

STUDIENFÜHRER

Anglistisches Seminar Heidelberg

Bachelor English Studies 25%



Ruprecht-Karls-Universität Heidelberg
Anglistisches Seminar
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1 Studium

Erstsemester-Beratung/ Orientierungseinheit

Eine Orientierungseinheit für Studienanfänger ermöglicht Studienanfängern einen erfolgreichen und reibungslosen Einstieg in das Studium am Anglistischen Seminar; deren Ort und Termin (in der Regel am Mittwoch der Woche vor Vorlesungsbeginn) werden rechtzeitig auf der [Homepage des Anglistischen Seminars](#) bekannt gegeben. Dabei bieten erfahrene Studierende höherer Semester in kleineren Gruppen wertvolle Hilfestellung bei der Stundenplangestaltung, geben Tipps zur Organisation des Studienalltags und helfen bei einer ersten Orientierung im Seminar. Darüber hinaus bietet dieses Tutorium die Möglichkeit, sowohl Studierende als auch Lehrende in einem ungezwungenen Rahmen kennen zu lernen. Für einen guten Start in das Studium wird die Teilnahme allen Studienanfängern dringend empfohlen.

Überdies stehen alle Mitglieder des Lehrkörpers in ihren Sprechstunden (vgl. hierzu die Homepage des Anglistischen Seminars sowie die Anschläge an den Türen der Dienstzimmer) allen Studierenden für Rat und Auskunft zur Verfügung. Von dieser Möglichkeit der Information durch Mitglieder des Lehrkörpers sollte reger Gebrauch gemacht werden.

Bitte informieren Sie sich auf der Homepage des Seminars auch über die Zuständigkeiten einzelner Mitglieder des Lehrkörpers für bestimmte Sachgebiete (z.B. Erstsemesterberatung, BA-Studiengänge, BAFöG, Orientierungsprüfung, Zwischenprüfung, Staatsexamensstudiengang usw.).

Außerdem empfiehlt es sich, regelmäßig die Anschlagbretter im Anglistischen Seminar zu beachten.

Als weitere Beratungsmöglichkeit wird auf die Öffnungszeiten des Zentrums für Studienberatung und Weiterbildung der Universität Heidelberg, Friedrich-Ebert-Anlage 62, Tel.: 06221 / 545454 hingewiesen: Mo. und Mi., 10.00-13.00 Uhr; Di. und Do. 10.00-16.00 Uhr; Fr. 10.00-12.00 Uhr.

Teilzeitstudium

Teilzeitstudium

Seit Wintersemester 2014/15 ist ein Teilzeitstudium im Bachelor „English Studies/Anglistik“ und im Master „English Studies/Anglistik“ möglich; inzwischen auch im Master of Education Englisch. Die Universität Heidelberg regelt das Teilzeitstudium über [eine Ordnung \(vom 18.09.19\)](#).

Dieses Angebot richtet sich an Studierende, die nicht Vollzeit studieren können oder möchten, z.B. weil sie arbeiten, Kinder oder pflegebedürftige Angehörige haben oder selbst chronisch krank sind. Das Teilzeitstudium kann die Regelstudienzeit verdoppeln.

Der Weg ins Teilzeitstudium

Für Studienanfänger:innen: Sie bewerben sich für einen regulären Studienplatz (s. [Homepage](#)). Wenn Sie zugelassen sind, stellen Sie den Antrag (s.u.).

Für Hochschulwechsler:innen, die schon in einem anglistischen Studiengang eingeschrieben waren (Quereinsteiger:innen): Sie benötigen zur Einschreibung eine Studienzeitanrechnungsbescheinigung und eine Bescheinigung der Fachstudienberatung (siehe [„Studienberatung“ auf der Homepage](#)) und den Antrag (s.u.). Näheres zum Quereinstieg finden Sie im Kapitel zu Anerkennungen für Quereinsteiger (siehe Seite 21).

Für Studierende der Universität Heidelberg im BA „English Studies/Anglistik“ und MA „English Studies/Anglistik“ und Master of Education „Englisch“: Sie stellen—spätestens bis zum Vorlesungsbeginn—bei der Studierendenadministration (Universitätsverwaltung) einen Antrag auf Zulassung zum Teilzeitstudium, dem Sie einen—mit der Fachstudienberatung (Fr. Hänßgen) ausgearbeiteten—Studienverlaufsplan für die nächsten zwei Semester beifügen ([Formulare gibt es zum Herunterladen](#)). Im Begleitfach Anglistik (BA 25% oder Master) ergänzen Sie die geplanten Kurse selbst auf dem Studienverlaufsplan Ihres Hauptfachs. Sie können den BA 50% nur in Teilzeit studieren, wenn Ihr

zweites Fach auch ein Teilzeitstudium anbietet; Sie benötigen von beiden Fachstudienberatungen einen Studienverlaufsplan. Eine [Liste der Fächer findet sich auf den Webseiten der Universität](#).

Sofern Sie in den zwei Semestern insgesamt nicht mehr als 36 Leistungspunkte erwerben, zählen die Semester in Teilzeit als je ein halbes Fachsemester. Wie Sie die Leistungspunkte innerhalb der beiden Semester verteilen, bleibt Ihnen überlassen; Sie können sogar ein Semester mit 36 LP und ein Semester mit 0 LP kombinieren. Falls Sie die maximale LP-Zahl überschreiten, zählen die Semester rückwirkend als Vollzeit (volle Fachsemester). Sie können dann erst wieder im folgenden Semester ein Teilzeitstudienjahr beantragen. Durch Wiederholungsprüfungen erworbene Leistungspunkte werden nicht mitgerechnet.

Das Teilzeitstudium wird—ganz nach Ihrem Bedarf—jedes Jahr neu beantragt. Ein Wechsel zwischen Teilzeit- und Vollstudium ist möglich. Im Teilzeitstudium verlängern sich die Regelstudienzeit (BA: 12 Teilzeitsemester = 6 Fachsemester; MA und MEd: 8 Teilzeitsemester = 4 Fachsemester) und die Frist des Orientierungsnachweises im BA (spätestens nach dem 2. Studienjahr = 2. Fachsemester). Daneben sehen die Prüfungsordnungen auch verlängerte Bearbeitungsfristen für die BA- und MA- bzw. MEd-Arbeit vor. Die Bearbeitung der BA-Arbeit kann auf Antrag von neun auf dreizehn Wochen (vgl. §16 (5), [Allgemeiner Teil der Prüfungsordnung vom 02.02.22](#)), die der MA-Arbeit von sechs auf zehn Monate (ebenfalls §16 (5)), die MEd-Arbeit um acht Wochen auf 25 Wochen verlängert werden ([Prüfungsordnung § 16.5](#)). Der Abschluss in Teilzeit ist nicht als Einzelsemester studierbar, sondern muss Teil eines Studienjahres für das vorletzte und letzte Semester sein.

Im Masterstudium English Studies kann der Abschluss nicht in Teilzeit studiert werden, da die MA-Arbeit 30 LP hat und das mündliche Examen 10 LP. Beide Leistungen liegen nur max. 6 Wochen auseinander, womit die 36 LP überschritten werden, selbst wenn im Semester davor keine LP belegt werden (vgl. Allgemeiner Teil § 18.2; Besonderer Teil S. 5-8 [Prüfungsordnung vom 16.03.22](#)).

Im MEd muss die Abschlussphase gestreckt werden, indem die mündliche Prüfung vorgezogen wird (sie darf abgelegt werden, sobald *English Studies for Teachers* 1 und 2 abgeschlossen sind). Sonst kommt man wieder über die Grenze von 36 LP (Schulpraxissemester plus Fachdidaktik 3 = 16 + 5 LP; MEd-Arbeit 15 LP; mündliche Prüfung 2 LP).

Finanzierung: Das Teilzeitstudium wird z.Zt. nicht durch BAföG-Leistungen gefördert, die KfW-Bankengruppe bietet aber einen Studienkredit an (Altersgrenze bei Antragsstellung: 44 Jahre), siehe www.kfw.de/studienkredit. Begabte Studierende aller Nationalitäten können durch das [Deutschlandstipendium](#) unterstützt werden. Die Stiftung Begabtenförderung berufliche Bildung fördert Berufstätige mit Mitteln des Bundesministeriums für Bildung und Forschung, siehe <http://www.sbb-stipendien.de/aufstiegsstipendium.html>.

Weitere Informationen, einen Flyer, eine FAQ-Liste und die Formulare (Zulassungsantrag und Studienverlaufsplan) finden Sie auf der [Homepage der Studierendenadministration](#). Die Ansprechpartnerin am Anglistischen Seminar ist Fr. Hänßgen.

Auf der Homepage finden Sie [Vorschläge für den Studienverlauf im Master-Hauptfach im Teilzeitstudium](#). Natürlich können Sie—zusammen mit der Fachstudienberatung—auch ganz andere Pläne aufstellen, solange sie den Regeln der Prüfungsordnungen entsprechen.

Für einen Teilzeitverlauf im BA können Sie die Übersichten im Kapitel „Studienaufbau und Stundenplan im **BA-Studiengang**“ verwenden, indem Sie einfach das Programm eines Fachsemesters auf zwei Teilzeitsemester verteilen. Die Gesamt-LP-Zahl von 36 LP pro Jahr darf nicht überschritten werden.

Studienaufbau und Stundenplan im BA-Studiengang

Das Bachelor-Studium ist modular aufgebaut und umfasst entweder ein Hauptfach mit einem Fachanteil von 75% im Umfang von 113 Leistungspunkten (LP), kombiniert mit einem Begleitfach mit einem Fachanteil von 25% im Umfang von 35 LP, oder die Kombination zweier Hauptfächer mit einem Fachanteil von je 50% im Umfang von je 74 LP. Dazu kommt das Angebot Übergreifender Kompetenzen im Umfang von 20 LP. Im Lehramtsstudium wird ein polyvalenter zwei-Fach-(50%)-BA-Studiengang mit Lehramtsoption gewählt, s. Kapitel „Übergreifende Kompetenzen.“

Nur im Studiengang wissenschaftliches Lehramt an beruflichen Schulen, Fachrichtung „Gerontologie, Gesundheit und Care“ (Institut für Gerontologie), besteht die Möglichkeit, English Studies/Anglistik als allgemein bildendes Zweitfach (mit Fachanteil 33%; 57 LP) zu belegen.

Die Bachelorarbeit umfasst 12 Leistungspunkte und wird im Hauptfach (Fachanteil 75%) bzw. im 1. Hauptfach (Fachanteil 50%) angefertigt. Der für einen erfolgreichen Abschluss des Bachelor-Studiums erforderliche Gesamtumfang im Pflicht- und Wahlbereich beträgt also 180 LP; dabei entspricht 1 LP einem durchschnittlichen Arbeitsaufwand (*workload*) für die Studierenden von 30 Stunden. Die Regelstudienzeit für den Bachelor-Studiengang beträgt einschließlich der Prüfungszeiten sechs Semester. Wegen Corona hat sich die Regelstudienzeit für Studierende, die in den Semestern zwischen Sommer 2020 und Winter 2021/22 eingeschrieben waren, um die jeweiligen Semester verlängert. Ein Teilzeitstudium ist möglich, siehe Kapitel „Teilzeitstudium“ (siehe Seite 3).

Studienangebot, Kombinationsmöglichkeiten und Quereinstieg

Am Anglistischen Seminar der Universität Heidelberg wird der Studiengang English Studies/Anglistik als Hauptfach mit einem Fachanteil von 75% (113 LP), als 1. und 2. Hauptfach mit einem Fachanteil von 50% (74 LP) und als Begleitfach mit einem Fachanteil von 25% (35 LP) angeboten. Nur im Studiengang wissenschaftliches Lehramt an beruflichen Schulen, Fachrichtung „Gerontologie, Gesundheit und Care“ (Institut für Gerontologie), besteht die Möglichkeit, English Studies/Anglistik als allgemein bildendes Zweitfach (mit Fachanteil 33%; 57 LP) zu belegen. Bezüglich der **Kombinationsmöglichkeiten mit anderen Fächern** gibt es (seitens des anglistischen Studiengangs) keinerlei Einschränkungen. Sie können also einen anglistischen Studiengang mit einem Hauptfach oder Begleitfach Ihrer Wahl kombinieren, sofern für letzteres ein entsprechendes Studienangebot besteht; lediglich die Kombination zweier Fachanteile innerhalb des anglistischen Studiengangs ist ausgeschlossen. Für die Lehramtsoption ist die Kombination von zwei lehramtsrelevanten 50%-Fächern erforderlich (siehe www.uni-heidelberg.de/lehramt).

Selbstverständlich ist auch ein Quereinstieg in höhere Fachsemester möglich. Zur Anerkennung Ihrer Studien- und Prüfungsleistungen und Einstufung in ein Fachsemester wenden Sie sich bitte mit allen notwendigen Nachweisen (Immatrikulationsbescheinigung, Zeugnisse, ggf. Transcripts, Kursbeschreibungen, Klausuren etc.) an die Fachstudienberatung im polyvalenten BA (Fr. Hänßgen und Fr. Henn).

Studieninhalte und Schwerpunktbildung

Der BA-Studiengang soll die Studierenden zu einem ersten berufsqualifizierenden Abschluss führen und sie zu einer eigenständigen Lösung sprach- und literaturwissenschaftlicher sowie kulturwissenschaftlicher Probleme befähigen. Das Studium beinhaltet im Hauptfach (75% und 50%) sowie im allgemein bildenden Zweitfach (33%, im Studiengang „Gerontologie, Gesundheit und Care“) das wissenschaftliche Studium der englischen Sprachen (Linguistik) und Literaturen (Literaturwissenschaft), landeskundlich-kulturwissenschaftliche Studien sowie eine gründliche sprachpraktische Ausbildung. Dabei kann gegen Ende des Studiums eine Schwerpunktbildung stattfinden (Sprach- oder Literaturwissenschaft). Die Schwerpunktbildung kann durch die Belegung der für die Zulassung zur Prüfung erforderlichen Proseminare III und ggf. im Wahlmodul (Fachanteil 75%) vorgenommen werden. Im Begleitfach erfolgt von Beginn an eine Spezialisierung in einem der drei genannten Gebiete (Sprachwissenschaft, Literaturwissenschaft oder Kulturwissenschaft); Begleitfachstudierende studieren das Fach Anglistik also nicht in seiner Gesamtheit.

Aufbau des Studiums und Stundenplan

Die folgenden Übersichtstabellen, die denen in der Prüfungsordnung entsprechen, geben einen umfassenden Überblick über die Modularisierung des BA-Studiengangs English Studies/Anglistik. In ihnen sind fast alle wichtigen Informationen zu Inhalten und Anforderungen der einzelnen Schwerpunktbereiche des Studiengangs, zur Leistungspunktvergabe sowie Semesterempfehlungen enthalten.

Modulübersicht 25% Die Leistungspunkte aus dem Bereich der Übergreifenden Kompetenzen sollten innerhalb der ersten 5 Semester gesammelt werden. Weitere Informationen erfragen Sie am besten bei Ihrem Hauptfach.

Bitte beachten Sie, dass Sie für beide Studienfächer und den Bereich der Übergreifenden Kompetenzen insgesamt 30 LP pro Semester anstreben sollten und höhere LP-Summen gerade zum Studienbeginn zu anstrengend sein können.

Nähere Informationen zu den Prüfungsmodulen und den jeweiligen Fristen finden Sie im Besonderen Teil (zum Anglistikstudiengang) bzw. im Allgemeinen Teil (fachübergreifend für die Neuphilologische Fakultät) der Bachelor-Prüfungsordnung (vgl. [Liste aller Prüfungsordnungen](#)) und im Kapitel „Prüfungen im Bachelorstudiengang.“

Vorbemerkung zur Anwesenheitspflicht in Vorlesungen

Die Inhalte und Themen der Vorlesung können auch im Selbststudium erarbeitet werden. Zur Vorbereitung auf die Modul(teil-)prüfung wird jedoch eine regelmäßige Teilnahme an der Vorlesung dringend empfohlen.

Legende

- LP = Leistungspunkte (1 LP = 30 Stunden Arbeit)
- Prf. = Prüfung (Klausur, mündl. Prüfung, Fact Sheet etc.)
- PS = Proseminar
- Ref. = Referat oder äquivalente Leistung;
- Ü = Übung
- VL = Vorlesung
- LW = Literaturwissenschaft
- KW = Kulturwissenschaft
- SW = Sprachwissenschaft

Bachelor English Studies 25% LW bzw. KW bzw. SW

Einführungsmodul LW bzw. KW bzw. SW, 1.-2. Fachsemester

- Einführung (LW / SW) (VL, Klausur, 5 LP)
- Proseminar I LW bzw. KW (Ref., HA od. Prf., 5 LP)

(Studierende in 25% Kulturwissenschaft brauchen die Einführung LW)

Phonetikmodul (1.-2. Fachsemester)

- Phonetik (VL, Klausur, 2 LP)
- British/American English Phonetics (Prfg., 1 LP)

Sprachpraxismodul Begleitfach

- 3 Kurse (Advanced) English in Use (Ü, Klausur, 4 LP)

Vertiefungsmodul LW bzw. KW bzw. SW

- Proseminar II LW bzw. KW bzw. SW (Ref., HA od. Prfg., 6 LP)
- Vorlesung LW bzw. KW bzw. SW (Prfg. je 4 LP)

Bsp. Studienverlauf Bachelor English Studies 25% LW / KW / SW (ohne ÜK)**1. Fachsemester, 8 LP**

- Einführung LW (25% LW / KW) bzw. SW (25% SW)
- British/American English Phonetics
- Phonetik 8 LP

2. Fachsemester, 5 LP

- Proseminar I LW bzw. KW bzw. SW

3. Fachsemester, 10 LP

- English in Use
- Proseminar II LW bzw. KW bzw. SW

4. Fachsemester, 8 LP

- English in Use
- Vorlesung LW bzw. KW bzw. SW

5. Fachsemester, 4 LP

- English in Use

Teilnahmevoraussetzungen

Für die Teilnahme an den einzelnen Veranstaltungen gelten folgende Voraussetzungen (siehe auch Anlage 1 der Prüfungsordnung, Besonderer Teil, vgl. **Liste aller Prüfungsordnungen**; Achtung, für Studierende im M.Ed. Erweiterungsfach gelten diese Voraussetzungen nicht):

- Bevor Proseminare belegt werden können, muss die entsprechende Einführungsveranstaltung erfolgreich absolviert sein.
- „Tense and Aspect“ muss erfolgreich absolviert sein, bevor „Essential Skills for Writing“ belegt werden kann.
- „Essential Skills for Writing“ muss absolviert sein, bevor „Structure and Idiom“ belegt werden kann.
- Voraussetzungen für einzelne Kurse des Typs „Advanced English in Use“ sind in der Regel das erfolgreiche Absolvieren von „Tense and Aspect“, „Essential Skills for Writing“ und „Structure and Idiom.“ Abweichende Voraussetzungen werden ggf. im Vorlesungsverzeichnis genannt.

Formen der Leistungserbringung und Leistungspunktvergabe

Formen der Leistungserbringung sind breit gefächert; dazu zählen insbesondere Klausuren, mündliche Referate, mündliche Prüfungen, schriftliche Hausarbeiten, Projektarbeit, wissenschaftliche Hypertexte, Lernportfolios, Lerntagebücher, Skripte, *fact sheets*, *independent studies* und veranstaltungsbegleitende Prüfungsformen (*continuous assessment*). Die Art der Prüfungsleistung (mündlich und/oder schriftlich) wird von den Dozent:innen der Lehrveranstaltungen bestimmt und spätestens zu Beginn der Lehrveranstaltung bekannt gegeben, sofern sie nicht schon durch die Prüfungsordnung festgelegt ist.

Die Aufschlüsselung zur Leistungspunktvergabe für die einzelnen Veranstaltungen können Sie der Modularisierung des Studiengangs (Anlage 1 der **Prüfungsordnung, Besonderer Teil English Studies/Anglistik**) oder dem **Modulhandbuch** entnehmen. Dabei ist zu beachten, dass die Leistungspunktvergabe nach dem „Alles-oder-Nichts-Prinzip“ erfolgt: wenn Sie alle Voraussetzungen (regelmäßige Anwesenheit, erfolgreiches Absolvieren aller weiteren Anforderungen laut Prüfungsordnung und/oder Dozent:in) erfüllt haben, wird Ihnen die für die jeweilige Veranstaltung festgelegte LP-Zahl gutgeschrieben:

- Einführungsveranstaltungen Sprach- bzw. Literaturwissenschaft: 5 LP
- Proseminare I: 5 LP

- Proseminare II: 6 LP
- Proseminare III: 6 LP
- Phonetikvorlesung: 2 LP
- Ausspracheübung „British/American English Phonetics“: 1 LP
- sonstige Vorlesungen: 4 LP
- sprachpraktische Übungen: 4 LP
- Independent Studies: 2-4 LP

Erfüllen Sie nur einen Teil der Anforderungen, so können Ihnen keine Leistungspunkte gutgeschrieben werden. Der Erwerb von Teilleistungspunkten für Lehrveranstaltungen ist nicht möglich. Ein Modul ist erst dann bestanden und die Leistungspunkte für das Modul werden erst dann gutgeschrieben, wenn alle Teilleistungen innerhalb des Moduls mit mindestens „ausreichend“ bestanden sind.

Planung des Studiums

Angesichts des kompakten und durchstrukturierten Studienplans, der Frist für den Orientierungsnachweis, der vorgeschriebenen Teilnahmevoraussetzungen für bestimmte Lehrveranstaltungen und der unterschiedlichen Termine, Fristen und Formen für die Leistungserbringung (z.B. Klausur am Ende der Vorlesungszeit oder Hausarbeit in der vorlesungsfreien Zeit) ist es ratsam, möglichst von Beginn an das Studium planvoll aufzubauen, wenn ein Abschluss in der Regelstudienzeit erreicht werden soll. Bei Ihrer Planung empfiehlt es sich, den ungefähren Arbeitsaufwand einer Lehrveranstaltung zu berücksichtigen, den Sie anhand der für die Lehrveranstaltung vergebenen Leistungspunkte abschätzen können: 1 Leistungspunkt entspricht einem durchschnittlichen *workload* für die Studierenden von 30 Stunden. Hierbei ist auch zu beachten, dass sich der *workload* nicht auf die Vorlesungszeit beschränkt, sondern auch die vorlesungsfreie Zeit mit einbezieht (z.B. Anfertigung von Hausarbeiten, Vorbereitung auf Prüfungen, Lektüre, Vorbereitung von Seminaren, Verbesserung der Sprachbeherrschung etc.). Auch ein längerer Aufenthalt im englischsprachigen Ausland (siehe auch Kapitel „Going Abroad“) sollte frühzeitig in die Planungen mit einbezogen werden.

Leistungsnachweis (Transkript)

Sollten Sie für einen Auslandsaufenthalt, eine Bewerbung o.ä. eine beurkundete Leistungsübersicht benötigen, so können Sie eine solche von Ihrem „**heiCO**“-Konto beantragen. Eine **Anleitung zum Herunterladen des Transkripts** finden Sie auf den Hilfeseiten von „**heiCO**“. Diese Transkripte tragen eine elektronische Signatur und können damit in fast allen Kontexten ohne Weiteres verwendet werden. Wenn Sie in Einzelfällen doch ein unterzeichnetes und gesiegeltes Transkript benötigen, wenden Sie sich an das für Sie zuständige Prüfungsamt (oft das **GPA** oder die für Sie zuständigen Fachberater:in).

Wenn Sie Bescheinigungen von Leistungen benötigen, die vor der Einführung von „**heiCO**“ in Heidelberg gespeichert wurden (also vor 2023), wenden Sie sich an Herrn Jakubzik.

Lehrveranstaltungen

Detaillierte Hinweise zu Voraussetzungen, Inhalten und Zielen der einzelnen Veranstaltungen können den *Kommentierten Ankündigungen* der Lehrveranstaltungen für jedes Semester entnommen werden, die jeweils gegen Ende des vorangehenden Semesters auf der Institutshomepage veröffentlicht werden. (Es ist dabei zu beachten, dass die Online-Version stets aktueller ist als die ebenfalls auf der Homepage zum Download bereitgestellte PDF-Fassung.) Im Folgenden kann nur eine allgemeine Charakterisierung der einzelnen Typen von Lehrveranstaltungen gegeben werden.

