Enemy Lines." <i>CNN.com</i>. Cable News Network, 19 Mar. 2007. Web. 15 May 2008.</p> <p>Tyre, Peg. "Standardized Tests in College?" <i>Newsweek</i>. Newsweek, 16 Nov. 2007. Web. 15 May 2008.</p> <p>(Antin), ("Maplewood"), (Oulette), (Quade), (Tyre)</p>
<p>Article from an online database</p> <p>Works Cited:</p> <p>Citation in Text:</p>	<p>Author's last name, first name. "Title of Article." <i>Title of Periodical</i> volume number.issue number (Date of publication): Inclusive page numbers. <i>Title of database</i>. Medium of publication. Date of access. (URL optional).</p> <p>Tolson, Nancy. "Making Books Available: The Role of Early Libraries, Librarian, and Booksellers in the Promotion of African American Children's Literature." <i>African American Review</i> 32.1 (1998): 9-16. <i>JSTOR</i>. Web. 5 June 2008.</p> <p>(Tolson 11)</p>
<p>Film</p> <p>Works Cited:</p> <p>Citation in Text:</p>	<p><i>Title of the Film</i>. Dir. Name of director. Screenplay by name of writer. Original release date. Name of the vendor, date of publication. DVD.</p> <p><i>Ned Kelly</i>. Dir. Tony Richardson. Screenplay by Ian Jones. 1970. MGM, 2005. DVD.</p> <p>(Ned Kelly 04:45:22)</p>
<p>Song</p>	<p>Last name, first name of performer. "Title of Recording." by name of composer when distinct. <i>Title of Album</i>. Rec. date of</p>

	recording. Manufacturer, year of issue. Medium (Audiocassette, Audiotape, CD, LP).
Works Cited:	Holliday, Billie. "God Bless the Child." Rec. 9 May 1941. <i>The Essence of Billie Holliday</i> . Columbia, 1991. CD. Simon, Paul. "Me and Julio Down by the School Yard." <i>Concert in the Park</i> . Warner Bros., 1991. CD.
Citation in Text:	(Holliday), (Simon)

6. Final Revision

Ask yourselves these major questions before turning in your final copy:

- 1) Am I properly **registered** for the module exam online? Is my "P-Formular" filled out and attached? (or) Have I registered **online** in the QIS portal?
- 2) Discovering, adopting, and assessing others' research is part of my task. Have I consulted **enough sources** ("Komplexe Hausarbeit", minimum of seven)?
 - a. at least:
 - i. 3 book sources
 - ii. 2 journal sources (Zeitschriften)
 - iii. 2 digital sources
- 3) Have I **documented** my sources? Are the citations prepared correctly?
- 4) Is the **"Works Cited"** page prepared correctly? Primary Sources vs. Secondary Sources.
- 5) Is there some sort of an **introduction** to smooth me into the paper? Do I have a **thesis statement or hypothesis**? What is my claim?!
- 6) Is there some sort of a **conclusion** that gracefully eases me out of the paper?
- 7) Are there **transitions** between the different points in the paper, or does it jump all over the place?
- 8) Is the material presented in an **orderly** manner without undue repetition?
- 9) Are the quotes truly quoted without any accidental **plagiarism**?
- 10) Can the **writing** be followed, or is everything all over the place?

- 11) Are **grammar, spelling, and punctuation** all correct?
- 12) **1,5 line spacing** (German standard...different from MLA's 2,0 line spacing)
- 13) Have I properly used **full justification** (Blocksatz) all along?
- 14) Have I attached and signed the **plagiarism declaration**?

Work Cited:

The Modern Language Association of America. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: MLA, 2009. Print.

Further Introductory Reading:

Aczel, Richard. *How to Write an Essay*. Stuttgart: Klett, 2004. Print.

Boeglin, Martha. *Wissenschaftlich arbeiten Schritt für Schritt: Gelassen und effektiv studieren*. München: Fink, 2007. Print. Arbeitshilfen 2927.

Eco, Umberto. *Wie man eine wissenschaftliche Abschlußarbeit schreibt: Doktor-, Diplom- und Magisterarbeit in den Geistes- und Sozialwissenschaften*. 13th ed. Wien: Facultas, 2010. Print. Uni-Taschenbücher 1512.

Macgilchrist, Felicitas. *Academic Writing*. UTB/Schöningh, 2014. Print.

Lück, Wolfgang, and Michael Henke. *Technik des wissenschaftlichen Arbeitens: Seminararbeit, Diplomarbeit, Dissertation*. 10th ed. München: Oldenbourg, 2009. Print.

Sommer, Roy. *Schreibkompetenzen: Erfolgreich wissenschaftlich schreiben*. Stuttgart: Klett, 2006. Print.

Stickel-Wolf, Christine, and Joachim Wolf. *Wissenschaftliches Arbeiten und Lerntechniken: Erfolgreich studieren - genusst wie!* 6th ed. Wiesbaden: Gabler, 2011. Print.

V. Criteria for Complex Papers, B.A. and M.A. Theses

This is what your B.A. “G U T A C H T E N” will look like:

B.A. Arbeit Name “Titel”

Formale Aspekte:

- sehr gut** (sorgfältig, korrekt bzw. erkennbar einem Format folgend, konsistent)
- gut** (kleinere Fehler, aber grundsätzlich korrekt bzw. erkennbar einem Format folgend, konsistent)
- befriedigend** (mehrere, teils auch größere Fehler, nicht korrekt, aber konsistent)
- ausreichend** (fehlerhaft, nicht korrekt, wenig konsistent)
- mangelhaft** (zahlreiche grobe Fehler und Nachlässigkeiten, unkorrekt, inkonsistent)

Sprache:

- sehr gut** (keine oder nur kleinere Fehler)
- gut** (mehrere kleinere Fehler, teils strukturell)
- befriedigend** (mehrere kleinere und größere Fehler, teils strukturell)
- ausreichend** (zahlreiche Fehler in mehreren Bereichen, teils fundamental, teils strukturell)
- mangelhaft** (zahlreiche fundamentale und strukturelle Fehler in allen Bereichen)

Recherche:

- sehr gut** (zielführend, sehr umfangreich, aktuell, wissenschaftlich genutzt)
- gut** (zielführend, umfangreich, ausreichend aktuell, genutzt, wenn auch teilweise nur Paraphrase)
- befriedigend** (mehr oder weniger zielführend/umfangreich/aktuell, genutzt, überwiegend Paraphrase)
- ausreichend** (wenig zielführend/umfangreich/aktuell, kaum genutzt, wenn dann nur Paraphrase)
- mangelhaft** (in jeder Hinsicht einer wissenschaftlichen Arbeit unangemessen)