Einführungsveranstaltungen

Die Einführungsvorlesungen in die Sprach- und Literaturwissenschaft sollen einen orientierenden Überblick über die verschiedenen Teilgebiete des Fachs vermitteln. Neben der praktischen Anleitung zur Benutzung der Bibliothek, der Einführung in die Benutzung der wichtigsten Hilfsmittel (Nachschlagewerke, Wörterbücher, Bibliographien usw.) sollen sie Studienanfänger:innen anhand von exemplarischen Fragestellungen Einblick geben in die Aufgaben und wissenschaftlichen Arbeitsweisen der Anglistik. Meist werden zu den Einführungsvorlesungen freiwillige Begleittutorien (Anmeldung erforderlich: vgl. Anmeldung zu den Lehrveranstaltungen (siehe Seite 11)) angeboten.

Die beiden Einführungen (bzw.—im BA-Begleitfach—die jeweilige Einführung sowie das Phonetikmodul) bilden den Orientierungsnachweis (vgl. Prüfungen (siehe Seite 30)).

Die Einführung in die Sprachwissenschaft ist Voraussetzung für die Teilnahme an den sprachwissenschaftlichen Proseminaren I, die Einführung in die Literaturwissenschaft für die Teilnahme an den literatur- bzw. kulturwissenschaftlichen Proseminaren I. (Diese Voraussetzungen gelten in allen BA Studiengängen aber *nicht* im Erweiterungsfach Englisch des Master of Education)

Vorlesungen

In jedem Semester werden eine Reihe von Vorlesungen zu Themen der Sprach-, Literatur- und Kulturwissenschaft angeboten. Im BA- und MA-Studiengang sind Vorlesungen Teil des Pflichtprogramms und müssen mit einem Leistungsnachweis abgeschlossen werden. Der Leistungsnachweis ist i.d.R. unbenotet, wenn es sich nicht um eine Einführungsvorlesung handelt, die Teil des Orientierungsnachweises (vgl. Prüfungen (siehe Seite 30)) ist.

Sprachpraktische Übungen

Zentrale Ziele der sprachpraktischen Übungen sind der Erwerb der „Handwerkzeuge“, d.h. der relevanten fremdsprachlich-kulturellen Kommunikationstools des schriftlichen und mündlichen Ausdrucks sowie die Vertiefung fachspezifischer Lerntechniken für den handlungskompetenten Umgang mit der englischen Gegenwartssprache, Literatur und Kultur (*reading, vocabulary, writing, translation, speaking, listening* usw.).

Dabei wird die vergleichende bzw. kontrastive Behandlung englischer und deutscher Sprachstrukturen ebenso berücksichtigt wie—auf fortgeschrittenem Niveau—die inhaltlich-methodische Auseinandersetzung mit Texten und Interaktionsformen. Die erfolgreiche Teilnahme an den Basiskursen (*Tense and Aspect* und *Essential Skills for Writing*) ist Voraussetzung für die Teilnahme an den Fortgeschrittenen Kursen (*Advanced English in Use* und *Structure and Idiom*).

Zur Anmeldung zu den sprachpraktischen Übungen vgl. Anmeldung zu den Lehrveranstaltungen (siehe Seite 11).

Grundsätzlich ist ein sinnvolles Studium des Fachs nicht ohne einen längeren, möglichst ganzjährigen Aufenthalt im englischsprachigen Ausland möglich—vgl. Going Abroad (siehe Seite 14).

Proseminare

Im Unterschied zu Vorlesungen wird in Proseminaren (PS) in kleineren Gruppen gemeinsam ein sprach- oder literatur- oder kulturwissenschaftlich-landeskundliches Thema erarbeitet. Wesentlich für eine sinnvolle Teilnahme sind daher die intensive Vorbereitung auf jede Sitzung und die aktive Mitarbeit. Für die erfolgreiche Teilnahme wird ein benoteter Schein ausgestellt. Voraussetzung dafür ist in jedem Falle mindestens eine besondere Leistung (i.d.R. Referat und Hausarbeit); darüber hinaus wird die mündliche Mitarbeit in die Beurteilung einbezogen. Die Anmeldung zu allen Proseminaren läuft i.d.R. online über „heiCO.“ Sollte in Einzelfällen ein anderes Anmeldeverfahren (z.B. per Email) zum Einsatz kommen, wird darauf in der Beschreibung der jeweiligen Veranstaltung im *Kommentierten Vorlesungsverzeichnis* gesondert hingewiesen.

Die Proseminare in den drei wissenschaftlichen Teilgebieten des Fachs, Sprachwissenschaft, Literaturwissenschaft und Kulturwissenschaft, sind in PS I und PS II gegliedert, in der Sprach- und Literaturwissenschaft gibt es zusätzlich ein PS III. Es ist sinnvoll, die Proseminare nacheinander zu belegen, auch wenn die Prüfungsordnung gleichzeitiges Belegen nicht verbietet.

Das PS III richtet sich primär an Studierende im BA-English Studies/Anglistik im Hauptfach (50% und 75%) und im Erweiterungsfach M.Ed. und dient der weiteren Vertiefung und Schwerpunktsetzung in den Bereichen Sprach- und Literaturwissenschaft.

In der **Sprachwissenschaft** sind PS I und PS II unterschiedlich ausgerichtet: Das PS I beschäftigt sich mit dem Englischen der Gegenwart und vertieft die im Einführungsmodul erworbenen methodischen und theoretischen Kenntnisse in den Kernbereichen der englischen Sprachwissenschaft (d.h. z.B. der Semantik, Phonologie, Morphologie, Syntax oder Pragmatik). Das PS II ist entweder historisch oder—wie das PS I—modern ausgerichtet. Das historische PS II beschäftigt sich entweder als Überblicksveranstaltung mit allen Perioden der Geschichte des Englischen von den Anfängen bis zur Gegenwart, einschließlich u.a. der grundlegenden Prozesse und Faktoren des Sprachwandels, oder es beschäftigt sich eingehend gezielt mit einer der Epochen der englischen Sprachgeschichte (Altenglisch, Mittelenglisch, Frühneuenglisch). Das moderne PS II vertieft die Kenntnisse in den Kernbereichen und behandelt i.d.R. einen Bereich der angewandten englischen Sprachwissenschaft (z.B. Soziolinguistik, vergleichende Linguistik oder Psycholinguistik). Vermittelt werden dabei z.B. relevante Methoden zur Beschreibung von variablem Sprachgebrauch, Sprachvergleich bzw. -erwerb und -verarbeitung. In allen Studiengängen soll in jedem Fall mindestens jeweils ein modernes und ein historisches Proseminar besucht werden; nähere Spezifizierungen in den Bachelorstudiengängen stehen in der Prüfungsordnung.

In der **Literaturwissenschaft** steht im PS I mit Gattungs- bzw. Epochendarstellungen und exemplarischen Analysen kanonischer Hauptwerke innerhalb der Epoche die Einführung in ein Genre im Vordergrund. Das PS II wendet sich an Fortgeschrittene, erweitert oder präzisiert die Fragestellung und soll u.a. zur Einordnung spezifischer literarischer Texte in den größeren Zusammenhang der Geschichte der Gattung bzw. der Literaturgeschichte befähigen.

In der **Kulturwissenschaft** behandelt das PS I literarische Werke in ihrem kulturhistorischen Kontext und vermittelt schwerpunktmäßig Kenntnisse der Kulturgeschichte und gegenwärtigen Kultur eines englischsprachigen Landes. Das PS II wendet sich an Fortgeschrittene, erweitert oder präzisiert die Fragestellung und soll zur theoretisch reflektierten Analyse ausgewählter Phänomene des englischsprachigen Kulturraumes in historischer Perspektive befähigen.

Anmeldung zu den Lehrveranstaltungen

Um in den Einführungsveranstaltungen, praktischen Übungen und Seminaren sinnvolles Arbeiten zu ermöglichen, müssen die Kursgrößen beschränkt und Parallelveranstaltungen möglichst ausgewogen besetzt werden. Daher ist eine vorherige Anmeldung unbedingt erforderlich.

Art, Ort und Zeit der Anmeldung richten sich nach dem Typ der Veranstaltung. Um Ihnen die Orientierung zu erleichtern, bietet das **Kommentierte Vorlesungsverzeichnis** der anglistischen Lehrveranstaltungen einen Überblick über die Anmeldemodalitäten der einzelnen Veranstaltungen sowie über die jeweils geltenden Termine und Fristen.

Persönliche Anmeldung Eine persönliche Anmeldung (vorzugsweise per Email, gelegentlich auch in den Sprechstunden der Lehrenden, siehe Kursbeschreibungen im **Kommentierten Vorlesungsverzeichnis**) ist momentan für alle PS III und Hauptseminare der Literaturwissenschaft sowie für alle Oberseminare und Kolloquien obligatorisch. Bitte beachten Sie hierzu auch unseren **Leitfaden fürs Verfassen von Emails**.

Online Formularanmeldung Die Online-Kurswahl von Veranstaltungen (erforderlich für die meisten sprachpraktischen Kurse, Proseminare und Hauptseminare Sprachwissenschaft—die vollständige Liste findet sich immer in den **Kommentierten Ankündigungen** der Lehrveranstaltungen) soll sicherstellen, dass die betreffenden Kurse in etwa gleich stark belegt sind.

Dazu müssen Sie neben Ihrem Wunschkurs noch Alternativen anbieten. Ihrer Vorliebe verleihen Sie mittels einer Priorität für den Kurs Ausdruck: Je höher die Priorität, desto größer die Wahrscheinlichkeit, dass Sie in diesem Kurs einen Platz bekommen. Die Semesterplanung mit Alternativen verlangt zwar Flexibilität, verbessert aber die gleichmäßige Auslastung der Parallelkurse und optimiert so die Lernbedingungen für alle.

Zusätzliche Hinweise für Studierende im ersten Semester

Die Online-Kurswahl ist auch für Studierende des ersten Semesters erforderlich. Bitte beachten Sie, dass Sie wegen des Orientierungsnachweises (vgl. Prüfungen (siehe Seite 30)) die beiden Einführungen in die Sprach- und Literaturwissenschaft bzw. im BA-Begleitfach die jeweilige Einführung und das Phonetikmodul in den ersten zwei Semestern absolvieren müssen.

Wichtig für neuimmatrikulierte Studierende sind außerdem die Informationsveranstaltungen, die u.a. über Kurswahl und -planung im (Grund)-Studium informieren (vgl. „Orientierungseinheit“ (siehe Seite 3)).

Die Online-Kurswahl bzw. Anmeldung zu Lehrveranstaltungen

Und so melden Sie sich online an: Unter der Internetadresse <https://heico.uni-heidelberg.de/> bekommen Sie Zugang zum Anmeldeverfahren. Eine **Anleitung zum Vorgehen finden Sie z.B. hier**.

Während des Anmeldezeitraums können Sie Ihre Kurswahl jederzeit einsehen und verändern. Wann Sie sich innerhalb des Anmeldezeitraums anmelden, beeinflusst Ihre Chancen auf den Wunschplatz nicht. Falls technische Probleme auftreten, können Sie sich an den heiCO-Support der Universität wenden. Bitte beachten Sie auch die Hinweise auf der Homepage der Anglistik (**Aktuelles**) bzgl. eventueller kurzfristiger Änderungen am Lehrprogramm.

Falls Sie nicht rechtzeitig über eine UniID verfügen, um sich online anmelden zu können, bietet das Anglistische Seminar sogenannte „Notfallsprechstunden“ an, in denen Sie noch freie Kursplätze erhalten können. Die Termine dieser Sprechstunden werden in den **Kommentierten Ankündigungen** sowie nach Ende der Kurswahlfrist auf „Aktuelles“ auf der Homepage angekündigt.

Es gibt zwei Anmeldeverfahren pro Kurs: die Kurswahl (oder „Anmeldung zur LV“ lt. „heiCO“), in der Sie vor Vorlesungsbeginn Belegwünsche äußern, also Kurse auswählen, die Sie belegen möchten. In den Wochen vor Vorlesungsende gibt es außerdem die Prüfungsanmeldung, bei der Sie (ebenfalls

in „heiCO“) erklären, in welchen Lehrveranstaltungen Sie Leistungspunkte erwerben (d.h. an der Klausur teilnehmen, ein Response Paper einreichen, eine Hausarbeit schreiben etc.) möchten. Diese zweite Anmeldung ist unabhängig von der Kurswahl vor Vorlesungsbeginn. Sie können sich also auch in Kursen zum Leistungspunkte-Erwerb anmelden, in denen Ihnen von „heiCO“ kein Platz zugeteilt wurde.

Die Universität im Internet

Wichtige Seiten des Internetauftritts der Uni Heidelberg für Anglist:innen:

Homepage der Universität Heidelberg (Startseite): <https://www.uni-heidelberg.de>

Informationssystem der Universität Heidelberg (enthält Personal- und Vorlesungsverzeichnisse aller Fakultäten und Seminare). <https://lsf.uni-heidelberg.de>

Universitätsbibliothek der Universität Heidelberg <https://ub.uni-hd.de>

Homepage des Anglistischen Seminars <http://www.as.uni-heidelberg.de/>, hier insbesondere:

- Aktuelle Neuigkeiten
- Sprechstundenliste,
- Anmeldung zu Sprechstunden
- Lehrstühle,
- Ansprechpartner
- Kommentiertes Vorlesungsverzeichnis Anglistik
- Merkblätter (unter Studium > Downloads)

Prüfungsamt für den BA (zuständig für die Anmeldung der BA-Arbeit sowie das Anfertigen von Transkripten, Diploma Supplements, Zeugnissen und Urkunden im BA): **Gemeinsames Prüfungsamt**

Prüfungsamt für den M.Ed. (zuständig für die Anmeldung der Masterarbeit und die Anfertigung der Abschlussdokumente): **Prüfungsamt M.Ed.**

Zugang zur Kurswahl, zur Anmeldung zum Leistungserwerb, zur Anzeige von Leistungen und Ausstellen von Transkripten: <https://heico.uni-heidelberg.de>

Förderungs- und Stipendienwesen

Es gibt eine ganze Reihe von Stipendien, Ausbildungsbeihilfen und Darlehen, für deren Gewährung unterschiedliche Voraussetzungen gelten. An gesetzlichen Förderungsmaßnahmen sind zu erwähnen:

- die Förderung nach dem Bundesausbildungsförderungsgesetz (BAföG)
- die Ausbildungshilfe nach dem Lastenausgleichsgesetz (LAG)
- die Ausbildungsbeihilfe nach dem Bundessozialhilfegesetz (BSHG).

Neben diesen gesetzlichen Förderungsmaßnahmen, auf die, wenn die entsprechenden Voraussetzungen erfüllt sind, ein Rechtsanspruch besteht, gibt es noch einige Möglichkeiten der Begabtenförderung und Stipendien für Auslandsaufenthalte (vgl. Going Abroad (siehe Seite 14)).

Im **Teilzeitstudium** ist z.Zt. keine Förderung nach dem BAföG vorgesehen, hier ist ein Studienkredit der KfW-Bankengruppe möglich (Altersgrenze bei Antragstellung: 44 Jahre), siehe <http://www.kfw.de/studienkredit>.

Förderung nach dem BAföG (Bachelor)

Unter den gesetzlichen Förderungsmaßnahmen kommt der Förderung nach dem BAföG die größte Bedeutung zu. Die Gewährung dieser Förderung bzw. ihre Höhe hängt im Wesentlichen vom elterlichen Einkommen ab. Außerdem müssen Sie als BAföG-Empfänger:in gewisse Voraussetzungen erfüllen:

Sie müssen den „Besuch der Hochschule“ nachweisen. Darunter wird die Belegung von und regelmäßige Teilnahme an den nach der Studienordnung und dem jeweiligen Ausbildungsplan vorgesehenen Lehrveranstaltungen verstanden. Am Ende des vierten Fachsemesters müssen Sie—für jedes Studienfach getrennt—eine Bestätigung darüber vorlegen, dass der bisherige Studienverlauf, so wie er aus den erbrachten Leistungen nachweisbar und ablesbar ist, das Erreichen des angestrebten Studienziels innerhalb der Regelstudienzeit erwarten lässt. Wenn Sie English Studies/Anglistik (Fachanteil 75%) gewählt haben, bedeutet dies, dass Sie, um eine solche Bestätigung zu erhalten, mindestens 15 Leistungen und mindestens 10 Leistungspunkte aus dem Bereich der Übergreifenden Kompetenzen nachweisen müssen. Für Studierende, die als 1. bzw. 2. Hauptfach (Fachanteil je 50%, Fach-BA und Lehramtsfach) haben, reduziert sich die Zahl der nachzuweisenden Leistungen auf 10, die der Leistungspunkte der Übergreifenden Kompetenzen auf 5. In den Begleitfächern English Studies/Anglistik mit Schwerpunkt Sprach- bzw. Literatur- bzw. Kulturwissenschaft (Fachanteil je 25%) sind jeweils 5 Leistungen nachzuweisen. Im Zweitfach im Studiengang „Gerontologie, Gesundheit und Care“ (Fachanteil 33%) beträgt die Zahl der nachzuweisenden Leistungen 8. Eine „Leistung“ meint dabei immer die Teilleistung eines Moduls, unabhängig von der jeweiligen Anzahl der Leistungspunkte; so ist „Pronunciation Practice“ ebenso eine „Leistung“ wie ein Proseminar III, obwohl ersteres nur 1 Leistungspunkt wiegt (gegenüber den 6 Leistungspunkten des Proseminars III).

Die Bestätigung (auf einem besonderen Formular, Formblatt 5), dass „die/der Auszubildende die bei geordnetem Verlauf ihrer/seiner Ausbildung üblichen Leistungen erbracht hat,“ kann nur von bestimmten hiermit beauftragten Mitgliedern des Lehrkörpers ausgestellt werden. Im Anglistischen Seminar sind dies zur Zeit Frau Hänßgen und Herr Jakubzik. Kommen Sie bitte mit Formblatt 5 in eine Sprechstunde. Ihre Leistungen liegen uns vor, d.h. Sie müssen kein Transkript vorlegen.

Ausbildungsförderung wird nur für die Dauer von sechs Fachsemestern gewährt. Wenn—wegen längerer Krankheit oder Krankheit in der Zeit der Klausuren—in einem Semester keine oder kaum Leistungsnachweise erbracht werden können, sollte dies unbedingt rechtzeitig dem Studierendenwerk mitgeteilt werden, da sich die Dauer der Förderung dadurch erhöhen kann. Wegen Corona hat sich die Regelstudienzeit für Studierende, die in den Semestern zwischen Sommer 2020 und Winter 2021/22 eingeschrieben waren, um die jeweiligen Semester verlängert.

Auslands-BAföG

Allgemeine Hinweise zum Auslands-BAföG und die Adressen der für die einzelnen Länder (wie Australien, Großbritannien, Irland, Kanada, Neuseeland, Vereinigte Staaten von Amerika) zuständigen Ämter für Ausbildungsförderung finden Sie auf der Homepage des Bundesministeriums für Bildung und Forschung, <http://www.bafög.de>, unter „Antrag stellen,“ „Ausland.“

Bei einem Studienaufenthalt (Hochschulstudium) im Ausland erhöht sich der im Inland gewährte Förderungsbetrag um einen Auslandszuschlag, der für verschiedene Länder unterschiedlich hoch ist. Diese Art der Förderung ist auf höchstens zwei Semester begrenzt. Im Kapitel „Going Abroad“ finden Sie weitere Informationen.

Informationsmöglichkeiten

Detaillierte Auskünfte über die verschiedenen (vor allem auch gesetzlichen) Förderungsmaßnahmen erteilt die Abteilung Bergheimer Straße 147, Gebäude F, 69115 Heidelberg, Dienstag & Donnerstag 10.00—16.00 Uhr (Hotline: Tel. 06221 / 545404; bafoeg@stw.uni-heidelberg.de). Hier sind insbesondere auch die Anträge auf Förderung durch das BAföG abzugeben und die Formblätter für Leistungsnachweise erhältlich. Auf der Homepage des Studentenwerks <http://www.studentenwerk.uni-heidelberg.de> finden Sie unter „BAföG & Studienfinanzierung“ weitere Informationen, auch zu Sprechzeiten in der Triplex-Mensa, und können den BAföG-Antrag online stellen.

Auf der offiziellen BAföG-Homepage des Bundesministeriums für Bildung und Forschung finden Sie unter <http://www.bafög.de> weitere Informationen, Merkblätter und PDF-Dateien der Antragsformulare.

Unter <https://stiftungssuche.de/> hat der Bundesverband Deutscher Stiftungen Links zur Studienstiftung des Deutschen Volkes sowie zu allen anderen wichtigen Stiftungen (der politischen Parteien, der Kirchen, der Wirtschaft, einzelner Universitäten usw.) zusammengestellt. Informationen der Universität Heidelberg zu Stipendien und Förderorganisationen und den „Stipendienlotsen“ finden Sie unter <http://www.uni-heidelberg.de/studium/interesse/stipendien.html>.

Weitere Stipendien unter <https://scholarshipsportal.eu/find/> und <http://www.stipendiumplus.de> (Begabtenförderung im Hochschulbereich).

Zu Auslandsstipendien s. auch das Kapitel „Going Abroad.“

Going Abroad

All students of English are expected to spend a period of at least three months in an English-speaking country. When applying to study or work abroad you will almost certainly require references from a member of staff here. All members of staff are happy to provide references but you should only ask those whose courses you have been in and who therefore know you personally. The more important the scholarship, the more “academic” the reference should be. In other words, if you are applying for a DAAD scholarship, it will not be particularly helpful for your application if a language teacher writes a reference saying how good your grammar is—this will be taken for granted by the selectors. The prestigious Cambridge exchange requires references from a professor.

There are three main ways to go abroad: studying at a foreign university, working as an assistant teacher of German at a school abroad, or finding some other kind of job or internship.

Information about these possibilities can be obtained either from the relevant person in the English Department (see “Ansprechpartner” at <http://www.as.uni-heidelberg.de/institut/personen/>) or from the university's International Office: <https://www.uni-heidelberg.de/de/international>.

Studying in Great Britain or another European country

Currently (2026), the UK is not participating in the Erasmus+ Programme, but it is rejoining from 2027. Either way, the procedure for applying to study in the UK remains part of the Erasmus+ application process at the English Department.

The important things to know are:

1. Just like students on exchange in EU countries, exchange students in the UK do not have to pay tuition fees.
2. If you study in the UK, you will need a visa. (Which one depends on whether you go for one semester or a full year.)
3. An official language test will probably be required too.
4. If you go for one semester you will also be required to purchase an Electronic Travel Authorisation (ETA) before travelling to the UK.

5. Until the UK rejoins, the amount of funding you get may not be as high as the 'normal' Erasmus+ grant.
6. Few host universities guarantee accommodation, but most of them offer at least help with finding some. In all cases accommodation has to be paid for.

Our department has exchanges with the universities displayed on the departmental website at <https://www.as.uni-heidelberg.de/studium/ausland/erasmus.html>. There are exchanges with German Departments and English (usually this means English Literature) Departments.

Note that:

- British universities often limit the number of classes you can take outside the subject you are on exchange with. Studying at a German or Modern Languages Dept. means you will probably have to take some classes there. (Remember that "Modern Languages" means modern *foreign* languages and English is not a foreign language in the UK.)
- These exchanges are mostly for undergraduate students, that is to say, they cannot accept MA/PhD students. Information on the (regrettably small) number of Erasmus+ exchanges at postgrad level is available from the Erasmus+ Hiwis (erasmus@as.uni-heidelberg.de).

Every year, there is a meeting at the beginning of the winter semester for all those interested, but anyone unable to attend should go to Bruce Gaston's or his Hiwis' *Sprechstunde* for details. Applications have to be submitted by December, and selection takes place in January/February so that students are informed by the end of the winter semester whether or not they have been given a place.