Struktur:

- sehr gut** (explizit thesengetrieben, argumentativ, kohärent, reflektiert, zielführend)
- gut** (implizit thesengetrieben, argumentativ, meist kohärent, zielführend)
- befriedigend** (ansatzweise thesengetrieben, überwiegend argumentativ & kohärent, meist zielführend)
- ausreichend** (wenig oder gar nicht thesengetrieben, listenartig, wenig kohärent, kaum zielführend)
- mangelhaft** (in jeder Hinsicht einer wissenschaftlichen Arbeit unangemessen)

Inhalt & Analyse:

Insgesamt:

Note:

[Unterschrift]

... and these are our criteria (in German):

I. Inhalt / Argumentation

- # Einleitung führt zum Thema hin
- # These klar formuliert
- # Kernbegriffe geklärt
- # Argumentation auf die These ausgerichtet
- # Zielführende, logische Gliederung
- # Argumentation schlüssig und folgerichtig
- # Sinnzusammenhang / Übergänge klar
- # Schlussfolgerung ergibt sich aus Argumentation
- # Produktivität überwiegt Reproduktion

II. Umgang mit der Primärliteratur bzw. Datenmaterial

- # Zitiergenauigkeit (Text, Belege)
- # Lesegenauigkeit / Verständnis
- # Zitate stützen eigene Aussage
- # Verdeutlicht, was mit Zitat gezeigt werden soll?
- # Verhältnis der Zitate zum eigenen Text angemessen
- # Analyse und Interpretation überwiegt

III. Umgang mit der Sekundärliteratur

- # Angemessene Verwendung von Sekundärliteratur
- # Zitier- und Paraphrasiergenauigkeit (Text, Beleg)
- # Verweise auf Sekundärliteratur wenn angebracht/notwendig?
- # Zitate stützen eigene Aussagen, ohne diese zu ersetzen?
- # Verdeutlicht, was mit Zitat gezeigt werden soll?
- # Qualität der Quellen berücksichtigt?
- # Verhältnis Zitate zum eigenen Text angemessen?
- # Auseinandersetzung mit der Sekundärliteratur?

IV. Form

- # Umfang, Deckblatt, Seitenzahlen
- # Inhaltsverzeichnis, Kapitelunterteilung
- # Vollständigkeit der Bibliographie
- # Einheitlichkeit der Form
- # Typographische Richtigkeit (überflüssige Formatierungen vermeiden)
- # Form ist konsistent, hält sich an das *style sheet* (Zitierweise/Bibliographie)

V. Englische Sprache

- # Orthographische / lexikalische Richtigkeit
- # Grammatikalische Richtigkeit
- # Sprachliche Genauigkeit (Bezüge, Ausdruck)
- # Sinnvolle Absätze
- # Stil einer wissenschaftlichen Arbeit angemessen?

VII. LITERATURHINWEISE FÜR STUDIERENDE IN DER ABTEILUNG LITERATUR- UND KULTURWISSENSCHAFT (LiKu)

ENGLISCHE LITERATUR

Literatures of the British Isles

NB: *The Norton Anthology of English Literature* (2 volumes, 8th edition, ed. Stephen Greenblatt et al.) contains a number of authors and titles mentioned in the following list, in particular a selection of representative poems.

Old and Middle English

VERSE

Beowulf (selected passages)

Geoffrey Chaucer, *Canterbury Tales* (a selection of tales and prologues, e.g. "General Prologue", "The Knight's Prologue and Tale", "The Wife of Bath's Prologue and Tale", "The Pardoner's Prologue and Tale")

16th and 17th Centuries

VERSE

a selection of poems by: Edmund Spenser, Sir Philip Sidney, William Shakespeare, Ben Jonson, John Donne, Andrew Marvell, John Milton

Edmund Spenser, *The Faerie Queen*.

John Milton, *Paradise Lost*.

DRAMA

William Shakespeare, at least one of the comedies and romances (e.g. *A Midsummer Night's Dream*, *As You Like It*, *The Merchant of Venice*, *The Tempest*, *Much Ado About Nothing*), tragedies (e.g. *Hamlet*, *Romeo and Juliet*, *Macbeth*, *Othello*, *King Lear*) and history plays (e.g. *Richard II*, *Richard III*, *Henry IV*, *Henry V*)

Christopher Marlowe, e.g. *Doctor Faustus* or *The Jew of Malta*

Ben Jonson, *Volpone*

John Webster, *The Duchess of Malfi* or John Ford, *'Tis Pity She's a Whore*

at least two Restoration comedies: e.g. Etherege, *The Man of Mode*,

William Wycherley, *The Country Wife*, William Congreve, *The Way of the World*

PROSE/PROSE FICTION

Sir Thomas More, *Utopia* (English translation of the Latin original)

John Bunyan, *The Pilgrim's Progress* (selections)

18th Century

VERSE

a selection of poems by Alexander Pope, Thomas Gray, James Thomson, William Blake, Robert Burns

DRAMA

Richard Brinsley Sheridan, *The School for Scandal* or *The Rivals*, Oliver Goldsmith, *She Stoops to Conquer*

John Gay, *The Beggar's Opera*

PROSE/PROSE FICTION

Daniel Defoe, *Robinson Crusoe* or *Moll Flanders*

Jonathan Swift, "A Modest Proposal" and *Gulliver's Travels*

Samuel Richardson, selected passages from *Pamela*

Henry Fielding, *Tom Jones* or *Joseph Andrews*

Laurence Sterne, *Tristram Shandy* (selected passages)

at least one *Gothic novel*: e.g. Horace Walpole, *The Castle of Otranto*, Ann Radcliffe, *The Mysteries of Udolpho*, Matthew Gregory Lewis, *The Monk*
 selected *Spectator* essays by Joseph Addison and Richard Steele
 Mary Wollstonecraft, *A Vindication of the Rights of Woman* (selected passages)

19th Century

VERSE

Romantic: William Wordsworth, Samuel Taylor Coleridge, George Gordon Lord Byron, Percy Bysshe Shelley, John Keats, Anna Laetitia Barbauld, Dorothy Wordsworth
 Victorian: Alfred Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Gerard Manley Hopkins, Dante Gabriel Rossetti, Christina Rossetti

DRAMA

Oscar Wilde, e.g. *The Importance of Being Earnest*, *Lady Windermere's Fan*, *An Ideal Husband*

PROSE/PROSE FICTION

William Wordsworth, "Preface to *Lyrical Ballads*"

Jane Austen, e.g. *Pride and Prejudice*, *Emma*

Sir Walter Scott, *Waverley*, *The Heart of Midlothian*

Mary Shelley, *Frankenstein*

Emily Brontë, *Wuthering Heights*

Charles Dickens, e.g. *Great Expectations*, *Hard Times*

Charlotte Brontë, *Jane Eyre*

W. M. Thackeray, *Vanity Fair*

Charles Dickens, e.g. *Hard Times*, *Great Expectations*, *Oliver Twist*

Wilkie Collins, e.g. *The Woman in White*

Elizabeth Gaskell, *North and South*

George Eliot [i.e. Mary Ann Evans], e.g. *The Mill on the Floss*, *Middlemarch*, *Adam Bede*

Henry James, e.g. *Portrait of a Lady*

Robert Louis Stevenson, *Treasure Island*, *Dr Jekyll and Mr Hyde*

Thomas Hardy, e.g. *Tess of the D'Urbervilles*, *Jude the Obscure*, *The Mayor of Casterbridge*

Oscar Wilde, *The Picture of Dorian Gray*

Rudyard Kipling, *Kim*, selected short stories

20th Century

VERSE

William Butler Yeats, T.S. Eliot, Ezra Pound (Cantos), W.H. Auden, Wilfred Owen, Rupert Brooke, Siegfried Sassoon, Edith Sitwell, Dylan Thomas, Philip Larkin, Ted Hughes, Thom Gunn, Charles Tomlinson, Seamus Heaney, Craig Raine, Carol Ann Duffy

DRAMA

J.M. Synge, *The Playboy of the Western World*

G.B. Shaw, e.g. *Pygmalion* or *Mrs Warren's Profession*,

Terence Rattigan, e.g. *The Winslow Boy*, *Separate Tables*,

Noël Coward, e.g. *Hay Fever*, *Private Lives*

John Osborne, *Look Back in Anger*

Shelagh Delaney, *A Taste of Honey*

Samuel Beckett, e.g. *Waiting for Godot*, *Endgame*, *Happy Days*, *Krapp's Last Tape*

Harold Pinter, e.g. *The Dumb Waiter*, *The Caretaker*, *The Birthday Party*, *Mountain Language*

Joe Orton, *Loot* or *What the Butler Saw*

Edward Bond, e.g. *Saved*, *Lear*

Peter Shaffer, *Equus* or *Amadeus*

Tom Stoppard, e.g. *Rosencrantz and Guildenstern Are Dead*, *Travesties*, *Arcadia*

Caryl Churchill, e.g. *Top Girls*, *Serious Money*

Sarah Daniels, *Byrthrite*

Sarah Kane, e.g. *Blasted*, *Crave*

plays by other contemporary playwrights: e.g. Alan Ayckbourn, Jez Butterworth, Patrick Marber, Michael Frayn, Howard Brenton, David Hare, Howard Barker, David Edgar, Pam Gems, Mark Ravenhill, Martin Crimp, David Greig, Simon Stephens, Dennis Kelly, Jessica Swale; selected post-dramatic theatre: Tim Etchells/ Forced Entertainment, Kneehigh

PROSE/PROSE FICTION

H.G. Wells, e.g. *The Time Machine*, *The War of the Worlds*, *The Island of Dr Moreau*

Joseph Conrad, *Heart of Darkness*, *Lord Jim*

E.M. Forster, e.g. *A Passage to India*, *Howards End*, *A Room with a View*

D.H. Lawrence, e.g. *Sons and Lovers*, *The Rainbow*, *Women in Love*, *Lady Chatterley's Lover*

Radclyffe Hall, *The Well of Loneliness*

James Joyce, *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*

Virginia Woolf, e.g. *Mrs Dalloway*, *A Room of One's Own*

Aldous Huxley, e.g. *Brave New World*

George Orwell, e.g. *1984*

Iris Murdoch, *Under the Net*

Muriel Spark, *The Prime of Miss Jean Brodie*

William Golding, e.g. *Lord of the Flies*, *Pincher Martin*

John Braine, *Room at the Top*

Anthony Burgess, *A Clockwork Orange*

Doris Lessing, e.g. *The Fifth Child*, *The Golden Notebook*

one novel by John Fowles, Ian McEwan, Julian Barnes, Martin Amis, Peter Ackroyd, Graham Swift, Kazuo Ishiguro, A.S. Byatt, Hanif Kureishi, Andrea Levy, Alan Hollinghurst, Sarah Waters, Jeanette Winterson, Jackie Kay, James Kelman, Alasdair Gray

Angela Carter, selected short stories

A.L. Kennedy, selected short stories

The 'New' Literatures in English: A Selection of 20th-Century Examples

Australia

VERSE

Peter Porter, David Malouf

PROSE/PROSE FICTION

Christina Stead, e.g. *The Man Who Loved Children*

Patrick White, *Voss*

Peter Carey, e.g. *The True History of the Kelly Gang*

D.B.C. Pierre, *Vernon "God" Little*

New Zealand

VERSE

e.g. Allen Curnow, Ann French, Witi Ihimaera

PROSE/PROSE FICTION

Katherine Mansfield, short stories (e.g. "The Garden Party")

Keri Hulme, *The Bone People*

Janet Frame, e.g. *An Angel at My Table* or *The Lagoon and other stories*

Witi Ihimaera, short stories

Lloyd Jones, *Mister Pip*

Canada

VERSE

Dorothy Livesay, Al Purdy, Margaret Atwood, Robert Kroetsch, Michael Ondaatje

PROSE/PROSE FICTION

Margaret Atwood, e.g. *The Handmaid's Tale*, *Cat's Eye*, *Oryx & Crake*

Alice Munro, a selection of short stories, e.g. *Lives of Girls and Women*

Michael Ondaatje, *Running in the Family*, *The English Patient*, *Aniel's Ghost*