Any immatriculated Heidelberg student can study at a European partner university. (If you are not a European citizen you will need to apply for a visa and probably overcome other bureaucratic hurdles such as ensuring you retain your permission to study in Germany.)

Further information, including reports from students who have been abroad, can be found in the Erasmus folder in the basement of the library, on our website at <https://www.as.uni-heidelberg.de/studium/ausland/erasmus.html> (please note in particular our FAQs—Frequently Asked Questions), and on the following site of the *Dezernat Internationale Beziehungen* (the office formerly known as the *Akademisches Auslandsamt*): <http://www.uni-heidelberg.de/international/erasmus/>.

Internships etc.

Erasmus+ now covers both funding to help with European university exchanges *and* funding for internships, work placements and the like. Erasmus+ funding for internships is (theoretically) available at any time during the year. In the first instance, please speak to Bruce Gaston, though he can only help you with filling in the application form. Apart from that, you have to find a place and organise everything yourself. A good website to start looking is <http://erasmusintern.org/>.

Cambridge University Exchange

Heidelberg University has a number of links with colleges at the world-renowned Cambridge University. These exchange places are therefore open to students studying any subject, but suitable candidates from the English Department have as good a chance as anyone else of getting a place—perhaps better, on account of their language skills.

Any student contemplating applying should be aware that the application process is longer than for Erasmus. In addition, Cambridge is—and has been for centuries—one of the top universities in the world. Its academic standards are correspondingly high and the workload is heavy. (As a student of English Literature, you will probably be expected to read several novels and write an essay on them *each week*.) Nonetheless, for an ambitious and hardworking student this is a fantastic opportunity that will deepen your knowledge of your subject and make your CV stand out from the rest. (It hardly needs to be said that the city itself rivals Heidelberg for history and beauty.)

There are two main types of exchange agreements:

1. Full-year exchange

This is similar to the other university exchange programmes. Two students can study for the full academic year (October to July) at either St Catharine's or St John's College. Tuition fees and college fees are waived but living costs, rent, etc. have to be covered by the student.

The deadline for applications is the middle of November. It does not matter which semester you are in.

2. Summer programme

This is more interesting for postgraduate students (MA and Ph.D.). Successful applicants are provided with accommodation by the college and are expected to undertake a research project which should in some way be related to Cambridge.

The deadline for applications is March.

More information

In both cases, more information, including details on how to apply, can be found at <https://www.uni-heidelberg.de/studium/international/ausland/europa/cambridge/>.

Anyone interested in applying would be well advised to attend the information meeting, which is held at the start of the winter semester.

There is also a *Hiwi*, who is usually someone who took part in the exchange in the previous year and therefore can give advice about what it is like to study in Cambridge and what is important in the application process. His/her contact details can be found on the web page.

Australia and New Zealand

We can offer students two possible ways to go to the Antipodes.

University Study places are available at the following universities:

Australia

- Melbourne: 1-2 places
- Monash, Melbourne: 1 place
- Australian Catholic University (ACU), Melbourne/Brisbane: 1 place
- Macquarie University, Sydney: 1-2 places at Master's level (mostly sciences)
- University of Sydney: 1-2 places

New Zealand

- Auckland: 1-2 places
- Otago, Dunedin: 1-2 places

Students are selected here in Heidelberg by the *Dezernat Internationale Beziehungen* (formerly the *Akademisches Auslandsamt*); the only financial assistance is a tuition waiver by the host university. In other words, students must pay for travel and accommodation. Note that the academic year in Australia and New Zealand begins at the end of January / beginning of February and runs till November. It is also possible to go for only one semester.

Applications are usually due in June.

In addition to these programmes, there are also options to work at the International Office or as a teacher of Deutsch als Fremdsprache at some of these institutions.

In all cases, for more information see the DIB's website: <https://www.uni-heidelberg.de/de/studium/studium-international/studium-im-ausland/austauschprogramme-der-universitaet-heidelberg/austauschprogramme-in-australien-und-ozeanien>.

Teaching Westbourne Academy, on the outskirts of Melbourne, offers a place for a teaching assistant to a student from the English Department. Accommodation is provided (normally with a teacher **during term time only**); the student has to provide travelling expenses and pocket money. The start date for the teaching position is flexible but it should more or less coincide with the start of the Australian academic year (start of February). The places are advertised in the usual way around the department and selection is made by interview, usually in the summer semester. For more information, please speak to Bruce Gaston.

USA und Kanada

Neben den bundesweit ausgeschriebenen Stipendien des DAAD und der Fulbright Kommission gibt es im Rahmen des Heidelberg Exchange Program etwa 65 Studienplätze an amerikanischen und kanadischen Colleges und Universitäten. Neben Studienplätzen, für die ein Studiengebührenerlass gewährt wird, werden Voll- und Teilstipendien angeboten. Darüber hinaus besteht die Möglichkeit, Flug- und Versicherungskosten teilweise oder ganz durch Reisestipendien aufzufangen. Für Studienplätze mit Studiengebührenerlass sollte eine monatliche Eigenbeteiligung von mind. US\$ 700 für Lebenshaltungskosten (in teuren Städten deutlich mehr) eingeplant werden. Das amerikanische Studienjahr beginnt Mitte / Ende August und endet ca. Ende Mai. In der Regel sind alle Stipendien für die USA und Kanada Jahresstipendien (kürzere Aufenthalte sind aber in manchen Fällen möglich).

Die Bewerbung für ein Stipendium in die USA oder nach Kanada erfordert eine sorgfältige und langfristige Planung, denn die Bewerbungsfristen enden ein bis eineinhalb Jahre vor dem eigentlichen Stipendienantritt. Sie bewerben sich also beispielsweise im Sommer / Herbst des Jahres 2026 für das akademische Jahr 2027/28. Die jeweiligen Bewerbungsfristen werden nachstehend für die einzelnen Programme genannt. Eine Übersicht des Austauschprogrammangebots für die USA und Kana findet sich [auf den zentralen Internetseiten der Universität](#). Detailliertere Informationen zur Finanzierung und den Stipendienprogrammen finden Sie [hier](#). Weitere Finanzierungsmöglichkeiten wie das Auslands-BAFÖG sowie Studien- und Bildungskredite sind [hier](#) aufgelistet.

Programme der Universität Heidelberg

USA Die Universität Heidelberg bietet eine Vielzahl von Studienplätzen an teilweise sehr renommierten amerikanischen Universitäten und Colleges an. In der Regel besteht die Stipendienleistung aus einem Studiengebührenerlass; es werden jedoch auch Voll- und Teilstipendien vergeben. Darüber hinaus besteht die Möglichkeit, an einigen Institutionen ein *teaching assistantship* wahrzunehmen.

Bewerbungsvoraussetzungen: Zwischenprüfung bei Stipendienantritt

Bewerbungsschluss: Mitte/Ende Oktober

Programmbeschreibungen und Stipendienleistungen können Sie dem Informationsblatt entnehmen, das jedes Jahr im März vom Akademischen Auslandsamt herausgegeben wird. Alle weiteren Informationen finden Sie [hier](#). Weitere Informationen zum Bewerbungsverfahren finden Sie [hier](#).

Kanada Dank Austauschabkommen der Universität Heidelberg und dem Land Baden-Württemberg besteht für Studierende die Möglichkeit (in der Regel) für ein akademisches Jahr in Kanada zu studieren. Zur Auswahl stehen die [University of Toronto](#), die [Université de Montréal in Québec](#), sowie die [Queens University in Kingston](#).

Für alle kanadischen Universitäten gilt:

Stipendienleistung: Gebührenerlass (ca. CAN \$ 8.000—12.000)

Bewerbungsvoraussetzungen: Zwischenprüfung bei Stipendienantritt

Bewerbungsschluss: Anfang November

Weitere Einzelheiten können Sie dem Informationsblatt entnehmen, das jedes Jahr im August vom Akademischen Auslandsamt herausgegeben wird, oder den [Internetseiten der Universität](#).

Austauschprogramme des Landes Baden-Württemberg

USA Das Land Baden-Württemberg unterhält mit den Universitäten folgender Staaten Austauschprogramme: Kalifornien, North Carolina, Connecticut, Oregon und Massachusetts.

Stipendienleistung: Gebührenerlass

Bewerbungsvoraussetzungen: Zwischenprüfung bei Stipendienantritt

Bewerbungsschluss: Mitte/Ende Oktober

Die Bewerbung für diese Stipendien erfolgt beim Akademischen Auslandsamt, wo Sie auch die Bewerbungsunterlagen erhalten. Weitere Einzelheiten können Sie dem Informationsblatt entnehmen, das jedes Jahr im März vom Akademischen Auslandsamt herausgegeben wird. Online finden Sie alles Weitere [hier](#).

Kanada Das Land Baden-Württemberg unterhält mit verschiedenen Universitäten des Staates Ontario Austauschprogramme. Einzelheiten entnehmen Sie bitte dem Informationsblatt des Akademischen Auslandsamts. Online finden Sie alles Weitere [hier](#). Für Studierende aus Heidelberg stehen 2-3 Studienplätze im Landesprogramm zur Verfügung.

Stipendienleistung: Erlass der Studiengebühren (ca. CAN \$ 8.000—12.000)

Bewerbungsvoraussetzungen: Zwischenprüfung bei Stipendienantritt

Bewerbungsschluss: Anfang November

Weitere Informationen zu diesen Programmen finden Sie auf den [Internetseiten](#) bzw. im Infocenter für Studium und Praktikum im Ausland des Dezernats Internationale Beziehungen (Fischmarkt 2, R103). Generelle Anfragen ans Dezernat können Sie an auslandsstudium@zuv.uni-heidelberg.de richten. Wenn Sie Fragen zu bestimmten Programmen haben, wenden Sie sich an folgende Ansprechpartnerinnen: Ansprechpartnerin für USA-Programme ist Elisabeth Trnka-Hammel, Fischmarkt 2, R118, trnka@zuv.uni-heidelberg.de; Ansprechpartnerin für Kanada-Programme ist Doris Treichler, Fischmarkt 2, R110, treichler@zuv.uni-heidelberg.de

Bundesweite Stipendienprogramme

Fulbright Das seit 1952 bestehende Fulbright Programm genießt in den USA hohes Ansehen. Es fördert den wissenschaftlichen und kulturellen Austausch mit den USA und stellt besondere persönliche und fachliche Erwartungen an seine Teilnehmer:innen. Das Fulbright Programm richtet sich an deutsche Studierende und Graduierte, die ein überzeugendes Studienvorhaben in den USA verfolgen und sich aktiv in die amerikanische Gastkultur einbringen können.

Stipendienleistungen: Es werden verschiedene Studienstipendienformate angeboten, von denen ein Format (Track) sich ausschließlich an Studierende in Partnerprogrammen des Land Baden-Württembergs wendet. In der Regel kommt Fulbright als Stipendienleistung für die Lebenshaltungskosten (für viermonatige Aufenthalte \$13.800, für neunmonatige Aufenthalte \$31.000) auf.

Bewerbungsvoraussetzungen: Die Stipendienangebote richten sich an leistungsstarke, fachlich hervorragende Studierende, die mit ihrem Engagement zum akademischen und kulturellen Austausch zwischen Deutschland und den USA beitragen wollen; ein Bachelor-Abschluss muss spätestens zwei Wochen vor Programmstart (August/September 2026) vorliegen; deutsche Staatsangehörigkeit sowie ein ständiger Wohnsitz in Deutschland

Bewerbungsschluss: Ende Mai

Alles Weitere, einschließlich den genaueren Bewerbungsvoraussetzungen, finden Sie [hier](#).

Deutscher Akademischer Austauschdienst (DAAD) Der DAAD ist die größte Förderorganisation für den internationalen Austausch von Studierenden und Wissenschaftler:innen und bietet verschiedene Stipendienprogramme für Studierende, Graduierte und Promovierte an. Die Stipendien werden aufgrund fachlicher Qualifikation und persönlicher Eignung vergeben. Bewerbungsunterlagen sind direkt an den DAAD zu senden; die Bewerbung um den Studienplatz im Ausland erfolgt in der Regel nicht über den DAAD, sondern parallel zur Stipendienbewerbung in eigener Regie. Informationen zu den einzelnen DAAD-Programmen und Beratung bei der Erstellung der Bewerbung erhalten Sie im Dezernat Internationale Beziehungen (Fischmarkt 2, R103).

Stipendienleistung: Abhängig von dem Programm, das Sie in der Stipendiendatenbank auswählen

Bewerbungsvoraussetzungen (für USA- u. Kanada-Stipendien): zum Zeitpunkt der Bewerbung mind. im zweiten Fachsemester, zum Zeitpunkt des Stipendienantritts mind. Zwischenprüfung, besondere fach- und studienbezogene Eignung

Bewerbungsschluss: abhängig von dem genauen Programm, an dem Sie interessiert sind

Weitere Informationen, die Stipendiendatenbank und Bewerbungsunterlagen finden Sie [auf den Internetseiten des DAAD](#).

Fulbright-Reisestipendien

Fulbright Fulbright-Reisestipendien richten sich an Studierende (Bachelor und Master), die als Teil eines Austauschprogramms einen mindestens einsemestrigen Studienaufenthalt an einer amerikanischen Hochschule planen.

Stipendienleistungen: Übernahme der Reisekosten (in Form einer Reisekostenpauschale von 2.000 Euro), einmalige Zahlung von ca. 250 Euro für die Versicherung gegen Krankheit/Unfall (Grundversorgung)

Bewerbungsvoraussetzungen: Teilstipendium ohne Reisekostenzuschuss in die USA oder Zulassung an einer US-amerikanischen Universität, Finanzierungsnachweis, bei Stipendienantritt mind. 5 Semester Fachstudium, davon mind. 2 an einer deutschen Hochschule

Bewerbungsschluss: i.d.R. Mitte Januar (für Studienbeginn im darauffolgenden Herbst)

Weitere Informationen erhalten Sie am Besten direkt bei [Fulbright Germany](#).

Foreign Language Assistants

Assistantships in Britain and Ireland

Instead of studying at an English-speaking university it is possible to teach German conversation for six to nine months as an “assistant teacher” at a British or Irish school. You will receive a salary that will be sufficient to live on, and in return you will teach 12 hours a week.

This is a scheme administered by the Pädagogischer Austauschdienst (PAD) and is based on bilateral agreements, i.e. it is not affected by Brexit.

A job as an assistant teacher is usually an enjoyable and rewarding way of financing a stay abroad, and it is valuable experience for Lehramt students.

According to §6 (15) of the *Rahmenvorgabenverordnung Lehramtsstudiengänge—RahmenVO-KM vom 27. April 2015*, an assistantship can count for 8 of the 12 weeks of the *praxissemester* in the MEd. You need to do the remaining 4 weeks at a school in Baden-Württemberg, and you are required to do the *Begleitveranstaltungen* that normally accompany the *Praxissemester*.

Who can apply:

You normally need to have German nationality and be a native-speaker *Bildungsinländer*. Native-speaker *Bildungsinländer* who do not have German nationality are encouraged to contact the PAD to enquire about eligibility.

At the time of applying, you need to have completed at least two semesters, so that you have completed four semesters by the time you start the assistantship. Preference is given to *Lehramt* students of English, and it is a good idea to have done at least a short “Schulpraktikum” before applying. There is an age limit: see the official website (link below).

When to apply: One year in advance. The application system goes online in August, and the deadline is 1st December—but make sure you apply well before this date, as the system may overload near the deadline.

How to apply: There is a meeting at the end of the summer semester at which Ms. Henn gives hints on applying and, much more importantly, students who have just returned from the UK and Ireland report on their experiences and answer questions. Watch out for the notices informing you of when and where the meeting will be and make sure you come if you are at all interested in an assistantship.

You need to apply online and by post. Make sure you follow carefully all the instructions on the PAD website.

PAD website: <https://www.kmk-pad.org/programme/fremdsprachenassistentzkräfte.html>

Preparation course: If enough people apply for places, Ms. Henn holds a preparation course in the summer semester that is open to all those taking up assistant teaching posts later that year. Apart from meaning you to get to know the other people who will be in Ireland / the UK at the same time as you, this course gives you a chance to learn a few standard techniques and to build your confidence in conducting classes.

You will find the course in the Kommentiertes Vorlesungsverzeichnis. Just turn up in the first week of the semester (no need to sign up).

Assistantships in the US

The *Pädagogischer Austauschdienst* offers assistantships in the US and Canada for students with good grades who have completed at least four semesters at the time of applying for a place (six semesters at the time of starting the job). These assistantships are usually at colleges and universities rather than high schools. **The closing date for applications is earlier**—1st November—so if you are interested, you need to start getting your application together in the summer vacation. Check out the official website linked above, and contact Ms. Henn in the vacation if you have questions she might be able to help with.

Assistantships in other countries

A limited number of *Pädagogischer Austauschdienst* assistantships are available in Australia and New Zealand—these are for students who will have their 1. *Staatsexamen* by the time they go. Closing dates for applications, working conditions and contract dates vary. The PAD website (see above) has the basic information, and if you're interested it's worth contacting Ms. Henn to see if she can put you in touch with anyone who has done one of these assistantships.

Please note: Ms. Henn has no official connection with this programme. The rules for application change from time to time, and there may be a delay before any changes are reflected here in the *Studienführer*. Please refer to the PAD website for the latest information.

Anerkennungen (Examina, Studienleistungen, Leistungsnachweise)

Anerkennung—Quereinsteiger:innen

Als **Quereinsteiger:innen** gelten alle Studierenden, die aufgrund eines anglistischen (Teil-)Studiums an einer anderen in- oder ausländischen Universität Anspruch auf Anerkennung bereits erbrachter Studien- oder Prüfungsleistungen haben. Hierzu zählen etwa Studienortswechsler:innen, Studiengang- oder Studienfachwechsler:innen, Bewerber:innen für ein Zweit- oder Aufbaustudium sowie auch Bewerber:innen aus dem Ausland, die bereits in einem anglistischen Studiengang eingeschrieben waren. Können Ihnen Studienleistungen angerechnet werden, so werden Sie in der Regel in ein höheres Fachsemester eingestuft und umgehen damit das recht aufwendige Bewerbungsverfahren für Studienanfänger:innen im Bachelorstudiengang oder M.Ed. Erweiterungsfach (so fällt etwa der Auswahltest weg).

Hinweis: Die Einstufung in ein höheres Fachsemester ist kein automatischer Vorgang, sondern das Ergebnis einer Einzelfallprüfung. Prinzipiell ist auch mit der Möglichkeit zu rechnen, dass Sie trotz Anrechenbarkeit von Leistungen in das 1. Semester eingestuft werden. In diesem Fall müssten Sie sich dann trotzdem wie alle Studienanfänger:innen regulär bewerben. Es empfiehlt sich also eine frühzeitige Abklärung mit den zuständigen Studienberater:innen.

Hinweis: Die Anerkennung von Studienleistungen durch die Studienberater:innen kann in der vorlesungsfreien Zeit oder in der Vorlesungszeit ab der 4. Semesterwoche erfolgen.

Anerkennung—Quereinsteiger aus dem Ausland

Im Rahmen geltender Regelungen und unter Berücksichtigung der weltweit höchst unterschiedlichen Schul- und Hochschulsysteme ist das Anglistische Seminar bemüht, Studierenden aus dem Ausland, die als ordentliche Studierende in einem anglistischen Studiengang eingeschrieben sind oder waren, bereits in ihren Heimatländern erbrachte Studienleistungen/Examina anzuerkennen. Dies gilt natürlich auch für deutsche Studierende, die von einer ausländischen Hochschule nach Heidelberg wechseln.

Verfahrensweise: **Vor der Anerkennung** von Studienleistungen/Examina aus dem Ausland **muss zunächst die Äquivalenz der Zugangsberechtigung zu deutschen Hochschulen (HZB) festgestellt werden**, also der Zeitpunkt, an dem das Äquivalent zum deutschen Abitur erreicht wurde. Das Dezernat Internationale Beziehungen (Seminarstraße 2; Besucheradresse Fischmarkt 2) stellt die HZB in der Regel direkt bei der Einschreibung fest. Die Feststellung der HZB kann jedoch auch nachträglich erfolgen. Der dazu nötige Vordruck ist bei den Studienberater:innen erhältlich. Sie tragen Ihren Namen in den Vordruck ein, der dann von der für Sie zuständigen Sachbearbeiterin im Dezernat Internationale Beziehungen ausgefüllt wird. Das ausgefüllte Formular bringen Sie bitte in die Sprechstunde Ihrer Studienberater:innen mit.

Die Anerkennung für Studierende im Bachelorstudiengang (Studienbeginn ab WS 2015/16) Frau Henn, Frau Hänßgen und Herr Jakubzik, und für Studierende im Masterstudiengang Frau Peterfy und Frau Mollin, im Master of Education Teilstudiengang Englisch Frau Hänßgen und Frau Nesselhauf durch. Bitte verifizieren Sie die Zuständigkeiten auf der Homepage des Seminars (unter Personen/Ansprechpartner), bevor Sie die Fachstudienberater kontaktieren. Folgende Unterlagen sind für die Anerkennung nötig:

- Bescheinigung über die HZB-Äquivalenz (s.o.)
- Zeugnisse in beglaubigter Übersetzung (Englisch oder Deutsch)
- Formular für die Studienzeitanrechnung (erhältlich im Dezernat Internationale Beziehungen oder bei den Studienberater:innen)
- ggf. zusätzliche Informationen/Kursbeschreibungen o.ä. zu den Kursen, die anerkannt werden sollen.

Sie erhalten von den Studienberater:innen eine Bescheinigung der vom Anglistischen Seminar anerkannten Leistungen, die Sie bei der Meldung zu den verschiedenen Prüfungen anstelle der regulären

Leistungsnachweise (Scheine) vorlegen. Die Zahl der von Ihnen noch zu erwerbenden Leistungsnachweise bzw. Prüfungsleistungen verringert sich um die vom AS anerkannten. **Bitte heben Sie diese Bescheinigung sorgfältig auf!**

Abhängig von der Zahl der anerkannten Leistungsnachweise erfolgt die Einstufung in ein (i.d.R. höheres) Fachsemester. Die von den Fachstudienberater:innen vorgeschlagene und vom Studierendensekretariat in der Regel übernommene Einstufung wird auf der sog. **Studienzeitanrechnungsbescheinigung** eingetragen. Ebenfalls auf der Studienzeitanrechnungsbescheinigung eingetragen werden gegebenenfalls Vorprüfungsleistungen (wie der Orientierungsnachweis und die Zwischenprüfung). Näheres zum Orientierungsnachweis sowie zur Zwischenprüfung entnehmen Sie bitte den entsprechenden Abschnitten im Kapitel „Prüfungen.“ Die bis zur Absolvierung des Orientierungsnachweises/der Zwischenprüfung/Abschlussprüfung verbleibende Studienzeit verkürzt sich entsprechend. Die ausgefüllte Studienzeitanrechnungsbescheinigung geben Sie bitte mit den übrigen zur Immatrikulation benötigten Unterlagen bei Ihrer/em Sachbearbeiter:in im Dezernat Internationale Beziehungen ab.

Fristen Die Anerkennung von Studienleistungen aus dem Ausland kann in der vorlesungsfreien Zeit oder in der Vorlesungszeit ab der 4. Woche erfolgen. Um Ihnen eine optimale Semesterplanung zu ermöglichen, empfiehlt es sich jedoch, die Anerkennung von Studienleistungen bis spätestens 2 Wochen vor Beginn der Vorlesungszeit vornehmen zu lassen. Auf diese Weise haben Sie frühzeitig einen Überblick über die noch zu belegenden Pflichtveranstaltungen und können Ihren Stundenplan entsprechend gestalten.

Hinweise:

Online-Anmeldung: Eine Online-Anmeldung zu den Veranstaltungen ist nach Ablauf der Anmeldefrist (in der Regel das Ende der vorlesungsfreien Zeit) nicht mehr möglich.

Hinweis für Studierende im BA- und MA-Studiengang sowie im modularisierten Lehramtsstudiengang (nach GymPO):

1. Da die Prüfungsverwaltung in den BA- und MA-Studiengängen und im neuen modularisierten Lehramtsstudiengang elektronisch erfolgt, müssen alle Ihre Studien- und Prüfungsleistungen (auch die anerkannten) in die elektronische Datenbank eingegeben werden. Da dies erst möglich ist, wenn Sie ordnungsgemäß eingeschrieben sind und Ihnen eine Matrikelnummer zugewiesen wurde, sollten Sie die anerkannten Leistungen ca. 6-8 Wochen nach Ihrer Immatrikulation von Ihrer/em Fachstudienberater:in elektronisch erfassen lassen (hierzu bitte unbedingt die von der Fachstudienberatung ausgestellte Bescheinigung über die anerkannten Leistungen mitbringen!).
2. Die an der Vorgängeruniversität erzielten Noten werden beim Wechsel in einen der oben genannten Studiengänge i.d.R. übernommen, sofern die Notensysteme vergleichbar sind. Die Leistungspunkte für den anzuerkennenden Kurstyp sind in der Prüfungsordnung festgelegt und werden somit bei der Anerkennung vergeben. Gegebenenfalls kann—wenn die mitgebrachten Leistungen nicht mit den in der hiesigen Prüfungsordnung verlangten Leistungen übereinstimmen—eine zusätzliche Leistung verlangt werden. Da für die Vergabe von Leistungspunkten auf jeden Fall eine (mindestens ausreichende) Leistung erbracht werden muss, ist die Anerkennung reiner Teilnahmescheine nicht möglich. In Ausnahmefällen können mit der Fachstudienberatung Möglichkeiten besprochen werden, wie auch nachträglich noch eine Leistung erbracht werden kann.

Anerkennung—Quereinsteiger:innen aus dem Inland

Studienortswechsler:innen, Studienfach/-gangwechsler:innen sowie Bewerber:innen für ein Zweit- oder Aufbaustudium benötigen zur Immatrikulation eine sog. **Studienzeitanrechnungsbescheinigung**, auf der Ihnen bescheinigt wird, dass das Anglistische Seminar Ihnen an anderen Universitäten bereits erbrachte Studien- oder Prüfungsleistungen (im gleichen bzw. in einem verwandten Studiengang) nach Maßgabe formaler und inhaltlicher Vergleichbarkeit anerkennt. Abhängig von der Zahl der anerkannten Leistungsnachweise erfolgt die Einstufung in ein (i.d.R. höheres) Fachsemester. Die von den Fachstudienberater:innen vorgeschlagene und vom Studentensekretariat in der Regel übernommene Einstufung wird auf der Studienzeitanrechnungsbescheinigung eingetragen. Ebenfalls auf der Studienzeitanrechnungsbescheinigung eingetragen werden gegebenenfalls Vorprüfungsleistungen (wie der Orientierungsnachweis). Näheres zum Orientierungsnachweis entnehmen Sie bitte den entsprechenden Abschnitten im Kapitel „Prüfungen.“

Die bis zur Absolvierung des Orientierungsnachweises/der Abschlussprüfung verbleibende Studienzeit verkürzt sich entsprechend. Die ausgefüllte Studienzeitanrechnungsbescheinigung geben Sie bitte mit den übrigen zur Immatrikulation benötigten Unterlagen bei Ihrer/m Sachbearbeiter:in im Studentensekretariat ab.

Unabhängig von dieser generellen Anerkennung sollte in einem Gespräch festgestellt werden, inwieweit das an einer anderen Universität abgeleistete Studium/Teilstudium den Anforderungen entspricht, die in der Prüfungsordnung des angestrebten Studienabschlusses (Bachelor, Master, Master of Education, Promotion) festgelegt sind. Wenden Sie sich daher bitte in jedem Fall in Ihrem eigenen Interesse an die für die/den jeweiligen Studiengang zuständigen Fachstudienberater:in (Bachelor: Frau Hänßgen, Frau Henn und Herr Jakubzik; Master: Frau Peterfy und Frau Mollin; Master of Education Teilstudiengang Englisch: Frau Nesselhauf und Frau Hänßgen). Bitte verifizieren Sie die Zuständigkeiten auf der Homepage unter [Personen/Ansprechpartner](#), bevor Sie mit Ihrer/Ihrem Berater:in in Kontakt treten.

Bitte bringen Sie grundsätzlich alles mit, was für die Anrechnung Ihrer Leistung relevant sein könnte (Immatrikulationsbescheinigung, Zeugnisse, ggf. *Transcripts*, Kursbeschreibungen, Klausuren, etc.).

Hinweise: Studienzeitanrechnung: Eine Rückstufung in ein niedrigeres Fachsemester ist in der Regel nur bei einem Studiengangwechsel möglich (etwa vom BA- oder Magister- auf den Lehramtsstudiengang). Bei einem reinen Studienortswechsel werden Sie vom Studierendensekretariat in der Regel in das nächsthöhere Fachsemester eingeschrieben. Da das AS für die Anerkennung von Orientierungsnachweis und Zwischenprüfung bzw. äquivalenten Prüfungsleistungen zuständig ist, müssen Sie sich auch in diesem Fall bei den Studienberater:innen die Studienzeitanrechnungsbescheinigung ausstellen lassen.

Da die Prüfungsverwaltung elektronisch erfolgt, müssen alle Ihre Studien- und Prüfungsleistungen (auch die anerkannten) in die elektronische Datenbank eingegeben werden. Da dies erst möglich ist, wenn Sie ordnungsgemäß eingeschrieben sind und Ihnen eine Matrikelnummer zugewiesen wurde, sollten Sie die anerkannten Leistungen ca. 6-8 Wochen nach Ihrer Immatrikulation von Ihrer/Ihrem Fachstudienberater:in elektronisch erfassen lassen (hierzu bitte unbedingt die von der Fachstudienberatung ausgestellte Bescheinigung über die anerkannten Leistungen mitbringen!)

Die an der Vorgängeruniversität erzielten Noten werden beim Wechsel in einen der oben genannten Studiengänge i.d.R. übernommen, sofern die Notensysteme vergleichbar sind. Die Leistungspunkte für den anzuerkennenden Kurstyp sind in der Prüfungsordnung festgelegt und werden somit bei der Anerkennung vergeben. Gegebenenfalls kann—wenn die mitgebrachten Leistungen nicht mit den in der hiesigen Prüfungsordnung verlangten Leistungen übereinstimmen—eine zusätzliche Leistung verlangt werden. Da für die Vergabe von Leistungspunkten auf jeden Fall eine (mindestens ausreichende) Leistung erbracht werden muss, ist die Anerkennung reiner Teilnahmescheine nicht möglich. In Ausnahmefällen können mit der Fachstudienberatung Möglichkeiten besprochen werden, wie auch nachträglich noch eine Leistung erbracht werden kann.

Anerkennung von Studienleistungen im Rahmen eines Auslandsaufenthaltes

Das Anglistische Seminar hat grundsätzlich ein Interesse daran, dass die Studienleistungen, die Sie im Rahmen eines Auslandsaufenthaltes erbringen, als Leistungsnachweise im Sinne der jeweiligen hiesigen Prüfungsordnung angerechnet werden.

Zuständig für die Anrechnung sind die Studienberater:innen Ihres Studiengangs. Wir wissen, dass Veranstaltungstypen, Kursdauer oder die Form der Leistungserbringung an den Universitäten des englischsprachigen Auslands mehr oder weniger von den hiesigen Gepflogenheiten abweichen können, und sind deshalb auch um eine großzügige Anerkennungspraxis bemüht. Diese muss sich allerdings in einem vertretbaren Rahmen bewegen. Anrechenbar sind selbstverständlich nur erfolgreich abgeschlossene Kurse, die auch als solche auf Ihrem Transkript vermerkt sind.

Einzelne Studienleistungen, die im Ausland erbracht wurden, werden entweder benotet anerkannt oder auf Wunsch der Studierenden nicht anerkannt (etwa weil die erzielte Note nicht den Erwartungen entspricht).

WICHTIG: Um einen reibungslosen Wiedereinstieg in das Studium an der Heimatuniversität zu gewährleisten, werden Anerkennungen zwar ganzjährig vorgenommen.

2 The English Department's Library

The department's library has an extensive collection covering areas such as English and American literature, language, society and history, literary studies, linguistics, cultural studies and post-colonial literature. The library holds approximately 100,000 books, in addition to bound journals, DVDs, and other materials, most of which are available for on-site use (see [The Library's Classification System](#) for further information). The collections concerning Shakespeare, Irish studies, and English and American drama are especially noteworthy.

The library's rooms feature 125 study spaces spread out over 2 floors. The ground floor is mainly dedicated to quiet, individual study, while the basement area can be used for group meetings or discussions. In addition, there are 8 long-term study spaces in the study room, which can be reserved for up to 2 months at a time by exam candidates or PhD students.

All items in the library are indexed and can be searched for in HEIDI, the computer catalogue for the whole university. Assistance with using HEIDI, including search tips, saving searches, creating and importing bibliographies, etc. is available via the library team.

Terms of Use and Lending Regulations

The terms of use for the library can be found [online] (<https://www.as.uni-heidelberg.de/institut/files/benutzungsordnung-bibliothek.pdf>) . The library is open to all visitors associated with Heidelberg University, as well as external visitors with a valid research interest. Opening hours are announced via posted notices and on the English Department's [website] (<https://www.as.uni-heidelberg.de/institut/bibliothek.html>), with short-term changes announced on the "Aktuelles" section of the department's website.

Phone calls and eating are not permitted in the library. Drinks in sealed containers are allowed; open cups and mugs are not. It is every user's duty to handle the library's holdings with care. Every book must be returned to its place immediately after use. Users will be held liable for damage to books (including annotations, tearing out pages, etc.) and may be excluded from using the library.

Coats and bags may not be brought into the library. Transparent bags and laptop bags are exceptions to this rule; laptop bags must be shown when exiting the library. As a more secure storage option, the lockers on the ground floor of the English Department (including in the common room) can be rented using €2 coins or tokens available for purchase (50 c) at the library's reception desk. Please note that the library does not assume liability for valuables left in the foyer area.

A Lost and Found service is maintained in the "Glaskasten," the library's reception area. If you have found or lost an item in or around the library, please report it to staff at the reception desk.

5 study spaces equipped with PCs are available for academic use only. Additionally, members of the English Studies Department can borrow laptops short-term. A photocopy machine is available for scanning and printing using a Campus Card. Furthermore, the library has a book scanner located in the back reading area, which can be used free of charge with a personal USB drive.

Use of the long-term study spaces for MA and PhD exam candidates requires confirmation from an examiner, usually provided via email together with the expected submission date of the thesis or examination. If you wish to reserve one of these study places, please speak to staff at the library's reception desk.

Lending Regulations

Even though the library is primarily a reference library, there are some exceptions. Members of the English Department can borrow up to three primary works or DVDs for one week. Loans may be renewed up to three times (maximum total loan period: 4 weeks), provided the item has not been reserved by another user. Secondary literature may only be borrowed over the weekend. No more than three books may be borrowed at any one time.

The following items are excluded from lending: reference works, bibliographies, books placed in the library's special collections, books in course collections, and unbound periodicals. Dictionaries are generally part of the reference collection and may only be taken out on short-term loan (see below) for examinations.

Reference books and secondary literature may be borrowed for a short-term loan of a few hours by leaving a student ID as deposit. These must be returned before the library closes on the same day. Please note that rare books from the special collections may only be used inside the library under staff supervision.

Special arrangements are in place for examination candidates, doctoral students, and student assistants of the English Department. Upon presentation of the relevant documentation, up to three books from the library may be borrowed for one week. The loan period may be extended by a further week if the book has not been reserved by another user.

Students from other departments (including examination candidates) may not borrow books or DVDs. Teaching staff from other departments of the University may borrow up to three books from the library for one week. It is possible to borrow DVDs in exceptional cases by arrangement with the library management.

In the event of overdue items, the following fees will be charged, regardless of whether a reminder has been received:

Books:

- 1st reminder: €1.50 per book
- 2nd reminder: €3.00 per book (plus 1st reminder fee = €4.50)
- 3rd and each subsequent reminder: €6.50 per book (plus 1st and 2nd reminder fees = €11.00)

DVDs:

- 1st day overdue: €5.00 per DVD
- Each additional day: €3.00 per DVD
- Maximum fee: €16.00 per DVD

Example: 2 days overdue per DVD: €5.00 + €3.00 = €8.00 Reminders are generally sent out weekly. Users who have not returned borrowed books or DVDs even after the 3rd reminder are automatically excluded from borrowing for one month. Violations of library regulations will be penalized (compensation for damages, withdrawal of borrowing privileges, exclusion from library use).

The Library's Classification System

The library's collection is organized using a special classification system devised by staff of the department according to the needs of the library and the department.

Ground floor — Back reading area:

A: Reference works | O: Modern English literatures (20th and 21st century) | S: Linguistics | T: American literature (before 1900)

Ground floor — Front reading area: B: Bibliographies | F: Literary studies | L: Modern English literature, Romanticism (1600–1800) | M: Modern English literature, Romanticism (19th century) | N: Modern English literature (19th century, without Romanticism) | V: Teaching methodologies, language practice | W: Dictionaries

Lower level: AUS: Australia | C: Cultural Studies | D: Auxiliary sciences (Great Britain) | E: Auxiliary sciences (America) | G: Anthologies | H: Old English literature | I: Middle English literature | K: Early Modern English literatures (1500–1600) | R/AFR: Africa | R/CAN: Canada | R/CAR: Caribbean | R/COL: Colonial literature | R/IND: India | R/NZ: Aotearoa/New Zealand | SHA: Shakespeare | T: American literature (before 1900) | U: American literature (after 1900) | X: World literature | Z: Journals, Festschriften

How to Read Call Numbers

The delineation of the library sections for English and American text editions and for secondary literature on individual authors or works (lead letters H–O, T–U) is based on the periodization used in the NCBEL. All call numbers assigned to a given period begin with its lead letter.

For example:

- H stands for the period of Old English literature
- K stands for the period from the beginning of the English Renaissance movement (ca. 1500) to the year of the Restoration (1660)

Within each period, all authors and all works of unknown authorship are arranged alphabetically and identified using a three-letter code placed below the lead letter, consisting of the first three letters of the author's last name (or of the work's title in the case of unknown authorship).

For example:

- H BEO — for editions of the Old English Beowulf epic and secondary literature dealing with this work
- O WOO — for works by and about Virginia Woolf (1882–1941)

If the last names of several authors within a period are identical or begin with the same group of letters, the three-letter codes are differentiated by Roman numerals.

For example:

- K HER — for Baron Herbert of Cherbury (1583–1648)
- K HER II — for George Herbert (1593–1633)
- K HER III — for Robert Herrick (1591–1674)

Works by and about an author are arranged under the author's three-letter code using Arabic numerals, with text editions and primary literature preceding secondary literature. Secondary literature is arranged chronologically by the year of the first edition.

If you need any help navigating the classification system, please speak to a member of the library staff.

Contact

Librarian: Susanne M. Kress (MA, MILS) Phone: +49 6221 54-2802 Email: bibliothek@as.uni-heidelberg.de / susanne.kress@ub.uni-heidelberg.de

Library reception: Phone: +49 6221 54-2805 Email: aufsicht@as.uni-heidelberg.de

Subject specialist at the central library (UB): Dr. Ulrike Rothe Universitätsbibliothek Heidelberg Plöck 107-109 69117 Heidelberg Phone: +49 (0) 6221-54-3529 Email: rothe@ub.uni-heidelberg.de

Further information: <http://www.as.uni-heidelberg.de/institut/bibliothek.php>

The library welcomes both queries for help with individual research projects and suggestions for new acquisitions. In both cases, please contact the librarian.

3 Prüfungen/Exams

Die folgenden Kapitel informieren zu Verfahrensweisen und Anforderungen der Prüfung zum jeweiligen Studiengang dieser Ausgabe.

Möglichkeiten der Information/Fachstudienberatung

Folgende Mitglieder des Lehrkörpers informieren am Anglistischen Seminar als Fachstudienberater:innen über die verschiedenen Prüfungen in den Bachelor- und Masterstudiengängen sowie im Promotionsstudiengang:

- Orientierungsnachweis: Frau Burlingame-Goff (Zi. 320)
- Polyvalenter Bachelor: Frau Hänßgen (Zi. 328), Frau Henn (Zi. 329)
- Bachelor 25% und 75%: Frau Hänßgen (Zi. 328), Herr Jakubzik (Zi. 221)
- Übergreifende Kompetenzen: Frau Henn (329), Herr O'Brien (Zi. 323)
- Master: Frau Peterfy (Zi. 331), Frau Mollin (230)
- Master of Education: Frau Nesselhauf (Zi. 232), Frau Hänßgen (Zi. 328)
- Promotion: Geschäftsführende/r Direktor/in (derzeit: Frau Heyd)

Ansprechpartner und Sprechstunden finden Sie immer aktuell auf der [Personenseite der Homepage der Anglistik](#).

Die Fachstudienberatung des Seminars ist außerdem bemüht, in jedem Semester Informationsveranstaltungen zu Prüfungsangelegenheiten anzubieten, auf die durch Aushang und Ankündigung in den Lehrveranstaltungen aufmerksam gemacht wird. Auch die Prüfungsordnungen können Sie bei den Fachstudienberatern einsehen. Zusätzlich hält die Fachschaft Anglistik Beratungen ab. Ort und Zeit werden jeweils durch Anschlag bekannt gegeben.

Schließlich befindet sich im 2. Stock des Anglistischen Seminars ein besonderes Anschlagbrett für Prüfungsangelegenheiten, an dem die neuesten Hinweise, Termine usw. aushängen. Die Beachtung dieses Anschlagbrettes wird dringend empfohlen.

Prüfungen im Bachelor-Studiengang

Allgemeines

Die Bachelorprüfung ist eine akademische Abschlussprüfung.

Der [Allgemeine Teil der Prüfungsordnung](#) (Stand vom 28. August 2026) regelt organisatorische Fragen wie Termine, Fristen, Notengebung, Anerkennung von Leistungsnachweisen, Prüfungsablauf etc. Diese Regeln gelten für Anglistik und die anderen Fächer der Neuphilologischen Fakultät (Deutsch, Französisch etc.) gleichermaßen, deshalb heißt dieser Teil „Allgemeiner Teil.“ Im [Besonderen Teil English Studies](#) (aktueller Stand vom 28. Juli 2026) für die BA-Studiengänge der Anglistik, der die Modularisierung enthält, sind die für den Studienaufbau und die Studieninhalte relevanten Informationen enthalten. In Anlage 1 des Allgemeinen Teils sind die Richtlinien zum Erwerb und zur Anerkennung von Leistungspunkten aus dem Bereich der Übergreifenden Kompetenzen festgelegt. Für die Fachstudienberatung im BA sind zuständig: Frau Dr. Hänßgen, Frau Henn und Herr Dr. Jakubzik. Die Sprechstunden finden Sie auf der [Homepage der Anglistik](#).

In Zweifelsfällen oder bei Fragen, die nicht direkt das Fach Englisch, sondern eher das Prüfungsverfahren betreffen, wenden Sie sich bitte an das zuständige Prüfungsamt. Für Studierende, deren (erstes) Hauptfach zur Neuphilologischen oder zur Philosophischen Fakultät gehört, ist dies das

Gemeinsame Prüfungsamt (GPA)

Voßstr. 2, Gebäude 37, 69115 Heidelberg

Leitung: Prof. Dr. Klaus Kempter

Sachbearbeiter: Christoph Klein (Nachnamen A-L) und Katharina Böhm / Miriam Pough (M-Z)

Raum 103; Tel.: 54-3484; Email: gpa-a-l@uni-heidelberg.de bzw. gpa-m-z@uni-heidelberg.de.

Prüfungsphase und Anforderungen

Die Prüfungsphase im Bachelorstudiengang beginnt streng genommen bereits im ersten Semester, da die Noten aller Module mit Ausnahme des Bereichs der Übergreifenden Kompetenzen in die Studienfachnote eingehen und damit Teil der Bachelorprüfung sind.

Neben diesen sogenannten studienbegleitenden Prüfungen und den Prüfungsleistungen des zweiten Fachs (Näheres bitte in der jeweiligen Prüfungsordnung nachlesen) besteht die Bachelorprüfung aus der Bachelorarbeit, die im Hauptfach (Fachanteil 75%) bzw. im 1. Hauptfach (Fachanteil 50%) geschrieben wird.

Eine Abschlussklausur wird im anglistischen BA-Studiengang nicht geschrieben; es findet auch keine mündliche Abschlussprüfung statt.

Zu Prüfungen im Rahmen des anglistischen Bachelorstudiengangs kann nur zugelassen werden, wer für den Studiengang „English Studies/Anglistik“ eingeschrieben ist und seinen Prüfungsanspruch in demselben (oder einem vergleichbaren anglistischen Studiengang) nicht verloren hat.

Orientierungsnachweis

Anforderungen und Bewertung Der Orientierungsnachweis wird am Anglistischen Seminar studienbegleitend und nicht als „punktuelle“ Prüfung durchgeführt. Die Orientierung ist nachgewiesen, wenn bis spätestens nach dem 2. (oder 3.) Fachsemester folgende Leistungen vorliegen:

Im Hauptfach (75%, 50%, 33%):

1. Einführung Literaturwissenschaft (Klausur von 60-90 Min. Dauer)
2. Einführung Sprachwissenschaft (Klausur von 60-90 Min. Dauer)

Im Begleitfach mit den Schwerpunktbereichen Literatur- oder Kulturwissenschaft:

1. Einführung Literaturwissenschaft
2. Einführung in die Phonetik

Im Begleitfach mit dem Schwerpunktbereich Sprachwissenschaft:

1. Einführung Sprachwissenschaft
2. Einführung in die Phonetik

Die Orientierung gilt als nachgewiesen, wenn die Leistungen mit mindestens ausreichend (4,0) benotet wurden. Bei Nichtbestehen können Sie entweder an der Nachholklausur teilnehmen oder—and dies sei dringend empfohlen—den Kurs und die Klausur einmal wiederholen.

Die Wiederholungsprüfung muss dann spätestens bis zum Ende des dritten Semesters erbracht werden. Bitte beachten Sie, dass die Teilnahme an einer Nachholklausur bereits als zweiter Versuch (von höchstens drei möglichen Versuchen) gewertet wird und dass gemäß § 9 des **Allgemeinen Teils der BA-Prüfungsordnung** eine nicht bestandene Prüfung in der Regel spätestens im folgenden Studienjahr wiederholt werden muss.

Fristen Laut § 4 (8) des **Allgemeinen Teils der BA-Prüfungsordnung** ist der Orientierungsnachweis bis zum Ende des zweiten Fachsemesters Englisch abzulegen. Die erforderlichen Scheine (s.o.) müssen also in den ersten beiden Semestern erworben werden.

Die Orientierung kann, wenn sie nicht bestanden ist oder als nicht bestanden gilt, einmal im folgenden Semester oder—in besonderen Fällen auf Antrag—im folgenden Studienjahr wiederholt werden. Wer den Orientierungsnachweis nicht spätestens bis zum Ende des zweiten (oder dritten) Semesters erbracht

hat, verliert den Prüfungsanspruch, es sei denn, die Fristüberschreitung ist vom Studierenden nicht zu vertreten (vgl. § 4 AT PO, siehe oben).

Bei Problemen mit dem Orientierungsnachweis sind Fr. Burlingame-Goff (Zi. 330) oder Herr Jakubzik (Zi. 221) Ihre Ansprechpartner.

Abschlussprüfung

Eine Abschlussprüfung gibt es im anglistischen BA-Studiengang nur im Hauptfach (Fachanteil 75% und 50%), nicht im BA-Begleitfach (Fachanteil 25%) oder im allgemein bildenden Zweitfach (33%, im Studiengang „Gerontologie, Gesundheit und Care“).

Die Abschlussprüfung besteht aus der Bachelorarbeit (im Fachanteil 75% und im 1. Hauptfach, Fachanteil 50%), und den studienbegleitenden Prüfungen (bzw. den absolvierten Modulen).