South Africa

VERSE

Dennis Brutus, Oswald M. Mtshali, Alex La Guma

PROSE/PROSE FICTION

Alan Paton, *Cry, The Beloved Country*

Nadine Gordimer, e.g. *Burgher's Daughter*, *July's People*

J.M. Coetzee, e.g. *Waiting for the Barbarians*, *Foe*

Zakes Mda, *Heart of Redness*

Andre Brink, *A Dry White Season* DRAMA

Athol Fugard, e.g. *Master Harold ... and the Boys*

Black African outside South Africa

PROSE/PROSE FICTION

Chinua Achebe, e.g. *Things Fall Apart*

Ngugi wa Thiong'o, *Petals of Blood*

Ben Okri, *The Famished Road*

Chris Abani, *Graceland*

DRAMA

Wole Soyinka, e.g. *A Dance of the Forests*, *Death and the King's Horseman*

Indian Subcontinent and Indian/Pakistani Writers in Britain

VERSE

e.g. Shiv K. Kumar

PROSE/PROSE FICTION

Salman Rushdie, *Midnight's Children*, *The Satanic Verses*

Arundhati Roy, *The God of Small Things*

novels by Raja Rao, R.K. Narayan, Amitav Gosh, Anita Desai

DRAMA

Ayub Khan-Din, Tanika Gupta

West Indian (Caribbean) and West Indian Writers in Britain

VERSE

e.g. Derek Walcott, E.K. Brathwaite, Merle Collins, Linton Kwesi Johnson

PROSE/PROSE FICTION

V.S. Naipaul, e.g. *The Middle Passage* and novels

Wilson Harris, Jamaica Kincaid

Sam Selvon, e.g. *The Lonely Londoners*

Jean Rhys, *Wide Sargasso Sea*

novels and short stories by George Lamming, Olive Senior, David Dabydeen

DRAMA

Caryl Phillips, Mustapha Matura



Englisches Seminar
Abteilung Literatur- und Kulturwissenschaft

“ These violent delights have violent ends
And in their triumph die, like fire and powder,
Which as they kiss consume: the sweetest honey
Is loathsome in his own deliciousness
And in the taste confounds the appetite:
Therefore love moderately, long love doth so,
Too swift arrives as tardy as too slow. ”

The TUBS-Players proudly present:
William Shakespeare (& Leonard Bernstein)
Romeo & Juliet - Stories

14. - 17.07.2014, Brunsviga - Eintritt: 8€, 1/2 ermäßigt, Vorbestellungen unter tubsplayers@web.de.
Weitere Informationen auf facebook.com/TUBSPlayers.
www.tu-braunschweig.de



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VIDEOGRAPHIC CRITICISM

Performative knowledge production
and aesthetic practice



7+8 November 2019

AMERIKANISCHE LITERATUR

Zwei Anthologien, die in Überblickskursen an amerikanischen Universitäten häufig als Textbücher eingesetzt werden und die viele der untenstehenden Werke beinhalten, sind besonders zu empfehlen:

1) Nina Baym, general editor. *The Norton Anthology of American Literature*. Seventh Edition, Vols. A,B,C,D,E. New York: Norton, 2007.

Diese Anthologie bietet ausführliche Einleitungen besonders zu den „kanonischen“ Autoren und Werken.

<http://www.wwnorton.com/college/english/naal7/>

2) Paul Lauter, general editor. *The Heath Anthology of American Literature*. Sixth Edition, Vols. A,B,C,D,E. New York: Wadsworth Publishing/Cengage Learning, 2009/2010. Diese Anthologie bietet eine größere Auswahl an „ethnischer Literatur“ und „neuentdeckten Autoren“ in der amerikanischen Literaturgeschichte als die Norton Anthology.

<http://www.cengage.com/search/market.do?N=16>

(Für die längeren Werke sollen nur die Textexzerpte, die ggf. in den oben genannten Anthologien zu finden sind, gelesen werden.)

Early American Literature 1620-1820

Native American creation stories

John Smith, *The General History of Virginia, New England, and the Summer Isles*

John Winthrop, "A Model of Christian Charity"

Mary Rowlandson, *A Narrative of the Captivity and Restauration [sic] of Mrs. Mary Rowlandson*

Thomas Jefferson, *Declaration of Independence*

Benjamin Franklin, *The Autobiography*, Part One

St. Jean de Crèvecoeur, *Letters from an American Farmer*

Charles Brockden Brown, *Wieland*

Thomas Paine, *Common Sense*

Susanna Rowson, *Charlotte Temple*

American Literature 1820-1865

Washington Irving, "Rip Van Winkle"

James Fenimore Cooper, *The Pioneers*

Ralph Waldo Emerson, "Nature"; "The American Scholar"

Henry David Thoreau, "Resistance to Civil Government"

Nathaniel Hawthorne, "Young Goodman Brown"

Herman Melville, "Bartleby, the Scrivener"; "Benito Cereno"

Edgar Allan Poe, "The Fall of the House of Usher" Harriet

Beecher Stowe, *Uncle Tom's Cabin*

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*

Walt Whitman, "Song of Myself" Emily

Dickinson, Poems

American Literature 1865-1914

Samuel Clemens [Mark Twain], *Adventures of Huckleberry Finn*

Henry James, "The Beast in the Jungle"; "The Art of Fiction"

Kate Chopin, *The Awakening*
 Charlotte Perkins Gilman, "The Yellow Wallpaper"
 Edith Wharton, "The Quicksand"
 Henry Adams, *The Education of Henry Adams*
 Theodore Dreiser, *Sister Carrie*
 Gertrude Bonnin (Zitkala-Sa), "Impressions of an Indian Childhood"
 Edith Maud Eaton (Sui Sin Far), *Leaves from the Mental Portfolio of an Eurasian*

American Literature between the Wars 1914-1945

Anzia Yeziarska, *Bread Givers*
 Willa Cather, "Neighbour Rosicky" Sherwood
 Anderson, *Winesburg, Ohio*
 Ezra Pound, Poems
 T.S. Eliot, Poems, Wallace Stevens, Poems
 Eugene O'Neill, *The Hairy Ape*
 Nella Larsen, *Quicksand* or *Passing*
 Langston Hughes, Poems
 William Faulkner, "Barn Burning"
 Ernest Hemingway, "The Snows of Kilimanjaro", *The Sun Also Rises* or *Fiesta*
 John Steinbeck, "The Leader of the People"
 F. Scott Fitzgerald, *The Great Gatsby*

American Literature 1945-1985

Tennessee Williams, *A Streetcar Named Desire*
 Arthur Miller: *Death of a Salesman*
 Sam Shepard: *True West*
 Edward Albee: *American Dream*
 Richard Wright, "The Man Who Was Almost a Man"
 Ralph Ellison, *Invisible Man*
 James Baldwin, *Go Tell it on the Mountain*
 Saul Bellow, "Looking for Mr. Green"
 Flannery O'Connor, "Good Country People"
 Jack Kerouac, *On the Road*
 Allen Ginsberg, Poems
 Ken Kesey, *One Flew Over the Cuckoo's Nest*
 John Barth, "Life-Story"
 John Updike, "Separating"
 Philip Roth, "Defender of the Faith"
 Thomas Pynchon, *The Crying of Lot 49*
 Rita Mae Brown, *Rubyfruit Jungle*
 Louise Erdrich, "Lulu's Boys"
 Adrienne Rich, Poems
 Sylvia Plath, *The Bell Jar*
 Alice Walker, *The Color Purple*