Es gibt weder eine mündliche Abschlussprüfung noch eine Abschlussklausur.

4 How to Write a Term Paper

This section of the Studienführer provides an overview of and introduction to all aspects of writing a term paper at the English Department, from finding a topic to formatting your paper. If you are new to the process and are just setting out to write your first term paper, we recommend that you start with the chapter “General Information.”

Please note that while the guidelines in the following chapters constitute a baseline, your lecturer/supervisor might deviate from them in some respects, and their rules always take precedence. Some lecturers request a particular font or different margins, or prefer one citation style over the other. They may want you to work on a particular topic, or adapt your structure in a way that is not covered by this section. Always pay attention when your lecturer discusses term paper formalities throughout the semester, and refer back to material distributed in class (physically or digitally) when you start writing your term paper. If in doubt, ask for clarification sooner rather than later.

General Information

While the following chapters in this section will go into more detail on individual aspects of term paper writing, this initial chapter is aimed at students who are setting out to write their first term paper. It will give you a very general overview of what a term paper is, which parts it consists of, and how it differs from other pieces of writing you will produce during your studies, such as response papers and BA/MA theses.

What is a Term Paper?

So you are writing your first term paper. Throughout the semester, your lecturer has hinted at this final project, maybe referred to word counts and bibliographies and theory chapters, but now that you are faced with the task itself, you might be wondering what a term paper actually is.

A term paper is a research paper produced in the context of a class (usually Proseminar or Hauptseminar) at the English Department. Page count and deadline are set by the instructor of the respective class, but generally, term papers are written after the end of the lecture period each term (during the “vorlesungsfreie Zeit”). First and foremost, by writing a term paper, you will demonstrate your ability to engage with a topic academically. More concretely put: Within a limited time frame, you devise a research question and answer it by referring to a primary text (e.g. a novel), to your own findings, and to secondary literature (what other academics have said about the novel and other concepts you are using in your analysis). In linguistics, you will likely engage with a phenomenon in language and analyse how a certain aspect of language or communication is or was realised by speakers. Your research topic will bear some relation to the overall topic of the course for which you are writing the paper.

In this chapter of the Studienführer, you will find basic information on how to write a term paper. All aspects of the process—finding a topic, researching and working with secondary texts, and formatting—will be covered. However, this is only a guideline: It is important that you also talk to the lecturer for whom you will be writing the paper. If they have specific requirements that differ from this guideline, adhere to their requests. They can also be of great help if you struggle with finding a topic or need some help with secondary literature.

Component Parts of a Paper While on a detailed, content level, the structure of each of your term papers will be different, the scaffolding will be the same for all of them. This means that unless your instructor has specifically told you otherwise, your term paper should always include the following parts.

The actual content of your paper is framed by front and back matter. Before the start of your introduction, you need a title page which includes information about the course, your name, and the title of your paper, as well as a table of contents, each on a separate page. You can find more information about this under “Formatting Guidelines” (see page 56). After the end of your text comes your bibliography, which includes all of the primary and secondary literature you have referenced in your

paper (see “Referencing and Citing Sources” (see page 50)), and the **Honor Pledge**, which you need to sign and attach to each paper you submit at the English Department.

In between front matter and back matter lies the text of your paper itself. This is very roughly structured into Introduction, Main Part, and Conclusion. Your main part—which can have a more descriptive title—is often divided into multiple subchapters, the number and structure of which will differ by subject area and topic. More details on how to structure your term paper can be found under “Outline and Structure” (see page 38), though we recommend that you read the chapter on “Finding a Topic” (see page 34) first.

Writing Process The process of writing a term paper is different for everyone. Each student has their own approach to writing, and may deal with individual difficulties—getting organised, deciding on a topic in the first place, finding relevant secondary literature, formulating a thesis, or text production. Because the process is so individual, it is also impossible to provide universal, one-size-fits-all solutions. While you will need to figure out some details for yourself—how you work best, which approaches you prefer, what topics interest you academically—we can help you lay the groundwork and guide you along the way.

This section of the Studienführer will help you understand the basic principles of writing a term paper and provide some tips on how to do it successfully. The chapters are put roughly in the order in which you will encounter the respective steps when writing a term paper, though depending on your own working style, you may also find it helpful to occasionally jump ahead. Some of the processes that we cover here occur simultaneously or are interwoven, and though you do generally need to produce a linear text as a final product, writing is almost never a linear process. Your hypothesis or research question, for instance, will usually be refined as you begin researching secondary literature, and your structure might change as you are writing and formulating your argument. Don't panic: Sometimes, staying flexible is the best way to serve your research question and to figure out what you want to say—as long as you keep your topic, your page limit, and your deadline in mind.

As you are working towards a deadline, remember that your term paper is not finished the moment you type the final paragraph of your conclusion. Depending on your individual process, you will still need to reserve some time for editing (or at least proofreading), compiling your bibliography and ensuring that you have listed all your sources, and formatting your paper according to your lecturer's guidelines. Being aware of the tasks you still need to complete will ideally help you stay organised and avoid unexpected stress towards the end of the process.

Regarding BA/MA/MEd Theses

Much of the advice and guidelines presented in this chapter also apply to the final thesis you will produce at the end of your BA/MA/MEd studies. All the component parts, from title page and table of contents to the rough structure and the bibliography and honor pledge in the end, will still be there, though your final thesis will be much longer than a term paper. This means that the scope, and thus your research question/hypothesis and structure, will be different as well.

Also, while your research interest for your final thesis might arise from a topic discussed in a course, your thesis is generally not tied to a class. Even more so than a term paper, your final thesis is an independent research project (under the supervision of a lecturer) that should reflect the academic interests you have developed during your studies.

Remember that you need to contact potential advisors ahead of time, i.e. before you start researching and writing. You will discuss possible topics with them, and agree on certain steps in the process before you officially register your topic. Details regarding the formalities for the final thesis in your **BA**, **MA**, or **MEd** studies can be found in the respective chapters of the Studienführer. You may also want to consult the pages of the GPA (**Gemeinsames Prüfungsamt**).

Response Papers

In some lectures, you will be asked to produce a response paper rather than sit an exam at the end of term. Response papers differ from term papers (which, in contrast, are usually assigned in seminars) in several ways, and it is important not to get them mixed up. Response papers vary by lecturer much more than term papers do, so take this description not so much as a guideline than a general introduction.

Since response papers are much shorter than term papers, their scope and structure is different as well. Subheadings and a table of contents, for instance, are generally not necessary. Your paper will still follow a certain structure and argumentative arc, but you don't need to separate it into chapters as you would a term paper. Referencing additional secondary literature is possible—and if you do so, don't forget to cite it properly as well—but usually not required. Make sure to check with your lecturer if you are unsure though!

In terms of content, lecturers might ask you to summarise an overarching topic of the lecture, or one to three individual sessions, while reflecting on what you have learned. Depending on the lecture, you can also add your own thoughts on e.g. texts you have read which weren't covered in the lecture, provide feedback and write more subjectively about how your view of the topic has changed, write a poem, or submit some other piece of writing which makes it clear that you attended the lecture regularly and engaged with the contents presented throughout the semester.

Lecturers will usually explain what they expect from response papers—in terms of formalities as well as content—towards the beginning and/or end of the semester. If you have questions about the course requirements that are not answered by the lecture notes and other material, make sure to ask.

Topic and Hypothesis/Research Question

Finding a topic for your term paper is one of the most important steps in your writing and drafting process. Your research question or hypothesis will determine how you structure your paper, how you approach your argument, and which theories and secondary sources you turn to. So it is crucial for your entire paper—but you will likely not come up with a perfect thesis statement or research question on the spot. This might seem daunting at first, but the process of finding a good topic can be broken up into a few steps which will help you arrive at a research question or hypothesis that you find interesting and which fits the scope of a term paper.

Ideally, you will not write a term paper because you need the credit points, but because you are excited about a topic and really want to find out what the answer to your research question is. There might still be stumbling blocks along the way, but working on a topic which you are curious about will make the process much more interesting, and is an excellent prerequisite for writing a good term paper.

Identify an Area of Interest

In some courses, lecturers set term paper topics for the students, so that you already know the direction in which your research question should go. This is not the norm, though—but even if no topics have been assigned, the overall theme and trajectory of the course provide a good starting point. After all, your term paper needs to have something to do with the topic of the class you are writing it for. Most commonly, you will deal with one or more of the books discussed in class (in literary studies), or a particular corpus or means of analysing language (in linguistics).

Obviously, you can't just write about a novel or the English language in general, so you will need something more specific—for instance a particular aspect of the novel you would like to investigate, or a theoretical approach you would like to apply. Even if you don't think so, you likely already have an area of interest that you want to explore further. Here are a couple of suggestions to help you identify what that might be:

- Go through the syllabus and think about which discussions you found particularly engaging (or, if the semester is still ongoing, which you are looking forward to). What did you find exciting,

surprising, intellectually stimulating? Take another look at your notes to refresh your memory.

- Why did you originally choose this class? What interests you about this topic and this kind of literature, or this linguistic period or type of language use? Try writing down everything that interests you about the course, and see whether any cluster of topics emerges.
- Do you have particularly strong feelings about any of the texts discussed, either way? While liking or disliking a book in itself is not sufficient material for a term paper, it can be a good starting point. Try to dig a little deeper: What is it about this text that makes you react like this? Is there something at the root of your response that might be interesting to analyse academically?
- If you are stuck on all three counts, try this thought experiment. Imagine that the lecturer assigned term paper topics to each student, and you got one that you dislike so much that you would consider dropping the class altogether rather than try to write a term paper on it. What is that topic? Great, now you know what you definitely don't want to work on! Sometimes we get so jammed up thinking that we don't have a clue, that we don't notice the fairly strong ideas and opinions we already have. A process of exclusion is as good a starting point as any when you are looking for an area of interest—and it might help you figure out what looks enticing by comparison.

Hone in on a Topic

Once you have identified your general area of interest, you likely have something fairly vague: “I want to do something with ecocriticism/postmodernism/gender/[novel]/...” or “language contact/social media language/metaphors/...” This, of course, is still too broad for a term paper, so you will need to narrow it down a bit further to an actual topic. While your area of interest is very general, and the research question or hypothesis is very specific, the topic is likely going to be close to the title of your term paper. It is also the five-second-answer you give people when they ask you what you are writing about.

The angle from which you work towards narrowing down your topic can already tell you a bit about your own focus. Do you want to compare depictions of a motif in different texts to see whether you can trace any changes over time? Do you want to apply one approach to one novel? Do you want to focus on a specific language phenomenon in depth or work on a comparison across a large number of instances?

A useful way of continuing the line of thinking from the previous step is to ask yourself why you find this general area interesting. What strikes you as fascinating about ecocriticism/postcolonialism/gender theory/posthumanism/consumerism/postmodernism/...? Why did you find a certain character dynamic particularly interesting? What about this theory makes it so suited to this text? In what way is a historical development relevant for the themes of this novel—or a linguistic phenomenon? Why do you expect there to be a change in the usage of a certain word in this particular corpus? And so on.

At this stage, it also makes sense to start researching e.g. in academic journal databases to find out what has already been published on this general topic. If you have a strong interest in a particular theory, look at the way other scholars have employed that approach in their analysis. Often, new questions are raised by journal articles and other academic works. Familiarising yourself with secondary literature will give you important background information for your own argument, and can also help you identify gaps in existing scholarship—i.e., what has so far *not* been said about a topic. Also, if you strongly disagree with a claim that was made by other academics, you already have an indication as to what you may want to write about.

Formulate a Research Question or Hypothesis

Your research question or hypothesis is essentially a premise for your work that allows you to build your argument over the course of the paper. This does not appear on the title page of your paper, but should be stated clearly in your introduction. It helps to have a solid idea of what you want to work on as you start your research, but your research question (and especially your hypothesis) will very likely change at least a bit as you continue to read and work on your paper. This is completely normal and even necessary in most cases—after all, the purpose of doing research is that you find out something new, and refine your ideas on the subject as a result. Whether you set out with a clear hypothesis or develop it as you start your reading, you need to be able to identify what makes a good hypothesis or research question.

Students who don't have a lot of experience with writing term papers sometimes tend to make their focus too broad. This can happen if you assume that the research question is just a rephrasing of the topic rather than another step of specification. So, for instance, if your topic was "Gender in [novel]," then your research question shouldn't be "How is gender represented in [novel]?"—that is too broad. "How is masculinity portrayed and negotiated in relation to material power structures in [novel]?" on the other hand, could make for a very interesting paper.

One way of testing the viability of your research question or hypothesis is to consider what you might write in your conclusion. You won't know what exactly you are going to find out yet, of course, but try to come up with a few possible answers as a thought experiment. If you are struggling to think of potential conclusions, your research question might not be quite there yet—you might still be at the "topic" stage. Another way of accomplishing a similar effect can be rephrasing your research question as a hypothesis, though this can take a bit more practice.

Since your research question/hypothesis will determine your approach, your selection of primary and secondary sources, and your argument structure, it is really important that you take some time to consider it carefully. A clear research question will also help you stay focussed and stick to your page limit. After all, in your term paper, you need to make your argument, backing it up with secondary sources (which you need to engage with—so you can agree or disagree with them, for example) as well as textual analysis, all within a fairly narrow scope. Additionally, depending on your topic, you might need to include a theory section as well. The more you try to cram into your page limit, the more superficial your paper will end up being by necessity, so narrowing down your research focus at this stage can lay the foundation for a strong argument later on.

In linguistics, if you are conducting an empirical study, you need to decide on your corpus/method of data collection and your approach to analysis at this point as well. Make sure that your dataset and methodology are suited to answering your research question, and that you haven't missed any blind spots in your approach.

Whether you are writing a term paper for a class in linguistics, literary studies, or cultural studies, you will need to employ the methods of that discipline in your analysis. This means that for instance in literary studies, you generally need to conduct some sort of textual analysis. If you are unsure whether your research question works, discuss it with your lecturer via email or during their office hours. Some lecturers also ask that you confirm your topic with them before you start working on your paper to ensure that you are on the right track.

A Practical Example

All of this sounds rather abstract, so let's go through an example. You have visited a course on *Dystopias in the Second Half of the 20th Century*. Throughout the semester, you have read several novels and seen a few films. *The Handmaid's Tale*, a novel by Margaret Atwood, caught your interest. Following the advice from this guideline, you go online and research the title on JSTOR or a similar platform. Because the novel is rather popular, a lot of essays and even books have already been written about it—does that mean there is nothing new to say about it?

To figure out what your individual take on this text is going to be, think about what struck you when you read the novel. Symbolism, colour themes, historical context or your personal response to the text—all of these aspects make for an interesting starting point for a hypothesis. For example, you could look at the historical background of the novel and investigate the Cold War context in which it was written. Or you might look at the colour-coding of uniforms and the biblical symbolisms that crop up throughout the text. No matter what you do, you should narrow down your thesis as you go along. You will soon find that you need to break things down, specify them and limit the question to a certain aspect. This not only makes your paper more concrete and potentially interesting to other scholars, it also helps you manage the workload. A broadly formulated topic will make it difficult for you to give all the definitions and all the context that may be needed—and you will also find it much more challenging to come up with a coherent structure. The more clearly you define your research interest, the easier it will be to build your argument.

Note the difference between a “working thesis” and the final hypothesis that you write verbatim into your introduction. A working thesis is the lens through which you begin to look at your materials, i.e. your primary and secondary sources. By knowing what is important to your research and what is not, you can easily identify passages that relate to your topic. Your thesis will evolve throughout the writing and research process and you will narrow it down to the very specific statement that ends up in your final draft. A good thesis is a clear assertion to which you can always refer back in the argumentation of your main part. “Argument X strongly supports Hypothesis Y.” In the conclusion, you will then summarise the arguments that speak for your hypothesis and state whether it was proven wrong or right. It is also an assertion that can be challenged by other scholars: “Jane Doe argues Hypothesis Y, but my findings dispute this position by showing that Z.” A statement that is very general or fails to display a certain stance on a topic will not stand this test. A strong thesis has certain qualities:

Relevance. A good thesis will have some prevailing purpose, motive, or intention that sets it apart from claims that are obvious, trivial, or too widely accepted to be arguable.

Complexity. Avoid abstractions or vacuous subjects (e.g., “religion,” “justice,” “language,” etc.) and focus your working thesis so that you have a guiding thread when you are doing research and taking notes (e.g., “the representation of family dynamics in young adult novels X and Y,” “consumerism in late-twentieth century American novels A and B,” “metaphor in beer advertisements,” etc.).

Specificity. Start using research to make the working thesis more specific, allowing it to head towards formulating an argument.

Example for a literary term paper

Working Thesis: “*The Handmaid's Tale* was influenced by its Cold War context” -> This is a very broad hypothesis that cannot be clearly answered or proven as it opens many issues that cannot be covered in the limited space of a term paper. At this stage, it still allows you to start researching the historical context, begin your close reading of the novel, and draft a structure for your paper.

Final Thesis: “The similarity of Gilead's surveillance apparatus in *The Handmaid's Tale* to the GDR's surveillance system shows the influence of the Cold War context on the novel.” -> Instead of giving the historical context of the entire Cold War, you can focus on smaller aspects from that historical period—i.e. that of surveillance—and identify relevant passages in the novel for your analysis.

Example for a linguistics term paper

Working Thesis: “Representation of Dialects in Memes” -> This is too broad, since neither the mode of representation nor the geographical region/dialect you want to investigate are specified. You will have to reduce it to a hypothesis that you can actually cover in the set page limit.

Final Thesis: “Semiphonetic respellings in memes (‘British People Be Like’), allude to popular notions of British dialects from a lay perspective.” -> Your research focus is limited to a regional type of dialects and to a certain aspect of their representation, which will make it easier for you to give a clear definition of the concepts and data that you will be using.

Outline and Structure

Now that you know what a term paper is, have found your first topic, made notes on important quotes and thoughts on the primary source, and begun to study your secondary sources, you will need to figure out in what order to put your thoughts on paper. How do you best arrange your ideas so that readers can follow your argument?

Subchapters and Argument Structure

In order to arrive at a rough structure, you can simply continue the process from the previous step (see page 36) on a more detailed level. Ask yourself this: In order to find out [your research question] or prove [your hypothesis], what do you need to find out first? And which information do your readers need in order to understand your paper? Extrapolating subordinate questions from your research question will help you structure your term paper as well as your work process. Some of them might seem completely self-evident to you, but write them down (mentally or on paper/screen) anyway—this can already produce a preliminary structure. It can also really help break up what can at times seem like an insurmountable task into smaller chunks.

In our example for a literary studies term paper (see page 37), the thesis could be: “The similarity of Gilead’s surveillance apparatus in *The Handmaid’s Tale* to the GDR’s surveillance system shows the influence of the Cold War context on the novel.”

Some words call for a definition or a theoretical framework in order to be used in a term paper—what do you mean when you talk about “surveillance”? Likewise, your readers might not be familiar with the GDR’s surveillance system, so you need to provide a brief introduction, focussing on the aspects which are directly relevant for your analysis. Finally, you are trying to show that there are *similarities* between the two surveillance systems—what are these similarities? Have you been able to identify particularly notable passages in the novel? How are these mechanisms portrayed in the novel, and what can you extrapolate from that? As you compile a list of these thoughts, a rough structure of your paper will emerge. If you find that there are too many individual bullet points, try to see if you can cluster them under umbrella terms. A relation between all individual points that you plan to cover should be evident to you. If one aspect does not appear to be connected to any other part of your paper, consider that this particular example or idea might be a side-track that needs to be cut.

Parts of the structure result logically from the nature of an academic paper: You need to give the definition of the terms you are using or an explanation of the theoretical framework *before* you apply them in an in-depth analysis. With concepts in literary studies, authors tend to use terms differently, and it is vital for your reader to understand how you use a term. You can rely on existing definitions or develop your own definition in reference to existing concepts—either way, you should consider your own terminology. Whether or not you need a separate theory chapter near the start of your paper depends on your topic and approach.

Once you have established the framework within which you are going to work, your argumentation begins.

As you break up your hypothesis into smaller segments, treat those subarguments as steps that lead up to your final conclusion. Each one needs to be supported by examples from the text or observations made by other scholars. If you intend to contradict an argument made by a previous publication, be

sure to give enough textual evidence for your opposing interpretation. Instead of an **inductive** structure, you are aiming for a **deductive** structure—that is, you make a claim at the beginning of a subchapter or paragraph and then provide the evidence to support your thesis. This approach will make it clearer to the reader how one argument relates to the next. How you present your evidence within your text is ultimately a rhetorical choice that depends on your academic approach and writing style.

In each chapter, your text will be subdivided into paragraphs. Paragraphs can be seen as the smallest unit within which you voice your thoughts—of course they are themselves made up of sentences, but one paragraph should represent one coherent subargument or thought that closely relates to the paragraphs above and below. New paragraphs are indicated by one tab indentation (except after chapter headings) and should consist of at least three sentences.

While your paragraphs should not be too short—absolutely avoid single-sentence paragraphs—they should not be too long either. If each paragraph is a coherent unit of thought, and the succession of paragraphs drives your argument forwards, a paragraph which stretches over two pages can indicate a stagnating or circular line of argumentation, or a disorganised thought process. Paragraph breaks should emerge organically as you construct your argument. If you need a rule of thumb, though, aim for around three paragraphs per page in the default formatting (see page 56) (around 150-250 words per paragraph)—or as few or many as you need.

How To Fix Your Structure

After the topic of your paper on the title page, your table of contents will be the first stop for your readers (and for your instructor) to assess your approach and the structure of your text. So make sure that the number and order of your chapters work to support your argument, and that your chapter headings are sufficiently descriptive to communicate your structure—if you label your chapters “Main Part” or “Comparison 1 / Comparison 2,” your reader won’t have the necessary information to understand how you have laid out your argument.

If you are stuck on devising your structure, or if you are in the middle of the writing process and feel like your structure isn’t working, there are a few things you can look out for and try. First and foremost, remember as a guiding principle that your chapters and subchapters represent the rough structure of your argument. There are different steps to arguing your hypothesis or answering your research question, and this is what you need (sub-)chapters for. The solution to most structural issues will really be based on this simple principle.

Also, keep in mind that developing the structure of your paper will go hand in hand with reading secondary sources, as what you find out will impact how you construct your argument—and if you knew from the very start exactly where you were going and how to get there, there would be little point to you writing that paper to begin with. So if you get stuck on your structure, read for a while—and don’t be afraid to change your structure later, as long as it helps you communicate your argument more clearly!

Chapter Sequence and Hierarchies While all of your chapters and subchapters deal with distinct aspects of your paper, they also all stand in some relation to one another. For each chapter, you should be able to answer the question of why this chapter needs to come at this particular point in your paper. Sometimes, this is easy—your introduction needs to come before your argument itself, and certain terms and concepts need to be clarified before you can use them in the analysis. Other cases won’t be quite as straightforward, and sometimes, you won’t be able to figure out the right order for some of your chapters until you start writing or even editing them. If your argumentative arc is clear to you, this task will be simple—if not, sorting out the right order for your chapters can also help you strengthen your argument and locate gaps in your approach.

If you have the time (and a backup of your paper you can revert to if necessary), try changing your structure around when you get stuck to see if this changes your perspective. This is especially true for papers with a comparison as part of their approach. If you are comparing several features of multiple

novels and feel like something isn't quite right with your structure, consider switching your comparison around. Say you are looking at aspects 1 and 2 in novels A and B. You can structure this by aspect, so A1, B1, A2, B2; or by novel, so A1, A2, B1, B2. Whether one is better than the other depends entirely on your research question/hypothesis and your individual approach to it. But if you get stuck while writing, or find that you have to repeat yourself a lot in the later parts of your paper, consider switching the order of your chapters around and see if that solves the issue. Especially if you are short on space, you may find that doing the comparison as you go along (so A1, B1, ...) may be more efficient.

Next to the chapter sequence, the hierarchy of your chapters and subchapters is likewise important, and should also reflect the structure of your argument and thought process. Make sure that chapters whose headings are on the same level (e.g. chapters 2 and 3) are on a comparable structural level content-wise as well. And vice versa, splitting a chapter into multiple subchapters only makes sense if you want to differentiate at least two themes, elements, or texts within that same chapter.