American Literature since 1985

Sandra Cisneros, *The House on Mango Street*
 Amy Tan, "Two Kinds"
 Annie Proulx, "Brokeback Mountain"
 Paul Auster, *Moon Palace*

Don DeLillo, *White Noise*
Tom Wolfe, *The Bonfire of the Vanities*
Toni Morrison, *Beloved*
Bret Easton Ellis, *American Psycho*
Jonathan Franzen, *The Corrections*
Jeffrey Eugenides, *Middlesex*
Jonathan Safran Foer, *Extremely Loud and Incredibly Close*
Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*
Randa Jarrar, *A Map of Home*
Junot Díaz, *The Short Wondrous Life of Oscar Wao*

The poster features a background image of a large crane at a port. The text is arranged as follows:

- Top Left:** Technische Universität Braunschweig logo and English Department Literary and Cultural Studies.
- Top Center:** List of speakers: Artt • Böhm-Schnitker • Carlow • Faisst • Ferguson • Goggin • Groß • Gutleben • Kohlke • Mitchell • Peschken • Pleßke • Poore • Primorac • Wolfreys.
- Top Right:** HB Braunschweiger Hochschulbibliothek logo.
- Center:** Title "Transforming Cities" in large red font with a reflection effect.
- Right Side:** Book cover for "Transforming Cities: Discourses of Urban Change" by Monika Pietrzak-Franger and Nora Pleßke-Eckart Voigts, published by A&E.
- Bottom Center:** "International Conference, Braunschweig 3-4 July 2015".
- Bottom Left:** "Convenors: Pleßke • Pietrzak-Franger • Voigts".
- Bottom Right:** "Location: Neuer Senatssaal • Pockelsstr. 4".

FILMS AND TV

British & Irish Cinema – A Selection

- 127 Hours*. Dir. Danny Boyle, 2010
24 Hour Party People. Dir. Michael Winterbottom, 2002
A Clockwork Orange. Dir. Stanley Kubrick, 1971
A Fish Called Wanda. Dir. Charles Crichton, 1988
A Hard Day's Night. Dir. Richard Lester, 1964
A Room with a View. Dir. James Ivory, 1985
A Single Man. Dir. Tom Ford, 2009
A Taste of Honey. Dir. Tony Richardson, 1961
Atonement. Dir. Joe Wright, 2007
Billy Elliot. Dir. Stephen Daldry. Perf. Jamie Bell, Julie Walters and Jean Heywood. Arts Council of England, 2002
Black Narcissus. Dir. Powell and Pressburger, 1947
Blowup. Dir. Michelangelo Antonioni, 1966
Brassed Off. Dir. Mark Herman, 1996
Brazil. Dir. Terry Gilliam, 1985
Breakfast on Pluto. Dir. Neil Jordan. Perf. Cillian Murphy, Morgan Jones and Eva Birthwistle. Pathé Pictures International, 2005
Brief Encounter. Dir. David Lean, 1945
Caravaggio. Dir. Derek Jarman, 1986
Children of Men. Dir. Alfonso Cuarón, 2006
Control. Dir. Anton Corbijn, 2007
Distant Voices, Still Lives. Dir. Terence Davies, 1988
Don't Look Now. Dir. Nicolas Roeg, 1973.
Elizabeth. Dir. Shekhar Kapur, 1998
Exit Through the Gift Shop. Dir. Banksy, 2010
Fires Were Started. Dir. Humphrey Jennings, 1943
Four Weddings and a Funeral. Mike Newell, 1994
Gandhi. Dir. Richard Attenborough, 1982.
Goldfinger. Dir. Guy Hamilton, 1964
Great Expectations. Dir. David Lean, 1946
Hamlet. Dir. Laurence Olivier, 1948
Henry V. Dir. Laurence Olivier, 1944.
Hope and Glory. Dir. John Boorman, 1987
If... Dir. Lindsay Anderson, 1968
In Bruges. Dir. Martin McDonagh, 2008
In this World. Dir. Michael Winterbottom, 2002
Kes. Dir. Ken Loach, 1969
Lawrence of Arabia. Dir. David Lean, 1962
Life is Sweet. Dir. Mike Leigh, 1990
Local Hero. Dir. Bill Forsyth, 1983.
Mona Lisa. Dir. Neil Jordan, 1986
Monty Python's Life of Brian. Dir. Terry Jones, 1979
My Beautiful Laundrette. Dir. Stephen Frears, 1985
My Name Is Joe. Dir. Ken Loach, 1998
Nil by Mouth. Dir. Gary Oldman, 1997
Nowhere Boy. Dir. Sam Taylor Wood, 2009
Peeping Tom. Dir. Michael Powell, 1960

Saturday Night and Sunday Morning. Dir. Karel Reisz, 1960
Secrets & Lies. Dir. Mike Leigh, 1996
Sense and Sensibility. Dir. Ang Lee, 1995
Sex & Drugs & Rock'n'Roll. Dir. Mat Whitecross, 2010
Shakespeare in Love. Dir. John Madden, 1998
Slumdog Millionaire. Dir. Danny Boyle, 2009
The 39 Steps. Dir. Alfred Hitchcock, 1935
The Commitments. Dir. Alan Parker, 1991
The Crying Game. Dir. Neil Jordan, 1992
The Draughtsman's Contract. Dir. Peter Greenaway, 1982
The English Patient. Dir. Anthony Minghella, 1996
The Full Monty. Peter Cattaneo, 1997
The Go-Between. Dir. Joseph Losey, 1971
The History Boys. Dir. Nicholas Hytner, 2006
The King's Speech. Dir. Tom Hooper, 2010
The Ladykillers. Dir. Alexander Mackendrick, 1955
The Loneliness of the Long Distance Runner. Dir. Tony Richardson, 1962
The Madness of King George. Dir. Nicholas Hytner, 1994
The Queen. Dir. Stephen Frears, 2006
The Red Shoes. Dir. Powell and Pressburger, 1948
The Remains of the Day. Dir. James Ivory, 1993
The Third Man. Dir. Carol Reed, 1949
This is England. Dir. Shane Meadows, 2006
This Sporting Life. Dir. Lindsay Anderson, 1963
Tom Jones. Dir. Tony Richardson, 1963
Trainspotting. Dir. Danny Boyle, 1996
Vera Drake. Dir. Mike Leigh, 2004

British Television – A Selection

Abigail's Party (Play for Today) BBC1 1977
Absolutely Fabulous BBC2/BBC1 1992–1996, 2001–2004
Blackadder Goes Forth BBC1 1989
Bleak House BBC 2005
Blue Remembered Hills (Play for Today) BBC1 1979
Boys from the Blackstuff BBC2 1982
Brideshead Revisited ITV 1981
Cathy Come Home BBC1 1966
Coronation Street ITV 1960–present
Cracker ITV 1993–1996, 2006
Culloden BBC1 1964
Doctor Who BBC1 1963–1989, 1996, 2005–present
EastEnders BBC 1983–present
Father Ted Channel 4 1995–1998
Fawlty Towers BBC2 1975–1979
Hancock's Half Hour BBC 1956–1961
Hillsborough ITV 1996
House of Cards BBC1 1990–1995
I, Claudius BBC2 1976
I'm Alan Partridge BBC2 1997, 2002
Live Aid for Africa BBC1/BBC2 1985

Monty Python's Flying Circus BBC 1969–1974
Oranges Are Not the Only Fruit BBC 1990
Our Friends in the North BBC 1996
Panorama BBC 1953–present
Pennies from Heaven BBC1 1978
Pride and Prejudice BBC1 1995
Prime Suspect ITV 1991–2006
Queer As Folk Channel 4 1999
Red Riding Channel 4 1999
Sherlock BBC 1 2011–present
Spitting Image ITV 1984–1996
State of Play BBC 2003
Talking Heads/Talking Heads 2 BBC1/BBC2 1988, 1998
Teletubbies BBC2 1997–2001
The Avengers ITV 1961–1969
The Forsyte Saga BBC2 1967
The Office BBC 2001
The Royle Family BBC2/BBC1 1998–2000
The Singing Detective BBC1 1986
The Street BBC 2006–2009
The War Game (The Wednesday Play) BBC1 1965 (transmitted 1985)
Tinker, Tailor, Soldier, Spy BBC2 1979
Top of the Pops BBC1/BBC2 1964–2006
Walking with Dinosaurs BBC1 1999
Who Wants to Be a Millionaire? ITV 1998–present
Yes Minister / Yes, Prime Minister BBC2 1980–1988
Z-Cars BBC1 1962–1978

Classical Hollywood Cinema

The Great Train Robbery. Dir. Edwin S. Porter. Perf. Walter Cameron, Morgan Jones, Mary Snow. Vci Video, 1903.
Birth of a Nation. Dir. D.W. Griffith. Perf. George Beranger, Lillian Gish, Miriam Cooper. Image Entertainment, 1915.
The Jazz Singer. Dir. Alan Grosland. Perf. Al Jolson, May McAvoy, Warner Oland. Warner Bros., 1927.
Little Caesar. Dir. Mervyn LeRoy. Perf. Edward G. Robinson, Douglas Fairbanks Jr., Glenda Farrell. Warner Bros., 1931.
Scarface. Dir. Howard Hawks. Perf. Paul Muni, Ann Dvorak, Karen Morley. Universal Studios, 1932.
Gold Diggers of 1933. Dir. Mervyn LeRoy. Perf. Warren William, Joan Blondell, Aline MacMahon. Warner Bros., 1933.
King Kong. Dir. Merian C. Cooper and Ernest B. Schoedsack. Perf. Fay Wray, Robert Armstrong, Bruce Cabot. RKO Radio Pictures, 1933.
Mr. Deeds Goes To Town. Dir. Frank Capra. Perf. Gary Cooper, Jean Arthur, George Bancroft. Columbia Pictures, 1936.
Gone With The Wind. Dir. Victor Fleming. Perf. Clark Gable, Vivien Leigh, Thomas Mitchell. Warner Bros., 1939.
Stage Coach. Dir. John Ford, Perf. John Wayne, Claire Trevor, Thomas Mitchell. Warner Bros., 1939.
The Wizard of Oz. Dir. Victor Fleming. Perf. Judy Garland, Frank Morgan, Ray Bolger. Warner

Bros., 1939.

The Maltese Falcon. Dir. John Huston. Perf. Humphrey Bogart, Mary Astor, Peter Lorre. Warner Bros., 1941.

Citizen Kane. Dir. Orson Welles. Perf. Joseph Cotten, Dorothy Comingore, Agnes Moorehead. Mercury Productions Inc., 1941.

Casablanca. Dir. Michael Curtiz. Perf. Humphrey Bogart, Ingrid Bergman, Dooley Wilson. Warner Bros., 1942.

The Big Sleep. Dir. Howard Hawks. Perf. Humphrey Bogart, Lauren Bacall, John Ridgely. Warner Bros., 1946.

Letter From an Unknown Woman. Dir. Max Ophüls. Perf. Joan Fontaine, Louis Jourdan, Mady Christians. Universal Studios, 1948.

Singin' In The Rain. Dir. Stanley Donen and Gene Kelly. Perf. Gene Kelly, Donald O'Connor, Debbie Reynolds. MGM, 1952.

Rear Window. Dir. Alfred Hitchcock. Perf. James Stewart, Grace Kelly, Wendell Corey. Paramount Pictures, 1954.

All That Heaven Allows. Dir. Douglas Sirk. Perf. Jane Wyman, Rock Hudson, Agnes Moorehead. Universal Studios, 1955.

Invasion of the Body Snatchers. Dir. Don Siegel. Perf. Kevin McCarthy, Dana Wynter, Larry Gates. Republic Pictures, 1956.

The Searchers. Dir. John Ford. Perf. John Wayne, Jeffrey Hunter, Vera Miles. Warner Bros., 1956.

Cat on a Hot Tin Roof. Dir. Richard Brooks. Perf. Elizabeth Taylor, Paul Newman, Burl Ives. Warner Bros., 1958.

Imitation of Life. Dir. Douglas Sirk. Perf. Lana Turner, John Gavin, Sandra Dee. Universal Studios, 1959.

Pillow Talk. Dir. Michael Gordon. Perf. Rock Hudson, Doris Day, Tony Randall. Universal, 1959.

Some Like it Hot. Dir. Billy Wilder. Perf. Tony Curtis, Marilyn Monroe, Jack Lemmon. MGM, 1959.

Psycho. Dir. Alfred Hitchcock. Perf. Anthony Perkins, Janet Leigh, Vera Miles. Universal Studios, 1960.