This means that you should never have a subchapter 2.1 without also including 2.2. If you don't have content for a second subchapter, you don't need the first one either—it can then be integrated into the superordinate chapter (in this case chapter 2). If you end up with a lonely 2.1, this can be indicative of a larger issue with your structure, so take a step back and consider why you included that subchapter (and no additional ones).

Consequently, you should also not follow a chapter heading directly with the subchapter heading. Underneath the heading for e.g. chapter 2, write a few sentences about the contents of this chapter, and how its subchapters relate to one another. These chapter-level introductory paragraphs can be tricky to write, but all it takes is practice. If this is something you struggle with, write your subchapters first, and then cut one or two introductory sentences from each of your subchapters—these can make up your chapter introduction, and there is no need to repeat yourself later. All you need to provide under the main chapter heading is a very brief description of that chapter's theme, and how and why you split it into subchapters.

If you enumerate your chapters manually, make sure that you use a consistent number format. The standard at the English Department is to use Arabic numerals separated by periods: 1, 2, 2.1, 2.2, 3, 3.1, 3.2, etc. If you prefer a combination of Roman and Arabic numerals or lower-case letters for subchapters, that is also fine—but do ensure that you employ your chosen style consistently.

The Right Number of Chapters There is no perfect number of chapters which works for all term papers, since this depends very much on your topic and the way you want to tackle it. However, with a bit of practice and careful consideration, you can learn to spot whether your paper has too many or too few (sub-)chapters—both of which weaken your argument.

Paragraphs, as we mentioned before (see page 38) represent a coherent unit of thought. If you have too many of them, your thoughts seem jumpy and scattered; if you have too few (i.e. if they are too long), your thoughts might be unstructured, circular, or rambling. A very similar principle applies to your chapters, as each chapter represents one aspect of your term paper and one part of your argument.

Too Many Chapters

Having too many chapters and subchapters means that you don't have enough space to go into depth on any of them, which necessarily makes your argument superficial. You can't present and discuss a lot of evidence from your primary source on half a page, much less put it into context with theory or secondary sources. An overabundance of chapters can also suggest that you are trying to cover too many different aspects in your term paper: Often, the relation between individual chapters in papers with a choppy structure is also unclear. Consider not only consolidating some subchapters, but also cutting a few—and if you feel like you need all of them, refine your research question until you don't.

All of your chapters should serve your research question/argument in some way. This always depends on your approach, and an aspect that may not seem obviously connected to your topic to an outside

observer might turn out to be crucial to the way you want to look at this subject. Just make sure that you know what you are doing, and that you are willing to cut superfluous chapters if necessary.

In our example of an analysis of surveillance structures in *The Handmaid's Tale*, for instance, it would likely not be useful to create a chapter for each character individually and look at how they are affected by surveillance. Instead, you could have one subchapter that sums up characters' reactions to being observed and another that looks at society as a whole and how different groups are being targeted by surveillance.

Too Few Chapters

If you have too few chapters, your structure will not be clearly communicated to your reader. Either your text really is unstructured, in which case you should fix it, or it is already structured, in which case it will be easy to segment it into chapters to guide your reader through your argument. Remember: Your readers don't have direct insight into your head, and what may seem obvious to you after weeks of research and writing may not be so clear to anyone encountering your thoughts on the matter for the first time in your paper.

If you don't know at which points to split your overly long single chapter into multiple chapters and/or subchapters, your text might still be too unstructured. To tackle this, read through the respective chapter carefully and make a list of points you are arguing in this chapter. Where does your chapter start out, and where does it end (i.e. have you switched to a different topic along the way)? Are you presenting evidence for multiple aspects of your analysis? If so, in what order? See if changing some paragraphs around and a bit of editing allows you to split your chapter into two or three more clearly structured segments to better support your argument.

Another reason for overly long (and thus too few) chapters can be that you are getting lost in the minutiae of the particular aspect you are discussing in this chapter. There is no need to provide every single instance of evidence from your primary source—pick a few typical examples and explain how they represent a larger theme. During your research, you may also have stumbled upon a facet of historical context that you found fascinating, which is great! Do make sure, however, that you restrict the information you include in your paper to those aspects which are relevant for your topic and research question/hypothesis.

General Structure of Term Papers in Literary Studies

A term paper is sectioned into three parts: introduction, main part and conclusion. Within these parts, you present your thesis or research question, give arguments that relate to it, and formulate an answer that ties back to your introduction. Two important parts of the term paper that follow the main text are the bibliography, listing all literature that you refer to in your work, and the honor pledge, with which you declare that you have written the term paper yourself and have cited all your sources. If your paper includes material that requires reference to an appendix, add this after your bibliography. If your appendix consists of multiple distinct elements, you can label them "Appendix A," "Appendix B," etc.—many topics will not require this at all, though. The bibliography and appendix (if applicable) should also be listed in your table of contents, but should not be numbered.

Introduction The introduction serves as a threshold into the topic both for you and for your reader. You present the broader context of your research and narrow it down to your individual research question, pointing out how your paper relates to current academia and social and cultural conditions. There are different ways of starting an introduction, but whichever option you choose, make sure that it is relevant to your topic and helps guide your reader towards your research question and your approach.

When deciding which information to include in your introduction, keep your implied reader in mind—this is a good idea when writing any text. In your introduction, you explain what you are going to do, why, and how, so make sure that you give your reader all the information that they need to understand your research question and approach.

Your introduction should include:

- A short introduction (hence the name) to the topic you want to research. Keep it brief—you can give an introduction e.g. into the primary works you are analysing in the main part. Start broad and then narrow it down to your topic (like a funnel) towards the end of the introduction.
- The basic facts of your primary sources—who wrote/published what when and where? Why are you looking at this specific work? (Avoid giving detailed summaries of primary sources—a quick overview of what you are looking at is sufficient, possibly with an explanation why these are particularly good or unusual representations of their genre/field, and so on.)
- An overview over the secondary literature. The purpose of this is not to prove that you have read it, but rather to show what others have already done and what you want to add to that. It also helps to contextualise your secondary literature—what are the authors' main arguments? Where do they stand on an issue? Why are they relevant for your approach?
- Your hypothesis/research question! Definitely state this clearly in the introduction—and why you are interested in looking at this topic. What do you want to find out? Which question(s) do you want to answer?
- A brief overview over what you're planning to do—outline the structure of your main part. State what your approach is and why it fits to the work(s) you are analysing.

Giving an overview over the contents of your paper in the introduction can take some getting used to, as you might feel like you are spoiling the results or killing the suspense by revealing too much in the beginning. With a well-written introduction, however, there is no need to worry about this. Firstly, you are not writing a 'whodunit'-detective story. How you got there, i.e. your analysis, is as interesting as the result itself, so suspense is built in a different way in a term paper. And secondly, you don't need to give everything away in the introduction—just enough to give the reader a roadmap so that they can follow your argument.

The introduction usually makes up around ten percent of your paper, so for a twelve-page term paper, it should not be shorter than one page, and no longer than two pages.

Main Part In the main section of your paper, you argue your hypothesis, support your claims through references to your primary sources and arguments made in secondary texts, and you come to some sort of result. In addition to evidence that speaks *for* your hypothesis, you can also include counter-arguments and explain whether and how they are relevant objections, or why you disagree with them.

Depending on your lecturer and topic, you may need to include a theory chapter following your introduction. If you use a specific theory to analyse the text, there may be a lot of terminology and concepts that need to be defined—which means that you need to explain to the reader how you are going to use the concept, and why. However, this information can also be included as you go along, i.e. you can define terms and concepts as they come up in your analysis. Whether you need a theory chapter is dependent on your topic and your approach, and possibly lecturer preference. You may also find that whether or not you need a separate theory chapter changes as you work on your paper—so don't be afraid to edit your structure if necessary!

Your main part will usually be subdivided into several subchapters, especially if you have different thematic focus areas or are comparing multiple works. This helps structure your argument and organise your own thoughts. There should be a logical relation between your (sub-)chapters, and they should be ordered in such a way that your argument is constantly progressing forward. This logical relation between your chapters (i.e. your argument structure) should also be reflected in your chapter headings, which give your reader a first (and crucial) overview over the arc of your paper, so avoid both generic and overly flowery chapter titles.

The main part is obviously the longest section of your paper and can take up eight to ten pages in a twelve-page paper.

Conclusion The conclusion can be seen as a response to your introduction. While a summary of your results is necessary, don't walk your reader through your chapters one by one—after all, they have just read your paper. Rather, give a focused recap through the lens of your research question/hypothesis. The conclusion can be seen as the denouement of your argument: Pull all the threads together, and tell us what they mean. You might also come to the conclusion that your original hypothesis is not supported by your findings. This is still a valid outcome—explain how your research enhances your understanding of the primary text, and how your hypothesis might be adapted.

In your conclusion:

- Refer back to the hypothesis/research question. Could you answer/prove/disprove it?
- Don't include any new evidence in your conclusion.
- Summarise your results through the lens of your research question/hypothesis.
- Place your findings in a larger context (academic and/or social).
- Give an outlook over what other research would be interesting and possible in relation to your topic.

Like the introduction, the conclusion should be no longer than one to two pages in a twelve-page paper.

Bibliography In the bibliography, you list all titles which you have quoted in your work—primary as well as secondary literature—in alphabetical order. It does not matter whether you paraphrased passages or quoted directly: every source you refer to in your text should be included in your bibliography, and vice versa. This is something you should check again after you have finished editing your paper, as you might have added or cut some passages.

There are different citation styles, which determine which information is included in a bibliography entry, and in what order. You can find more details about this here (see page 52). If your instructor has not specified a preference as to which citation style to use, pick whichever one seems most intuitive to you. Be thorough and consistent in your bibliography format. Don't just paste a link to a website, or copy a reference from HEIDI without checking it first. A clear, consistent bibliography allows your reader to quickly identify and locate the sources that you have used.

Honor Pledge The **Honor Pledge** is a statement which you sign and attach to every academic work you submit at the English Department. By signing this document, you testify that your work is entirely your own and that all works cited have been included in the bibliography.

Appendix Unlike all other elements of your paper listed here, the appendix is optional and should only be included if there is a good reason to have one. An appendix can be necessary if you are referring to any text or other material which may not be available to your lecturer (e.g. unpublished works), or texts which exist in multiple versions (e.g. song lyrics), or poetry to which you have added line numbers for reference. If you are analysing an interactive electronic source like a video game, your instructor might ask you to include video recordings of your gameplay in a digital appendix. For some final (BA/MA) theses, you may need to include a stable (PDF) version of web pages you have referenced in an electronic appendix—check the relevant Prüfungsordnung.

Most papers in literary studies will not require an appendix. This depends very much on your subject matter, especially the primary texts you worked with. Use your common sense and discretion to decide whether material you used needs to be included along with your paper, and ask your instructor if you are unsure.

General Structure of Term Papers in Linguistics

A term paper is sectioned into three parts: introduction, main part and conclusion. Within these parts, you present your thesis or research question, give arguments that relate to it, and formulate an answer that ties back to your introduction. Two important parts of the term paper that follow the main text are the bibliography, listing all literature and other sources that you refer to in your work, and the honor pledge, with which you declare that you have written the term paper yourself and have cited all your sources. If your paper includes material that requires reference to an appendix, add this after your bibliography. If your appendix consists of multiple distinct elements, you can label them “Appendix A,” “Appendix B,” etc.

If you are conducting an empirical study, there are certain elements which you need to include in your paper in a specific order, such as a description of your theoretical framework, your methodology, and the analysis and discussion of your results. The structure of an empirical study in linguistics is quite different from that of a paper in literary studies, so be aware of what kind of project you are working on when you draft your table of contents and begin planning your study.

Introduction The introduction serves as a threshold into the topic both for you and for your reader. You present the broader context of your research and narrow it down to your individual research question, pointing out how your paper relates to current academia and social and cultural conditions. There are different ways of starting an introduction, but whichever option you choose, make sure that it is relevant to your topic and helps guide your reader towards your research question and your approach.

When deciding which information to include in your introduction, keep your implied reader in mind—this is a good idea when writing any text. In your introduction, you explain what you are going to do, why, and how, so make sure that you give your reader all the information that they need to understand your research question and approach.

In linguistics, you are usually going to research a specific aspect of language and its usage. As a primary source, you might use data from a collection of written or spoken language—a corpus—which can contain contemporary or historical data, statements from fictional text or real conversations, spontaneous utterances or scripted speeches, and so on. Make sure you familiarise yourself with the premise of your corpus and its suitability for your research question. If you are collecting your own data, consider your criteria of selection carefully.

In the introduction, clearly define which aspect of language you are researching and what your research interest is. Are you investigating a certain period in time or a regional variety of language? Which research problem have you identified, and how do you intend to solve it? Are you conducting an empirical study, and if so, which data will you be using? (A brief statement will suffice in the introduction, as you will describe your data in more detail at a later point.)

Finally, you need to outline the general structure of your argumentation so that readers can easily navigate your paper.

Main Part In your introduction, you have stated a thesis or research question. In the chapters that now follow, you will first outline your method, present your data and results (for an empirical study), and discuss them in relation to your research question.

First, you need to define relevant terminology and provide theoretical background on your topic. Review previous publications that relate to your topic: have other authors already conducted research regarding the linguistic phenomenon that you are interested in? Have relevant studies been published in recent years? Show that you have familiarised yourself with the current state of research and know how it relates to your topic. Your hypothesis can result from a gap in existing research that you have identified.

If you are conducting an empirical study, this should follow your theory section. Describe which data you used, where it came from—especially if you collected your own data—and how you proceeded in your analysis. What was your process? Did you run into any issues, and if so, how did you solve them?

Explain the methodology of your study so that your readers can see how you arrived at your results and judge whether your approach is sound. Transparency is key, both for the integrity of your current study and for future research on the same topic.

Once you have presented your data and your approach to analysis, you will lay out your results and discuss them in relation to your research question/hypothesis. You may have given us the numbers, but what do they actually mean? This section can also be combined with the conclusion.

Note that your main part does not necessarily need to be under a separate heading. It is also possible to have these chapters (introduction, theory, description of data/methodology, analysis, discussion, conclusion) on the same chapter level—unless your instructor has indicated otherwise.

Conclusion The conclusion can be seen as a response to your introduction. While a summary of your results is necessary in this context, don't walk your reader through your chapters one by one—after all, they have just read your paper. Rather, give a focused recap through the lens of your research question/hypothesis. The conclusion can be seen as the denouement of your argument: Pull all the threads together, and tell us what they mean. You might also come to the conclusion that your original hypothesis is not supported by your findings. This is still a valid outcome—explain how your research enhances your understanding of the linguistic phenomenon, and how your hypothesis might be adapted.

In your conclusion:

- Refer back to the hypothesis/research question. Could you answer/prove/disprove it?
- Don't include any new evidence in your conclusion.
- Summarise your results through the lens of your research question/hypothesis.
- Evaluate your data and methodology: Did they allow you to answer your research question? Which improvements could be made in future research?
- Place your findings in a larger context (academic and/or social).
- Give an outlook over what other research would be interesting and possible in relation to your topic.

Bibliography In the bibliography, you list all texts which you have quoted in your paper in alphabetical order. It does not matter whether you paraphrased passages or quoted directly: every source you refer to in your text should be included in your bibliography, and vice versa. This is something you should check again after you have finished editing your paper, as you might have added or cut some passages.

If you have analysed linguistic data—whether you used an established corpus or collected your own data—you also need to include the source(s) for this in your bibliography. Do so under a separate heading (“Primary Sources” or “Data Source”) before your secondary sources to distinguish them from one another. Whether something is a primary or a secondary source depends on how you used it: Did you analyse this text, or did you use this text to analyse another text/data?

There are different citation styles, which determine which information is included in a bibliography entry, and in what order. You can find more details about this here (see page 52). If your instructor has not specified a preference as to which citation style to use, pick whichever one seems most intuitive to you. Be thorough and consistent in your bibliography format. Don't just paste a link to a website, or copy a reference from HEIDI without checking it first. A clear, consistent bibliography allows your reader to quickly identify and locate the sources that you have used.

Honor Pledge The **Honor Pledge** is a statement which you sign and attach to every academic work you submit at the English Department. By signing this document, you testify that your work is entirely your own and that all works cited have been included in the bibliography.

Appendix Include an appendix at the very end of your chapter if necessary, i.e. if you have material which belongs in an appendix. This can be data (excerpted from a corpus or gathered from other sources), but also tables and graphs/charts which you did not include in your main text. If you want to

reference a chart or table which is not in your main text, point to the relevant part of your appendix in an in-text reference.

If you have a lot of data and are unsure whether (and how) it should be included in an appendix, ask your instructor.

Researching Secondary Sources

This section will help you navigate the research stage of your project. Below, you can find a few general points on how to work with secondary literature, a brief explanation of some of the text types that might come up when you research a topic, advice on how to approach research, and an introduction to some of the resources and databases you will encounter on the way.

Working with Secondary Sources

Generally speaking, secondary sources make reference to and discuss primary sources and concepts or methods that might be relevant for their analysis. They can include literary studies, but also texts from other fields of theory and scholarship. For writing your paper, secondary sources are important and you need to refer to them for several reasons. First of all, they help you to strengthen your argument by providing a foundation for the claims you are making in the paper. They can also supply a theoretical toolkit for your analysis and situate your arguments within previous discussions of your chosen topic. In short, using secondary literature helps you build the case you want to argue throughout your paper. This does not mean that you can only quote secondary literature that you agree with—while it is important to integrate secondary sources into your argument, it can be just as helpful to disagree with other sources to clarify what you want to say and sharpen your own argument. In terms of location, secondary sources can be used in every part of your paper from the introduction to your conclusion, and the biggest concentration of them will occur in your main part (and in your theory chapter if you have one). The only thing you should be mindful of in terms of placement is to not introduce any new arguments or claims in your conclusion.

If you come across a source that discusses the exact same topic that you want to cover in your paper during your research, don't panic. This is something that happens more often than you might think, and it does not mean that you cannot write about your topic. You are not expected to present completely new and revolutionary pieces of research at a Proseminar or Hauptseminar level, and this merely shows that the topic you have chosen is feasible and has been dealt with before. The way that you approach the topic and synthesise existing scholarship will still produce an original paper. If you have come up with your topic independently, make sure to carefully balance this preexisting research with your own argument, and properly cite all your sources, nobody will accuse you of plagiarism either. Nevertheless, it is still a good idea to talk to your instructor about this, make them aware of the situation, and ask for their advice on how to proceed.

Like the paper you are writing, the sources you use should fulfill a few general criteria of good academic practice. They should make use of secondary literature themselves and provide sources for their claims. Their authors as well as information about their context of publication should be clearly displayed. The information they present should be up-to-date (except if you are using them particularly as a historical source, e.g. to point out developments in academic discussions) and also have been checked by people other than their authors. This means that they should be published either by a reputable publisher or in a specialized journal that makes use of a peer-review process (this is something you can check in the *MLA International Bibliography*). Their style should mostly conform to conventions of spelling and grammar, and their format should be appropriate in an academic context. Websites without clear authorship at the very least merit especially critical examination, and this is also the case for posts or longer video essays on social media platforms—these often do not make for good scholarly sources. Other sources that are not appropriate for your paper include those which do not adequately document the secondary material they make use of and/or that present you with seemingly factual information that is potentially false, outdated, or unverifiable. Other potentially problematic cases include unpublished

papers or papers whose publishers you cannot find or verify as a reputable publisher. If you are ever unsure about using a source, consider consulting your instructor about citing it first.

Doing Research

After you have decided on a topic to write about for your paper, you need to find secondary literature to help you answer your research questions and ultimately support the argument you want to make. As all stages of writing your paper, finding secondary literature is a completely subjective process, and all of the research options you can find below can be combined freely in whatever way suits you and your topic best. The only important thing is that you *should* combine more than one of them—only checking one database, library, or search engine is not enough to ensure that you find a suitable amount of secondary literature for your paper.

Because most of the resources that you will use in order to find secondary sources are electronic and search-based, it is helpful to start your search by identifying points of departure or possible search terms, for example specific areas of research, authors or theories you covered in class that relate to your topic, or research about your topic in general. Looking at whether your topic has been written about before is generally a good place to start, but you can also choose to focus on some of the other things mentioned above. Avoid researching too broadly, for instance by looking at everything that has been written about the primary source you are discussing: when you start searching for secondary texts to support your argument, you should do so with your topic in mind.

As already mentioned, there are several different ways of finding secondary sources, and this chapter will focus on three of them in particular: the university's library catalogue, the libraries, and subject-specific databases. Depending on the types of sources you are looking for (see below), some of these ways may be more helpful to you than others.

Searching the different libraries of the university is one option for finding secondary sources that you should make use of if you can. As a student of the university, you have access to both the main university library as well as the English Department's library and other department libraries. **HEIDI**, the electronic catalogue for the library system, encompasses all of them and also gives you access to the virtual subscriptions of the university's libraries. Searches through HEIDI can be refined through multiple parameters via the advanced search option and can generally be divided into two types of results. The first tab of the results page ("HEIDI") yields search results from the catalogue itself, which encompasses all of the media that occupy a physical or virtual place on a library shelf in Heidelberg, such as essay collections, monographs, anthologies, or encyclopedias (both as physical copies and as ebooks) as well as different databases. The second tab ("Artikel & mehr") gives you a range of sources that are available online and through the university's subscriptions, which include, but are not limited to, electronically published articles in different journals. Searches for both tabs will give you results in the format of a list in which you can click on each item in order to see a page with more detailed information on it, including bibliographical details, its (physical) location in the library's system, its call number(s), and in some cases also a table of contents. HEIDI's "markieren" feature (the folder icon in the upper right-hand corner of the results list and at the top of individual results pages) can be helpful for longer research sessions, as it allows you to save multiple items in a list and then email the collected search results to yourself later.

Because the university library (with the exception of the Lehrbuchsammlung and parts of the Lesesaal) is sorted chronologically by date of acquisition, browsing its contents without searching for specific items is unfortunately not an option, unless you want to use circumstance for inspiration. The **English Department's library**, on the other hand, is sorted topically: once you have identified which sections are relevant for your topic, you can take a look at the items that are available and see what might be relevant for you. Most media from the university library can be borrowed for four weeks—because our department library is a reference library, you can only take out primary literature for one week at a time and borrow secondary literature as well as DVDs over the weekend.

Another resource that can help you find secondary literature for your paper are **databases** that you can

access through the university library (go to the library's homepage and click on "**Digitale Bibliothek**" on the left-hand side, then go to "**Datenbanken**"). They are a good way to find articles and shorter pieces of academic writing, and some of them also give you information about longer works. Whether you are dealing with full-text databases that give you direct access to articles, essays, or primary works (such as JSTOR, Project Muse, or EEBO) or with bibliographical databases that provide you with an entry and further information on a specific work (like the *MLA International Bibliography*), familiarise yourself with and make use of the advanced search options and vary and filter your searches. Also make sure you check them together with HEIDI: some of the works you find in these databases may be relevant to your topic but aren't listed in the system of the university library (and vice versa). If you cannot access a work through a database, cross-reference it with HEIDI or another full-text database to check if there is another way to access it. For a short introduction to a few important databases, refer to the list below (see page 49).

Types of Sources

Essay Collections are one of the most common types of texts that you will encounter in this context. Like the name suggests, an academic essay collection contains shorter pieces of writing by different scholars, usually in the form of essays. Most essay collections have a common topic that connects the essays to one another, so it is always a good idea to at least check the table of contents of a collection for other essays that might be interesting for your topic, even if you are only checking a collection for one specific essay. Also read the introduction—they not only give a broader overview of the collection's topic, but also sometimes provide short summaries of the contributions inside, which can be useful when you want to decide if a source is one that you would like to work with.