The Man Who Shot Liberty Valance. Dir. John Ford. Perf. John Wayne, James Stewart, Vera Miles. Paramount Pictures, 1962.

Annie Hall. Dir. Woody Allen. Perf. Diane Keaton, Tony Roberts. Metro Goldwyn Mayer, 1977.

New American Cinema

Bonnie and Clyde. Dir. Arthur Penn. Perf. Warren Beatty, Faye Dunaway, Gene Hackman. Warner Bros., 1967.

Butch Cassidy and the Sundance Kid. Dir. George Roy Hill. Perf. Robert Redford, Paul Newman, Katharine Ross. 20th Century Fox, 1969.

Easy Rider. Dir. Dennis Hopper. Perf. Dennis Hopper, Peter Fonda, Jack Nicholson. Columbia Pictures, 1969.

Dirty Harry. Dir. Don Siegel. Perf. Clint Eastwood, Harry Guardino, Reni Santoni, Mae Mercer. Warner Bros. USA, 1971.

French Connection. Dir. William Friedkin. Perf. Gene Hackman, Fernando Rey, Roy Scheider. 20th Century Fox, 1971.

Shaft. Dir. Gordon Parks. Perf. Richard Roundtree, Moses Gunn, Gwenn Mitchell. Warner Bros., 1971.

The Godfather. Dir. Francis Ford Coppola. Perf. Marlon Brando, Al Pacino, Robert Duvall. Paramount Pictures, 1972.

American Graffiti. Dir. George Lucas. Perf. Richard Dreyfuss, Ron Howard, Paul Le Mat, Harrison

Ford. Universal. USA, 1973.

Foxy Brown. Dir. Jack Hill. Perf. Pam Grier, Antonio Fargas, Peter Brown. MGM, 1974.

The Texas Chainsaw Massacre. Dir. Tobe Hooper. Perf. Marilyn Burns, Allen Danziger, Paul A. Partain, William Vail. Geneon. USA, 1974.

Jaws. Dir. Steven Spielberg. Perf. Roy Scheider, Robert Shaw, Richard Dreyfuss. Universal Studios, 1975.

The Rocky Horror Picture Show. Dir. Jim Sharman. Perf. Tim Curry, Susan Sarandon, Barry Bostwick. 1975.

Rocky. Dir. John G. Avildsen. Perf. Sylvester Stallone, Talia Shire, Burt Young, Carl Weathers. United Artists. USA, 1976.

Taxi Driver. Dir. Martin Scorsese. Perf. Robert De Niro, Peter Boyle, Jodie Foster. Columbia Pictures, 1976.

Star Wars. Dir. George Lucas. Perf. Mark Hamill, Harrison Ford, Carrie Fisher. 20th Century Fox, 1977.

Alien. Dir. Ridley Scott. Perf. Sigourney Weaver, Tom Skerritt, John Hurt. 20th Century Fox, 1979.

Blade Runner. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer, Daryl Hannah. Warner Bros, 1982.

First Blood. Dir. Ted Kotcheff. Perf. Sylvester Stallone, Richard Crenna, David Caruso. Carolco Pictures Inc.; 1982.

Victor/Victoria. Dir. Blake Edwards. Perf. Julie Andrews, James Garner and Robert Preston. Artista, 1982.

Tootsie. Dir. Sydney Pollack. Perf. Dustin Hoffman, Jessica Lange and Teri Garr. Columbia Pictures, 1982.

The Terminator. Dir. James Cameron. Perf. Arnold Schwarzenegger, Michael Biehn, Linda Hamilton. MGM, 1984.

Wall Street. Dir. Oliver Stone. Perf. Charlie Sheen, Michael Douglas, Martin Sheen, Daryl Hannah. 20th Century Fox Film Corporation. USA, 1987.

Beyond New American Cinema

Missing. Dir. Costas-Gavras. Perf. Sissy Spacek, Jack Lemmon. Universal Pictures, 1982.

Silence of the Lambs. Dir. Jonathan Demme. Perf. Jodie Foster, Anthony Hopkins, Ted Levine. MGM, 1991.

Pulp Fiction. Dir. Quentin Tarantino. Perf. Samuel L. Jackson, John Travolta, Uma Thurman. Miramax, 1994.

Twelve Monkeys. Dir. Terry Gilliam. Perf. Bruce Willis, Brad Pitt, Madeleine Stowe. Universal, 1995.

The Usual Suspects. Dir. Bryan Singer. Perf. Kevin Spacey, Chazz Palminteri, Gabriel Byrne. PolyGram, 1995.

Fargo. Dir. Joel Coen. Perf. William H. Macy, Steve Buscemi, Peter Stormare. MGM, 1996.

From Dusk Till Dawn. Dir. Robert Rodriguez. Perf. George Clooney, Harvey Keitel, Juliette Lewis. Dimension, 1996.

Lost Highway. Dir. David Lynch. Perf. Bill Pullman, Patricia Arquette, Balthazar Getty. Asymmetrical Productions, 1997.

Boys Don't Cry. Dir. Kimberly Peirce. Perf. Hilary Swank, Chloë Sevigny and Peter Sarsgaard. Fox Searchlight, 1999.

American Beauty. Dir. Sam Mendes. Perf. Kevin Spacey, Annette Bening, Thora Birch. Dreamworks/UIP, 1999.

Eyes Wide Shut. Dir. Stanley Kubrick. Perf. Tom Cruise, Nicole Kidman, Sydney Pollack. Warner Bros., 1999.

- Fight Club*. Dir. David Fincher. Perf. Brad Pitt, Edward Norton, Helena Bonham Carter. 20th Century Fox, 1999.
- Magnolia*. Dir. Paul Thomas Anderson. Perf. Tom Cruise, Julianne Moore, Philip Seymour Hoffman. New Line Cinema, 1999.
- The Matrix*. Dir. Andy and Larry Wachowski. Perf. Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss. Warner Bros., 1999.
- Being John Malkovich*. Dir. Spike Jonze. John Cusack, Cameron Diaz and Catherine Keener. Gramercy Pictures, 1999.
- The Sixth Sense*. Dir. M. Night Shyamalan. Perf. Bruce Willis, Haley Joel Osment, Toni Collette. Spyglass Entertainment, 1999.
- Memento*. Dir. Christopher Nolan. Perf. Guy Pearce, Carrie-Anne Moss, Russ Fega. Columbia Pictures, 2000.
- Traffic*. Dir. Steven Soderbergh. Perf. Benicio Del Toro, Jacob Vargas, Michael Douglas. Splendid, 2000.
- The Lord of the Rings: The Fellowship of the Ring*. Dir. Peter Jackson. Perf. Sean Baker, Elijah Wood, Christopher Lee. New Line, 2001.
- Moulin Rouge*. Dir. Baz Luhrmann. Perf. Nicole Kidman, Ewan McGregor and John Leguizamo. Angel Studios, 2001.
- The Others*. Dir. Alejandro Amenábar. Perf. Nicole Kidman, James Bentley, Christopher Eccleston. Dimension, 2001.
- Vanilla Sky*. Dir. Cameron Crowe. Perf. Tom Cruise, Penélope Cruz, Cameron Diaz. Paramount Pictures, 2001.
- Hedwig and the Angry Inch*. Dir. John Cameron Mitchell. John Cameron Mitchell, Miriam Shor and Stephen Trask. Killer Films 2001.
- Spider-Man*. Dir. Sam Raimi. Perf. Tobey Maguire, Willem Dafoe, Kirsten Dunst. Columbia Pictures, 2002.
- Adaptation*. Dir. Spike Jonze. Nicolas Cage, Meryl Streep and Chris Cooper. Beverly Detroit, 2002.
- The Hours*. Dir. Stephen Daldry. Perf. Meryl Streep, Nicole Kidman and Julianne Moore. Paramount, 2002.
- Lost in Translation*. Dir. Sofia Coppola. Perf. Bill Murray, Scarlett Johansson, Akiko Takeshita. Universal Studios, 2003.
- Crash*. Dir. Paul Haggis. Perf. Sandra Bullock, Don Cheadle, Matt Dillon. Lions Gate, 2004.
- The Life Aquatic with Steve Zissou*. Dir. Wes Anderson. Perf. Bill Murray, Owen Wilson, Cate Blanchett. Miramax, 2004.
- Eternal Sunshine of the Spotless Mind*. Dir. Michel Gondry. Perf. Jim Carrey, Kate Winslet and Tom Wilkinson. Focus Features, 2004.
- Transamerica*. Dir. Duncan Tucker. Perf. Felicity Huffman, Kevin Zegers and Fionnula Flanagan. Bac Films 2005.
- Brokeback Mountain*. Dir. Ang Lee. Perf. Jake Gyllenhaal, Heath Ledger and Michelle Williams. Alberta Film Entertainment, 2005.
- Flight 93*. Dir. Paul Greengrass. Perf. David Alan Basche, Olivia Thirlby and Liza Colón-Zayas. Universal Pictures, 2006.
- Little Miss Sunshine*. Dir. Jonathan Dayton, Valerie Faris. Steve Carell, Toni Collette and Greg Kinnear. Fox Searchlight, 2006.
- There Will Be Blood*. Dir. Paul Thomas Anderson. Daniel Day-Lewis, Paul Dano and Ciarán Hinds, 2007.
- No Country for Old Men*. Dir. Ethan Coen, Joel Coen. Perf. Tommy Lee Jones, Javier Bardem and Josh Brolin. Paramount Vantage, 2007.
- The Dark Knight*. Dir. Christopher Nolan. Perf. Christian Bale, Heath Ledger and Aaron Eckhart.

Warner Bros., 2008.

Inglourious Basterds. Dir. Quentin Tarantino. Perf. Brad Pitt, Diane Kruger and Eli Roth. Universal Pictures, 2009.

Burn After Reading. Dir. Ethan Coen, Joel Coen. Perf. Brad Pitt, Frances McDormand and George Clooney. Mike Zoss Productions, 2009.

Avatar. Dir. James Cameron. Perf. Sam Worthington, Zoe Saldana and Sigourney Weaver. Twentieth Century Fox, 2009.

The Social Network. Dir. David Fincher. Perf. Jesse Eisenberg, Andrew Garfield and Justin Timberlake. Columbia Pictures, 2010.

Black Swan. Dir. Darren Aronofsky. Perf. Natalie Portman, Mila Kunis and Vincent Cassel. Fox Searchlight Pictures, 2010.

Inception. Dir. Christopher Nolan. Leonardo DiCaprio, Joseph Gordon-Levitt and Ellen Page. Warner Bros., 2010.

American Television – A Selection

24, Fox 2001-2010

60 Minutes, CBS 1968-present

All in the Family, CBS 1971-1983

Ally McBeal, Fox 1997-2002

Bewitched, ABC 1964-1972

Big Bang Theory, CBS 2007-present

Bonanza, NBC 1959-1973

Breaking Bad, AMC 2008-2013.

Buffy the Vampire Slayer, WB/UPN 1997-2003

Californication, Showtime 2007-2014

Candid Camera, Various 1948-2004

Dallas, CBS 1978-1991

Desperate Housewives, ABC 2004-2012

Dragnet, Various 1951-1970

Ellen, ABC 1994-1998

Friends, NBC 1994-2004

Game of Thrones, HBO 2011-present

Gunslinger, CBS 1955-1975

Hill Street Blues, NBC 1981-1987

Holocaust, NBC 1978

House M.D., Fox 2004-present

How I Met Your Mother, CBS 1995-2014

I Love Lucy, CBS 1951-1957

Letterman (Late Night) Show, NBC/CBS 1982-present

Lost, ABC 2004-2010

*M*A*S*H*, CBS 1972-1983

Mad Men, LT 2007-

Marty, 1953.

Miami Vice, NBC 1984-1989

Roots, ABC 1977

Roseanne, ABC 1988-1997


Saturday Night Live, NBC 1975-present

Seinfeld, NBC 1990-1998

Sesame Street, NET/PBS 1969-present

South Park, Comedy Central 1997-present

Star Trek, NBC etc. 1966-2005
The A-Team, NBC 1983-1986
The Brady Bunch, ABC 1969-1974
The Cosby Show, NBC 1984-1992
The Daily Show/Colbert Report, Comedy Central 1996-present
The Ed Sullivan Show, CBS 1948-1971
The Lone Ranger, ABC 1949-1957
The Mary Tyler Moore Show, CBS 1970-1977
The Simpsons, Fox 1989-present
The Sopranos, HBO 1999-2007
The Waltons, CBS 1972-1981
The West Wing, NBC 1999-2006
The Wire, HBO 2002-2008
The X-Files, Fox 1993-2002
Twin Peaks, ABC 1990-1991




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GRUNDLEGENDE UND EINFÜHRENDE SEKUNDÄRLITERATUR

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- Nünning, Ansgar & Vera, ed. (2010). *Methoden der literatur- und kulturwissenschaftlichen Textanalyse*. Stuttgart, Weimar: Metzler.

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