Anthologies are similar to essay collections since they collect works by different authors as well, usually also on a specific topic. One of the differences between an essay collection and an anthology, however, is that while the essays in an essay collection are often written or heavily edited to appear in the essay collection itself, the works that are collected in an anthology have usually already been published elsewhere and are then collected and reprinted, sometimes in excerpts, in the anthology. Especially with regard to primary works, shorter essays on literary and cultural theory, but also when you only want to work with parts of a longer text, or when you have trouble tracking down a piece of writing otherwise, anthologies can be worth a look.

Monographs are longer academic texts written by a single author and are often the result of several years of thematically focused research. Because the scope of a monograph is much larger than that of an essay in a collection or an article in an academic journal, they can be very useful if you are looking for an in-depth exploration of a specific topic. On the other hand, the prospect of attempting to read and understand a 200-page work of literary criticism might seem daunting. This doesn't need to be the case—take small steps and start with the introduction. Most authors will give you an overview of their argument there, which gives you an opportunity to decide if later chapters of the monograph are something that you can work with (both in terms of content and style).

Journal Articles can be published online or in print (and sometimes both). Whether the journals they are published in are open-access publications or journals that can only be accessed through your library account, you should make sure that they are peer-reviewed (the *MLA International Bibliography* can help you with that). An article in an academic journal is usually similar to an essay in an essay collection in terms of length and scope.

You have probably come across **Encyclopedias** before. An article in an encyclopedia, be it in more general encyclopedias (e.g. the *Encyclopedia Britannica*) or subject-specific encyclopedias (e.g. the *Routledge Encyclopedia of Narrative Theory*) can be a useful source of more general information about a topic or definitions of a specific term, which are an important thing to be aware of when writing academically. However, the knowledge provided in encyclopedias is often very basic, which is why they should never be the only sources you rely on for your paper. Consider them a possible starting point for further research.

Websites and other online content are, of course, also important to consult at times, especially when you are working on contemporary literature and culture—on some works and topics in this field, there may only be a limited number of secondary sources available to you otherwise. When searching for information or secondary literature on the internet, be mindful of where the information you want to work with comes from and be sure to verify its reliability.

Useful Resources and Databases

The Essentials

- **HEIDI**: Online catalogue of the University of Heidelberg.
- **JSTOR**: Full-text database which provides access to a large variety of articles from academic journals.
- **MLA International Bibliography**: Bibliographic database with around 2.9 million entries of articles, monographs, essay collections, dissertations, etc. from the humanities with a focus on literary studies and linguistics; run by the Modern Language Association.
- **Project MUSE**: Full-text database for the humanities and social sciences—contains articles from over 700 journals and more than 60000 ebooks.

Other Useful Resources

- **Bibliography of Linguistic Literature**: Bibliographic database of over 500000 articles, monographs, essay collections, and other works about English, German, and Romance linguistics.
- **Britannica Academic**: The *Encyclopaedia Britannica* together with additional content and resources such as atlases and dictionaries.
- **Cambridge Companions Online**: Gives you access to online versions of most of the *Cambridge Companions*, which can be useful introductory works.
- **Cambridge Histories**: Collection of ebooks about history, including literary and philosophical history, by Cambridge University Press.
- **The Chicago Manual of Style**: Extensive style guide that contains the rules for the Chicago style of academic referencing.
- **Cognitive Linguistics Bibliography**: Bibliographic database specifically for works about cognitive linguistics, contains references of about 7000 titles.
- **Kindler**: Encyclopedia that contains short articles about authors and literary works (in German, c. 23000 entries).
- **OLC Anglistik**: Bibliographic database of journal articles in English studies, c. 332600 entries.
- **Oxford Dictionary of National Biography/American National Biography Online**: Databases which contain biographical articles about significant personalities in British and American history and culture, including many major writers.
- **OED Online**: Online version of the Oxford English dictionary; also contains etymological data.
- **Oxford Journals**: Full-text database which contains journals run by Oxford University Press, including 80 journals in the humanities.
- **Periodicals Index Online**: Bibliographic database with entries from around 6000 journals.
- **SpringerLink**: Contains resources by the Springer group, including access to journals and ebooks.

Referencing and Citing Sources

Now that you have gathered your primary and secondary sources, read through them, and identified relevant passages, you might be wondering what to actually do with them in your paper. In this chapter, we are going to look at how to work with sources, both in terms of content and formally, i.e. how to cite. The formalities—in-text citations and bibliographies—are easy to learn and quick to look up once you know the basics. Working with sources to develop your argument while writing takes some practice, and can change as you progress from Proseminar I to Hauptseminar or BA Thesis during the course of your studies. The more you read, the more knowledge you will have to draw from and to help you elucidate new texts; and the more you write, the more confident you will be in engaging with secondary sources and adding your own voice.

Why and What To Cite

In a term paper, you are not only encouraged, but supposed to use other sources—you won't be able to pass the class if you don't. This is how academic research works: You build on previous scholars' works, synthesise existing theories and approaches, and combine them with your own original thoughts about the primary material to develop new insights. While you are reading and weaving together different sources and ideas, your own analysis of the text, concept, or data you are looking at will evolve, and in the process, you will construct an interesting and insightful paper.

Working with primary and secondary sources is absolutely essential for academic research—and so is your own contribution. Citing your sources serves two main purposes. Firstly, it gives credit where credit is due; after all, you wouldn't like someone else to pass off your ideas as their own either, and plagiarism is a serious offense on all levels of academia. Secondly, it allows your readers to clearly distinguish what your own contribution is, and how you utilised and interpreted other scholars' writings.

Before we get into detailed formalities like citation styles and bibliographies, this chapter will give you an introduction on what to cite and how to work with sources in your paper.

What Needs To Be Cited? The question of what needs to be cited can seem like a bottomless pit. You want to produce a sound academic study, and you certainly want to avoid accidental plagiarism, so doesn't every sentence require a reference? The short answer to that is: of course not. After all, your own contributions should make up a significant part of the paper, and while those are based on other sources—which you will cite properly—they are original thoughts.

So what should you cite? If we approach this from your notes, and from the risk of accidental plagiarism, the case is pretty clear: Everything that you got from a different source needs to be cited, whether it is a direct quote, a paraphrased thought, a fact, an approach, a definition of a concept, or anything of the sort. As long as you stay organised, this part should be relatively easy. While you are reading and taking notes, make sure to keep track of which source (text and page number) you are referring to in your notes, and whether you are quoting directly, paraphrasing/summarising, or formulating your own, original idea. Then, as you are writing, whenever you use a direct quote, concept, idea or approach from another text, reference that work appropriately.

What can be a bit trickier to judge is when you might need to add a reference for something you might already have known. The general guideline is that you do not need to cite a source for information which is common knowledge, but deciding what counts as common knowledge can be very subjective. If you reference numbers, statistics, and similar information which suggests a degree of precision, you need to cite a source; likewise if you are presenting a controversial issue or a subjective point. Whenever you are unsure, look at your text with the eyes of someone who wants to prove you wrong. No one will be able to reasonably argue the dates of Queen Victoria's reign with you. However, if you include statements such as "many people say," or "this series is highly popular," your critics might ask—Says who? According to what metric? Find some data to back up your claims. This will also improve your writing and your argument by reducing vagueness.

You might also be wondering whether you need to cite every single phrase which also happens to occur elsewhere. In general, all direct quotations of longer than three words must be placed within quotation marks followed by a reference. If you use a common phrase that is also present in a secondary work and happens to be longer than three words, quotation marks are unnecessary. For example, in a paper about theater in early 18th-century England, the phrase 'post- Restoration English drama' is bound to come up frequently and there is no need to place it in quotations and cite it. Do err on the side of caution here, though: If in doubt, cite it.

Unlike common phrases, terminology or individual concepts that have been coined by the author of the work you are using should be placed in quotation marks and cited. For example, a reference to the idea that Nazi ideology should be characterized as "reactionary modernism" should be placed within quotation marks and cited the first time it is referenced in your paper, even though you are quoting fewer than three words. (Jeffrey Herf, *Reactionary Modernism: Technology, Culture, and Politics in Weimar and the Third Reich*. Cambridge UP 1986, ix). Further citations of this particular phrase are unnecessary after the initial reference.

Engaging With Secondary Sources When working with secondary sources, knowing what and how to cite is important, but it's also only half the battle. A sequence of direct quotes and paraphrases won't produce a readable paper; on the other end of the spectrum, writing an essay of your own thoughts and then sprinkling in the occasional quote as an alibi does not make for good academic research.

Ideally, you will actively engage with the central secondary sources or theories that you use. This process starts before you even begin writing your paper. Take notes while you are reading and make sure that you understand the theory you are applying, and the secondary sources you want to use in your analysis. Don't just consider what you think the authors of those texts mean, but also what *you* think about their texts, how you connect them to other theories, and what this approach might tell you about your primary source. Write these things down as well—just make sure that your notes distinguish clearly between direct quotes/paraphrases and your original thoughts.

When you work with a theoretical framework, actually apply the theory to your primary source. The purpose of a separate theory chapter is not to just tick some box, but to provide you with a methodology or a way of thinking which you can then refer to in your analysis. Make sure that your theory section and your analysis are not two separate papers—actually apply the theory and methodology and use the framework you have described. If most of the citations from your theory chapter never make another appearance in your paper, you might want to check whether you are actually using that theory.

As with theory, definitions of concepts or terms should not be there just for their own sake. If you are working with contested concepts, or terms which have varied usage, you need to briefly explain why you chose that specific definition for your paper. For larger concepts which might have been part of the class you attended—terms like 'identity' or 'youth'—you will want to branch out beyond a dictionary definition and instead look at debates and definitions from the relevant disciplines.

Try to always be aware of what your argument is, even as it is still evolving, and how a theoretical text or secondary source fits in with that. Don't be afraid of disagreeing with other academics either—a healthy degree of respectful friction can be very productive in developing your own insights. Engaging with secondary sources in your paper is something which you need to practice. Reading academic texts will also help you learn by example—look at how other writers comment on, react to, or utilise previous works in their research, and consider which of these approaches and styles you find helpful.

The central principle is that you should understand the theory and sources you are using, and that you should know how they fit in with your own argument. As long as that is the case, you will also be able to actively integrate these texts into your own, and will be able to sharpen your point by agreeing or disagreeing with and combining other arguments and approaches.

Quotations and Punctuation When citing directly from a primary or secondary source—i.e. for word-by-word quotations, not paraphrased or summarised passages—use double quotation marks ("xyz").

Make sure that these are English quotation marks (both at the top) rather than German ones (bottom left and top right). If your quoted passage itself contains quotes, use single quotation marks for these internal quotes (“when the narrator speaks of ‘xyz,’ we can read this as . . .”).

Quotations of four lines or longer should be set off from the body of your paper as a block quote. This means that you add some space before and after the quote, indent it further than the main text (e.g. 0.6cm) on both sides, and reduce the line spacing to single spacing. Block quotes do not require quotation marks, since you have already indicated their status as quotations by this distinct formatting.

Whether you are quoting directly or paraphrasing or otherwise referring to someone else’s work, provide the relevant information about that publication in brackets after the quote or sentence in which you used it. This is what we call an in-text citation, and you can find more information on them in one of the following chapters (see page 53). Depending on your chosen citation style (see page 52), your in-text citation will look something like this: Text text “quoted text” (Lastname 17). OR like this: Text text “quoted text” (Lastname 1998: 17).

If you need to alter a direct quote (in “quotation marks”) in any way—for clarification, or to improve the flow of your paragraph, or to omit irrelevant passages—you need to indicate your alteration by using square brackets. Do this for instance when:

- changing the capitalisation of a letter at the beginning of a quote: “[w]hich was essential”; “[T]his is a new sentence”
- adding a letter (if you need to shift the tense, or to third person): “He decide[s] in favor of the plaintiff”
- adding a word (e.g. to clarify a reference): “She confronted [Jones] after the party.”
- omitting irrelevant material (as long as this does not fundamentally change the meaning): “the poem uses irregular meter [. . .] to transmit a sense of urgency.”
- indicating that you are aware of a spelling or other gross error in the text you are citing: “Keats admired Shakespair [sic] very much”
- adding *very brief* commentary for clarification: “This is what we might call the *traditional approach* [my emphasis]”; “When he goes to inform Caitlin [his sister], he finds . . .”

Whether punctuation at the end of your quote should be inside or outside the quotation marks depends on a few factors. Full stops, commas, and semicolons should follow the in-text citation—so they come after the closing quotation marks, and after the parentheses which enclose your reference. Other punctuation, such as question marks, should be within the quotation marks if they are part of the quotation, i.e. if they appear in the source. If not, place them after the parenthetical reference.

Common Citation Styles

A citation style is a convention prescribing how to format citations and references in your paper consistently. Different disciplines use different citation styles which best fit their specific needs, and depending on your second subject, you might encounter quite a few of these throughout your studies. At the English Department, the two main citation styles used are MLA and Chicago Author-Date. If your instructor has not specified which style they prefer, ask them. They might have their own format, or they might not mind either way. Whichever style you choose, make sure that you are consistent in your usage. Don’t switch to a different citation style for primary sources or electronic sources—choose one and stick with it.

In its most basic format, a full reference includes an author name, the title of the source, the name of the publisher, and the year of publication. Depending on the type of source, the citation expands from there. For journals, you usually include the name of the journal as well as issue/volume. Collected volumes have editors, other works might have translators or directors, and so on.

Since these citation styles are regularly updated, and because other comprehensive resources exist, the Studienführer will not provide an extensive list of examples on how to cite various types of sources. The

following two chapters will go into some detail on in-text citations and bibliographies, and will explain some basic principles in the process as well. For detailed information, refer to either of these resources:

MLA: The Purdue University Online Writing Lab (OWL) has a comprehensive and useful guide for **in-text citations** as well as the **works cited page** (bibliography).

Chicago: **Chicago Manual of Style**, Part III: Source Citations and Indexes. The university library has a subscription to the CMoS, which you can access by logging in with your university ID.

Both of these list examples for every source imaginable, from monographs via authorless articles to films, songs, websites, and interviews. They also provide guidance on how to fit other sources into the general template so that you can ensure consistency in your citations regardless of the types of texts you are working with.

In-Text Citations

When you reference a source (primary or secondary) in your paper, you don't need to provide the full citation in your text itself. Rather, you give a short form of the citation in parentheses directly after the quote, paraphrased passage, or other reference, and the full citation in your works cited list/bibliography at the end.

In MLA, in-text citations usually list the author and the page number, like so:

In these stories, the relation of individual subjects to the world is represented by their "unimpaired relation to [their] image in a mirror" (Baudrillard 188).

If the author's name already appears in the same sentence and the reference is thus clear, you only need to provide the page number:

Baudrillard posits that "[t]he transparency of our relation to the world is expressed rather well by the individual's unimpaired relation to his image in a mirror" (188).

The first word of the in-text citation should always point to the first word of the corresponding entry in your works cited list. In most cases, this is the author's last name. However, if the author is unknown or if there are similar complications, this might be the title of the source instead, or the name of an organisation. Make sure that the first word of the in-text citation matches the bibliography entry so that readers can easily find the relevant full reference.

If your works cited list includes multiple works by the same author, your in-text citation should include the title of the source (or a short form thereof) in addition to the author's last name and the page number. For instance: (Baudrillard, *Consumer Society* 188).

The same principle of matching in-text citation to bibliography entries applies to the Chicago citation style. The basic format of an in-text citation in the Chicago Author-Date format is (author year, page). For example:

In these stories, the relation of individual subjects to the world is represented by their "unimpaired relation to [their] image in a mirror" (Baudrillard 1998, 188).

Instructors might also request that you use a colon instead of a comma in the Author-Date format, like so: (Baudrillard 1998: 188).

If you paraphrase, summarise, or otherwise reference a source, you may not need to use quotation marks, but the same guidelines for in-text citations still apply. Provide the citation directly after the passage in which you have used that particular source, including a page number.

To indicate a range of pages, use "f" (for one following page) or "ff" (for multiple subsequent pages). An in-text citation like (Butler 24ff) indicates that the relevant passage begins on page 24 and continues at least until page 26. While this is sometimes necessary, try to avoid paraphrasing lengthy passages

from other sources—this generally prevents you from actively engaging with them and adding your own thoughts, and your lecturer is interested in your original contribution, after all.

Bibliographies

At the end of your paper, you include a list of all the works you referenced and cited in your paper, whether you quoted from, paraphrased, or alluded to concepts coined by them. This list is sorted alphabetically by first letter of each entry. Usually, the first word of each entry is the author's last name, though in cases where there is no known author, that bibliography entry will instead begin with the title of the source.

Some instructors prefer bibliographies which are separated into primary and secondary sources. This is not always necessary, but if you are sorting your sources this way, make sure that you do it properly. Primary and secondary source does not necessarily correspond to “fiction and nonfiction” or “recording and text.” A primary source is always the text or data you are analysing, whereas secondary sources are texts which you use to analyse the primary source. A nonfictional text can also be the subject of a literary study, and linguistic analysis can be conducted on published research papers as well. How you sort your bibliography, if you do, depends on how you used the sources in this particular paper.

Each entry in your bibliography contains certain information about the publication, such as the author's name (if known), the title of the source, its publication date, and additional information about the publication context depending on the type of source. These pieces of information need to come in a certain order and format, depending on your chosen citation style (see page 52). The sequence of commas and periods, italics and quotation marks might seem arcane at first glance, but if you take some time to look through this carefully—ideally with a lot of time to spare before your deadline—you will soon figure out that it is all very straightforward once you understand the basic principle.

Take the italics and quotation marks. Every source has a container, which is set in italics (*kursiv*). Sometimes, the container and the source are identical—for instance if your source is a novel, or a monograph (see page 48), or a movie. In this case, the title of your source (novel, book) should be set in italics in your bibliography as well as throughout your paper.

In other cases, however, the source you are referencing is not identical with its container. This is the case when you are referencing a journal article, or a chapter in a book, a short story in a collection, or an episode of a TV show. For these types of sources, put the title “in quotation marks”—again, in your bibliography as well as when you mention the title in your paper.

In MLA, a bibliography entry for a source that is not equal to its container would look like this: Lastname, Firstname. “Title of Source.” *Title of Container*, year, pages.

In Chicago: Lastname, Firstname. Year. “Title of Source.” *Title of Container*, pages.

Please note that this is a very basic format and both MLA and Chicago divert from this with e.g. volume/issue/number for journals, or additional contributors, editors, and so on. Make sure to check the relevant resources listed above (see page 52), especially if you have used a variety of source types. Both MLA and Chicago include examples for citing historical, traditional, and electronic sources.

Properly formatting your bibliography can feel like a hassle, but it is an essential part of good academic practice. A well-formatted bibliography allows readers to locate your sources to read for themselves, not only to check your work and interpretation of those texts, but also if they are interested in finding out more about the subject or conducting their own similar research in a similar field. Also, if you consistently format your bibliography entries and provide all the required information, you enable readers to see at a glance what type of source a text is and what its publication context might be. An article on cognitive processes could be published in a medical journal, a psychology collection, or an edited volume on narratology, and each of these disciplines has its own approaches which influence how we evaluate and interpret their claims and findings. The bibliography entry can also indicate the text type or genre, and tells us the year of publication, which can suggest additional details about the publication

context, such as academic trends or socio-political circumstances. All this information is relevant for readers when evaluating your references and how they contribute to or influence your argument, and it is much more accessible in a correctly and consistently formatted bibliography.

If you have periods during the writing process where you simply aren't in the mood to write, use that time to format your bibliography and keep it up to date—you will thank yourself when you are nearing the deadline and have already taken care of that step. When you are proofreading, make sure that all your in-text citations have corresponding bibliography entries and vice versa, and that the first word matches between the two.

A Note on Plagiarism

Plagiarism means using someone else's words, thoughts, or ideas without proper attribution—that is, without letting your readers know where you got this information, interpretation, or approach from. Since anything that is not marked as a quotation or paraphrase appears by implication as your own contribution, plagiarism is the representation of the words or ideas of others as your own original work. This includes the following:

- Copying text from another source into your paper without putting it in quotation marks and citing it appropriately
- Paraphrasing or summarising the work of others without citing the ideas as theirs
- Including images, charts or other graphics in your paper without citing their sources
- Using ideas or information (such as statistics) developed by others without reference
- Turning in a paper you did not write yourself

Avoiding inadvertent plagiarism is very simple. Be diligent when taking notes and excerpting quotes from other sources. Always add a reference (author, title, page number) under every quote or paraphrased passage in your reading notes, and make sure to retain these when you copy sections from one document to another. Don't rely on just your memory—you might not remember what you excerpted from where in two or three weeks' time. When you are proofreading your document, check that all opening quotation marks have a closing match and vice versa—and that they are all followed by an in-text citation.

Deliberate plagiarism is considered cheating and as such is a violation of the Landeshochschulgesetz as well as the regulations of the university. See the university's official "[Satzung zur Sicherung guter wissenschaftlicher Praxis](#)" for specifics.

Cases of suspected plagiarism in the Anglistisches Seminar are adjudicated according to guidelines established by the Honor Board.

You need to sign and attach the [Honor Pledge](#) to each paper you submit at the English Department. Before you sign this (or any) document, read it carefully and ensure that you have complied with the content of this declaration.

Formatting Your Paper

Formatting your paper should never be an afterthought. What your paper looks like is the first impression anyone reading it gets, and poor formatting can be an indicator for likewise rushed and careless writing. If you learn how to use your word processor and set up your document properly from the start, you will save yourself a lot of trouble later on.

The department provides tutorial documents (currently in German) for using **LibreOffice Writer** and **Microsoft Word** to format your term paper. You will learn, among other things, how to format your title page, how to automatically generate a table of contents, and how to indent and align your text correctly. All of these things are very easy to do once you know how, swiftly learned, and not worth struggling through in a panic every time you need to finish a term paper. Proficiency with text processing software is useful throughout your studies and beyond, so familiarise yourself with the necessary features as early as possible.

Default Formatting Guidelines

Text Formatting

For term papers at the English Department, default formatting guidelines are as follows:

- Times New Roman, 12 pt.
- 2.54cm (1in) margin on all sides
- Indent the first line after a paragraph break (not after a chapter heading)
- 1.5x line spacing
- Text orientation: justified, not left-aligned

Please note that several instructors, particularly professors, have differing preferences for font (e.g. Arial or Courier New) and might prefer wider margins for comments. They will generally let you know in their courses.

Title Page

The title page should include the following information:

Top left corner:

University of Heidelberg (OR Ruprecht-Karls-Universität Heidelberg)

English Department (OR Anglistisches Seminar)

Seminar Type (e.g. Proseminar I Literary Studies OR Literaturwissenschaft): Seminar Name

Instructor (OR Dozent_in): Instructor Name

Semester (e.g. WS 2022/23)

Center: Title of Your Paper

Bottom right corner:

Student's name

Student's email address

Student's field of study, major/minor: Study Semester

Matriculation Number

Date of submission

The two blocks in the top left and bottom right corner should—unlike the rest of your paper—be single-spaced. The title can be visually set apart through a larger font size, or a bold typeface.

Page Numbers

Insert page numbers on the bottom of each page, with the first page number printed on the first page of your actual text, and the count beginning with the table of contents. This means that unless your instructor has specified otherwise, the page number at the bottom of the first page of your introduction

should be “2.” To find out how to achieve this, refer to the tutorial documents on using [LibreOffice Writer](#) and [Microsoft Word](#).

Common Mistakes

The most common and also most easily avoidable mistakes include:

- missing first-line indents,
- indents after a heading (rather than only after a paragraph break),
- left-aligned instead of justified text,
- single-spaced lines,
- contractions (don't, it's, ...),
- accents (Shakespeare's) instead of apostrophes (Shakespeare's),
- titles of books “in quotation marks” instead of *italics*,
- an errant page number on the title page,
- manually (and erroneously) compiled table of contents,
- footnotes or page numbers that are a different font from the main text.

General Advice

Communicating With Instructors

Generally, it is always better to ask questions than to work around them until they become actual problems. However, before you contact your instructor, make sure the answer to your question cannot easily be found elsewhere, for example in the section of the Studienführer you are currently reading, or in your class notes. Were the course requirements listed on the syllabus that was distributed at the start of the semester, and did they include details like the deadline, required length, and format? When you do send an email, be polite and professional, choose an appropriate subject line that indicates the content of your message, and be clear and concise—note the English Department's [email guidelines](#). For brief questions, an email is usually the most efficient communication channel. For more complex issues, make use of office hours. Information about when these take place and whether and how to sign up for a slot can be found on the department's [staff page](#).

Do your utter best to avoid last minute emails. If you have to send a time sensitive request (emergencies do happen), make sure that you are aware of what you are doing and why you are doing it, and let your instructor know. When it comes to extensions, every course has different terms. If your instructor allows extensions, make sure you follow their specific modalities. For instance, state the reason why you need an extension clearly, say for how long you will be unable to work on the paper (whether you are sick or working an internship during the semester break), and make sure to contact your instructor about this as early as possible. Also, always be aware that you are requesting an extension, not declaring it, and your request might be denied, or the extension you are granted might be shorter than you were hoping for.

Do not simply ask your instructor to provide secondary literature for you. If you really struggle to find anything and you have already tried everything advised in this guide (see page 46), talk to them about it and ask them for tips. Never expect your instructor to just give you a list of titles. Independent research is one of the core competencies of academic work you are supposed to acquire through writing a term paper.

Time Management

Everyone has their own style of working. Whether you are very disciplined on your own or need external pressure, whether you are strictly organised or work best in creative chaos: one of your tasks when writing a term paper is figuring out what your own approach is, and then finding strategies which allow you to play to your strengths. This is something that *you* have to figure out for yourself. No instructor can prescribe your personal preferences. However, if this is your first time writing a term paper, start by allowing four to five weeks to work on your paper, and set yourself some intermediary goals, such as narrowing down your topic or starting your reading (and then your writing) by a certain point. It might help if you write down the necessary steps—including finishing your bibliography, formatting your paper, and proofreading—to ensure that you don't run out of time in the end.

If you have already written term papers and have struggled with time management in the past, try to identify where the problem originated. Was your choice of topic too broad? Did you try and write too many term papers in one semester break? At what stage did you get stuck? All of these things have solutions, but first, you need to identify the problem. It can also help to talk to other students about how they write (alone or in a study group? At home or in the library? Three hours a day for a month or all packed into one week?), and try different approaches to find out what works best for you.

Try to respect your own process and find strategies which work for you, but do note that respecting your process also means being honest with yourself. Do you have a time management issue because you took on too many tasks this semester? Do you have trouble tackling your paper because your scope is too broad and there is too much material to work through? Are you running out of time because you spent too much of it scrolling and reading through texts that are not relevant for your term paper? All of these (and more) are often grouped under the heading of “time management problems,” but are actually completely separate issues with very different solutions. They might present as the same problem—you don't have enough time to finish your paper—but depending on the cause, you might need help with your time management (or an extension), or narrow down your research question, or work on your ability to focus while you are writing. Once you have identified the actual problem, you can start figuring out ways to avoid it for future term papers.

5 Lektüreempfehlungen

Orientierungshilfe englische, amerikanische und anglophone Literaturwissenschaft

Die folgende Orientierungshilfe ist nicht verbindlich für schriftliche Examensaufgaben oder mündliche Spezialgebiete. Sie stellt den Versuch dar, für die verschiedenen Epochen der englischsprachigen Literatur diejenigen Werke zu benennen, die man im Laufe eines Studiums gelesen haben sollte. Diese Zielsetzung ist viel umfassender als die Frage nach den Anforderungen eines Abschlussexamens.

Die Werke der in früheren Versionen als "Lektüreliste zur Vorbereitung auf die Interpretationsklausur (Klausur IIb) im Staatsexamen" gekennzeichneten Leseliste sind in den Lektüreempfehlungen vollständig enthalten und durch einen vorangestellten Asterisk ("*") gekennzeichnet.

Anglistik

Mittelalter (ggf. in Übersetzung) altenglisch:

Beowulf (spätes 8. Jh.)

The Wanderer (8. Jh.)

The Battle of Maldon (spätes 10. Jh.)

mittelenglisch:

The Owl and the Nightingale (um 1200).

Pearl (spätes 14. Jh.)

Sir Gawain and the Green Knight (spätes 14. Jh.)

Geoffrey Chaucer (1343-1400), *Troilus and Criseyde* (1385-1390); *The Canterbury Tales* (Auswahl; nach 1387).

The Second Shepherds' Play (um 1440).

Thomas Malory, *Le Morte d'Arthur* (1485)

Everyman (1490/1500).

Renaissance Thomas More (ca. 1477-1535), *Utopia* (1516).

Edmund Spenser (ca. 1552-1599), *The Shepheardes Calender* (1579); *The Faerie Queene*, Bk. 1 (1590); "One day I wrote her name upon the strand" (ca. 1594; 1595).

Philip Sidney (1554-1586), *The Arcadia*, Bk. 1 or 4 (1580-1584); *An Apology for Poetry* (1595); "Loving in truth, and fain in verse my love to show" (1582; 1591); "With how sad steps, O Moon, thou climb'st the skies" (1582; 1591); "Leave me, O Love, which reachest but to dust" (1598); "A Litany" (1598).

Christopher Marlowe (1564-1593), *The Jew of Malta* (1589); *Edward II* (ca. 1592); *Dr Faustus* (1593).

William Shakespeare (1564-1616), *Richard III* (1592-1593); *A Midsummer Night's Dream* (1595-1596); *Julius Caesar* (1599) *As You Like It* (1599) or *Twelfth Night* (1601-1602); *Hamlet* (1600-1601); *Othello* (1604); *King Lear* (1605); *Macbeth* (1606); *The Winter's Tale* (1610-1611); *The Tempest* (1611); "All the world's a stage" (from *As You Like It*, II, vii, 139-166; 1599); "Blow, blow, thou winter wind" (from *As You Like It*, II, vii, 174-193; 1599); "Under the greenwood tree" (from *As You Like It*, II, v, 1-8, 35-42; 1599); "Take, o take those lips away" (from *Measure for Measure*, IV, i, 1-6; 1604); "Fear no more the heart o'the sun" (from *Cymbeline*, IV, ii, 258-281; 1609);

The Sonnets (1609):

- 18 ("Shall I compare thee to a summer's day?")
 30 ("When to the sessions of sweet silent thought")
 33 ("Full many a glorious morning have I seen")
 36 ("Let me confess that we two must be twain")
 55 ("Not marble, nor the gilded monuments")
 77 ("Thy glass will show thee how thy beauties wear")
 94 ("They that have the power to hurt and will do none")
 116 ("Let me not to the marriage of true minds")
 129 ("The expense of spirit in a waste of shame")
 130 ("My mistress' eyes are nothing like the sun")
 144 ("Two loves I have of comfort and despair")
 146 ("Poor soul, the centre of my sinful earth")

Thomas Nashe (1567-1601), *The Unfortunate Traveller* (1594).

John Donne (1572-1631), "Go and catch a falling star" (1598; 1633); "The Canonization" (1603; 1633); "Death, be not proud" (1609; 1633); "At the round earth's imagined corners" (1609; 1633); "The First Anniversary. An Anatomy of the World" (1611); "Hymn to God My God in My Sickness" (1631; 1635); "Phryne" (1633).

Thomas Dekker (ca. 1570-1632), *The Shoemaker's Holiday* (1600).

Michael Drayton (1563-1631), "To the Cambro-Britons and Their Harp, His Ballad of Agincourt" (1606); "Since there's no help, come let us kiss and part" (1619).

John Webster (ca. 1578-ca. 1632), *The White Devil* (1612); *The Duchess of Malfi* (1614).

Francis Beaumont (1584-1616), *The Knight of the Burning Pestle* (1613).

Ben Jonson (1572-1637), *Bartholomew Fair* (1614); *Volpone* (1616).

Francis Bacon (1561-1626), *The Essayes or Counsels, i Civill and Morall* (1625), Auswahl: "Of Love," "Of the true Greatnesse of Kingdomes and Estates," "Of Plantations," "Of Studies."

George Herbert (1593-1633), "The Collar" (1633); "Employment ('He that is weary')" (1633); "The Pulley" (1633); "Virtue" (1633); "Easter Wings" (1633); "Jordan (I)" (1633).

John Milton (1608-1674), *Lycidas* (1638); *Paradise Lost*, Bks. 1, 2, 9 (1667); "Il Penseroso" (1645); "On His Blindness" (1652; 1673); "On the Late Massacre in Piedmont" (1655; 1673).

Henry Vaughan (1622-1695), "The Retreat" (1650); "The Waterfall" (1650).

John Bunyan (1628-1688), *The Pilgrim's Progress*, Bk. 1 (1678).

Andrew Marvell (1621-1678), "A Dialogue between the Resolved Soul and Created Pleasure" (1681); "The Garden" (1681); "The Nymph Complaining for the Death of Her Fawn" (1681); "To His Coy Mistress" (1681).

Samuel Pepys (1633-1703), *Diary* (50 pages).

18th Century John Dryden (1631-1700), *An Essay of Dramatick Poesie* (1668); *All for Love* (1678); *Mac Flecknoe* (1678; 1682); "Against the Fear of Death" (1685); "A Song for St. Cecilia's Day" (1687); "Obscure they went through dreary shades" (from Virgil's *Aeneis*; 1697).

John Wilmot Earl of Rochester (1647-1680), *A Satire Against Mankind* (1675; 1679); "The King's Epitaph" (1709).

William Wycherley (1641-1716), *The Country Wife* (1675).

Aphra Behn (1640-1689), *The Rover*, pt. 1 (1677).

Thomas Otway (1652-1685), *Venice Preserv'd* (1682).

William Congreve (1670-1729), *Love for Love* (1695).

Alexander Pope (1688-1744), *An Essay on Criticism* (1713); *The Rape of the Lock* (1714); *An Essay on Man*, Epistle II (ca. 1731; 1733); *Moral Essays*, "Epistle 4: To Richard Boyle, Earl of Burlington" (1731); "Ode on Solitude" (ca. 1700; 1717); "Epigram Engraved on the Collar of a Dog" (ca. 1737; 1738); "You beat your Pate" (1732); "Cloe: A Character" (1738).

Daniel Defoe (1660-1731), *Robinson Crusoe* (1719).

Jonathan Swift (1667-1745), *Gulliver's Travels* (1726); *A Modest Proposal* (1729); "A Description of a City Shower" (1710); "A Satirical Elegy on the Death of a Late Famous General" (1722; 1764); "On the Collar of Mrs. Dingley's Lap-Dog" (ca. 1726; 1762).

John Gay (1685-1732), *The Beggar's Opera* (1728).

George Lillo (1693-1739), *The London Merchant* (1731).

Samuel Johnson (1709-1784), "London, a poem" (1738; rev. ed. 1748); *Preface to The Plays of Shakespeare* (1765).

Samuel Richardson (1689-1761), *Pamela* (Letters 1-31) (1740).

Henry Fielding (1707-1754), *Joseph Andrews* (1742); *Tom Jones* (1749).

Thomas Gray (1716-1771), "Elegy Written in a Country Churchyard" (ca. 1742-1750; 1751); "Ode on the Death of a Favourite Cat" (1747; 1748).

William Collins (1721-1759), "Ode to Evening" (1746).

Laurence Sterne (1713-1768), *Tristram Shandy*, Bks. 1 and 2 (1760-1767); *A Sentimental Journey* (1768).

Oliver Goldsmith (ca. 1730-1774), *The Vicar of Wakefield* (1766); *The Deserted Village* (1770); *She Stoops to Conquer* (1773).

Richard Brinsley Sheridan (1751-1816), *The School for Scandal* (1777).

William Cowper (1731-1800), *The Task* (1783; 1785); "Light Shining Out of Darkness" (1773; 1779); "The Poplar-Field" (1784; 1785).

Fanny Burney (1752-1840), *Evelina* (1778).

Englische Romantik Robert Burns (1759-1796), "To a Mouse" (1785; 1786); "John Anderson My Jo, John" (1789; 1790); "Tam O'Shanter" (1790; 1791); "A Red, Red Rose" (1794).

William Beckford (1759-1844), *Vathek* (1786).

William Blake (1757-1827), *The Marriage of Heaven and Hell* (1790); *Songs of Innocence and of Experience* (1794), from first part (Innocence): "The Lamb," "The Chimney Sweeper," "Holy Thursday"; from second part (Experience): "The Tyger," "The Sick Rose," "Ah! Sunflower," "The Chimney Sweeper," "Holy Thursday," "London."

Edmund Burke (1729-1797), *Reflections on the Revolution in France* (1790).

Thomas Paine (1737-1809), *The Rights of Man* (1791-1792).

Mary Wollstonecraft (1759-1797), *Vindication of the Rights of Woman* (1792).

William Godwin (1756-1836); *Caleb Williams* (1794).

Matthew G. Lewis (1775-1818), *The Monk* (1796).

William Wordsworth (1770-1850), *Preface to Lyrical Ballads* (1802); *The Prelude*, Bks. 1, 9, 10 (1850); [„Lines Written at a Small Distance from my House“;] „Lines Composed a Few Miles Above Tintern Abbey“ (1798); „She dwelt among th'untrodden ways“ (1799; 1800); [„Lines Written in Early Spring“; „Tintern Abbey“;] „A slumber did my spirit seal“ (1799; 1800); „I travelled among unknown men“ (1799; 1807); „To Toussaint L'Ouverture“ (1802; 1803); „Composed upon Westminster Bridge“ (1802; 1807); „My heart leaps up“ (1802; 1807); „Ode: Intimations of Immortality from Recollections of Early Childhood“ (1802-1804; 1807); „The world is too much with us“ (ca. 1802; 1807); „I wandered lonely as a cloud“ (1804; 1807); „From the Italian of Michael Angelo“ (1805; 1806); „The Solitary Reaper“ (1805; 1807).

Jane Austen (1775-1817), *Pride and Prejudice* (1813); *Emma* (1816); *Northanger Abbey* (1818).

Walter Scott (1771-1832), *Waverley* (1814); *The Heart of Midlothian* (1818).

Samuel Taylor Coleridge (1772-1834), [„Frost at Midnight“;] „Kubla Khan“ (1797; 1816); *The Rime of the Ancient Mariner* (1797-1798; 1798); *Biographia Literaria* (1817), chs. I, IV, XIV, XVII.

John Keats (1795-1821), „On First Looking Into Chapman's Homer“ (1816); „On Seeing the Elgin Marbles“ (1817); „When I have fears that I may cease to be“ (1818; 1848); „La Belle Dame Sans Merci“ (1819; 1820); „Ode on a Grecian Urn“ (1819; 1820); „Ode to a Nightingale“ (1819); „To Autumn“ (1819; 1820) Letters: „To Benjamin Bailey“ (Nov. 22, 1817); „To George and Tom Keats“ (Dec. 21, 27 (?), 1817); „To George and Tom Keats“ (Jan. 23, 24, 1818); „To John Hamilton Reynolds“ (Feb. 3, 19, 1818); „To John Taylor“ (Feb. 27; April 24, 1818); „To John Hamilton Reynolds“ (May 3, 1818); „To Richard Woodhouse (Oct. 27, 1818); „To George and Georgiana Keats (Oct. 14-31, 1818; Feb. 14—May 3, 1819; Sept. 21, 1819); „To Percy Bysshe Shelley“ (Aug. 16, 1820); „To Charles Brown“ (Nov. 30, 1820).

George Gordon Lord Byron (1788-1824), *Manfred* (1817); *Don Juan*, Cantos 1 and 4 (1819-1824).

Mary Shelley (1797-1851), *Frankenstein* (1818).

Percy Bysshe Shelley (1792-1822), *The Cenci* (1818; 1820); *The Mask of Anarchy* (1819; 1832); *Prometheus Unbound* (1820); „Ozymandias“ (1817; 1818); „Love's Philosophy“ (1819); „Sonnet: England in 1819“ (1819); „Ode to the West Wind“ (1819; 1820); „A Song („A widow bird sate mourning')“ (ca. 1819; 1824); „The Cloud“ (1820); „A Defence of Poetry“ (1821); „To— („Music, when soft voices die')“ (1821; 1824); „Lines („When the lamp is shattered')“ (1822; 1824).

Thomas de Quincey (1785-1859), *Confessions of an English Opium Eater* (1821).

James Hogg (1770-1832), *The Private Memoirs and Confessions of a Justified Sinner* (1824).

Charles Lamb (1775-1834), Essays: „Christ's Hospital Five and Thirty Years Ago“ (1820); „The Two Races of Men“ (1820); „New Year's Eve“ (1821); „On the Artificial Comedy of the Last Century“ (1823); „Sanity of True Genius“ (1833).

19th Century Robert Southey (1774-1843), „After Blenheim“ (1796); „The Old Woman of Berkeley“ (1799).

William Blake (1757-1827), *The Marriage of Heaven and Hell* (1790); *Songs of Innocence and of Experience* (1794), from first part (Innocence): „The Lamb,“ „The Chimney Sweeper,“ „Holy Thursday“; from second part (Experience): „The Tyger,“ „The Sick Rose,“ „Ah! Sunflower,“ „The Chimney Sweeper,“ „Holy Thursday,“ „London.“

Edmund Burke (1729-1797), *Reflections on the Revolution in France* (1790).

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Mary Wollstonecraft (1759-1797), *Vindication of the Rights of Woman* (1792).

Matthew G. Lewis (1775-1818), *The Monk* (1796).

William Wordsworth (1770-1850), "Lines Composed a Few Miles Above Tintern Abbey" (1798); "We are Seven" (1798); *Preface to Lyrical Ballads* (1802); "Composed upon Westminster Bridge" (1802; 1807); "My heart leaps up" (1802; 1807); "I wandered lonely as a cloud" (1804; 1807); "The Solitary Reaper" (1805; 1807); *The Prelude*, Bks. 1, 9, 10 (1850).

Jane Austen (1775-1817), *Pride and Prejudice* (1813); *Sense and Sensibility* (1811); *Emma* (1816); *Northanger Abbey* (1798).

Walter Scott (1771-1832), *Waverley* (1814); *The Heart of Midlothian* (1818).

Samuel Taylor Coleridge (1772-1834), "Kubla Khan" (1797; 1816); *The Rime of the Ancient Mariner* (1797-1798; 1798); *Biographia Literaria* (1817), chs. I, IV, XIV, XVII; "Christabel" (1799/1800).

John Keats (1795-1821), "On First Looking Into Chapman's Homer" (1816); "On Seeing the Elgin Marbles" (1817); "La Belle Dame Sans Merci" (1819; 1820); "Ode on a Grecian Urn" (1819; 1820); "Ode to a Nightingale" (1819); Letters "To Percy Bysshe Shelley" (Aug. 16, 1820); "To Charles Brown" (Nov. 30, 1820).

George Gordon Lord Byron (1788-1824), *Manfred* (1817); *Don Juan*, Cantos 1 and 4 (1819-1824).

Mary Shelley (1797-1851), *Frankenstein* (1818); *The Last Man* (1826).

Percy Bysshe Shelley (1792-1822), "Ozymandias" (1817; 1818); *The Mask of Anarchy* (1819; 1832); "Love's Philosophy" (1819); "Sonnet: England in 1819" (1819); "Ode to the West Wind" (1819; 1820); *Prometheus Unbound* (1820); "The Cloud" (1820); "A Defence of Poetry" (1821); "To—('Music, when soft voices die') (1821; 1824).

Thomas de Quincey (1785-1859), *Confessions of an English Opium Eater* (1821).

Dorothy Wordsworth (1771-1855), "Floating Island" (1829).

Charles Lamb (1775-1834), Essays: "Christ's Hospital Five and Thirty Years Ago" (1820); "The Two Races of Men" (1820); "Sanity of True Genius" (1833).

Alfred Tennyson (1809-1892), "The Kraken" (1830); "Ulysses" (1833; 1842); "Break, Break, Break" (1834; 1842); "Tears, idle tears" (1847); "The Eagle" (1851); "The Charge of the Light Brigade" (1854); "Maud" (1885), "Crossing the Bar" (1889).

Robert Browning (1812-1889), "Song ('The year's at the spring') (1841); "My Last Duchess" (1842); "The Laboratory" (1844); "Youth and Art" (ca. 1861; 1864); "Summum Bonum" (1889).

Thomas Carlyle (1795-1881), *Past and Present* (1843); "Shooting Niagara: and After?" (1867).

Emily Brontë (1818-1848), *Wuthering Heights* (1847).

Charlotte Brontë (1816-1855), *Jane Eyre* (1847); *Shirley* (1849).

Anne Brontë (1820-1849), *The Tenant of Wildfell Hall* (1848).

William Makepeace Thackeray (1811-1863), *Vanity Fair* (1847-1848).

Elizabeth Gaskell (1810-1865), *Mary Barton* (1848); *North and South* (1854-1855).

Christina Rossetti (1830-1894), "Song ('When I am dead, my dearest') (1848; 1862); "Remember me when I am gone away" (1849; 1862); "Goblin Market" (1862).

Charles Kingsley (1819-1875), *Alton Locke* (1850).

Charles Dickens (1812-1870), *David Copperfield* (1849-1850); *Little Dorrit* (1855-1857); *Great Expectations* (1860-1861).

John Ruskin (1819-1900), *The Stones of Venice*. Vol. II, *Sesame and Lilies*: "Of Queens' Gardens" (1865).

Anthony Trollope (1815-1882), *The Way We Live Now* (1874-1875).

John Stuart Mill (1806-1873) and Harriet Taylor Mill (1807-1858), *On Liberty* (1859).

Wilkie Collins (1824-1889), *The Woman in White* (1860).

George Eliot (1819-1880), *Mill on the Floss* (1860); *Middlemarch* (1871-1872).

Dante Gabriel Rossetti (1828-1882), "Our Lord Christ: Of Order" (1861); "The Sonnet" (1880; 1881).

Arthur Hugh Clough (1819-1961), *Amours de Voyage* (1849).

Mary Elizabeth Braddon (1835-1915), *Lady Audley's Secret* (1862).

Lewis Carroll (1832-1898), *Alice in Wonderland* (1865).

John Stuart Mill (1806-1873), *The Subjection of Women* (1869).

Algernon Charles Swinburne (1837-1909), "A Ballad of Dreamland" (1876); "A Forsaken Garden" (1876).

Matthew Arnold (1822-1888), *Culture and Anarchy* (1869); "The Function of Criticism at the Present Time" (1864); "Dover Beach" (1867).

John Henry Newman (1801-1890), *The Idea of a University* (1873).

Walter Pater (1839-1894), *Preface and Conclusion to Studies in the History of the Renaissance* (1873).

Samuel Butler (1835-1902), *The Way of All Flesh* (1873-1885; 1903).

Gerald Manley Hopkins (1844-1889), "Pied Beauty" (1877; 1918); "The Windhover" (1877; 1918); "Spring and Fall" (1880; 1918).

Thomas Hardy (1840-1928), *The Return of the Native* (1878); *Tess of the d'Urbervilles* (1891); *Jude the Obscure* (1896); "The Darkling Thrush" (1900).

George Meredith (1828-1909), *Diana of the Crossways* (1885).

William Morris (1834-1896), *News from Nowhere* (1890).

Arthur Wing Pinero (1855-1934), *The Second Mrs Tanqueray* (1893).

Oscar Wilde (1854-1900), "The Decay of Lying" (1889); "The Critic as Artist" (1890); *The Picture of Dorian Gray* (1891); "The Soul of Man Under Socialism" (1891); *Lady Windermere's Fan* (1892); *The Importance of Being Earnest* (1895); "The Ballad of Reading Gaol" (1897); *An Ideal Husband* (1899).

George Bernard Shaw (1856-1950), *Candida* (1894); *Major Barbara* (1905; 1907), *Mrs. Warren's Profession* (1893).

Grant Allen (1848-1899), *The Woman Who Did* (1895).

H.G. Wells (1866-1946), *The Time Machine* (1895).

Sarah Grand (1854-1943), *The Beth Book* (1897); *The Heavenly Twins* (1893).

Bram Stoker (1847-1912), *Dracula* (1897).

Joseph Conrad (1857-1924), *Heart of Darkness* (1899; 1902); *Lord Jim* (1900).

20th Century William Butler Yeats (1865-1939), "The Ballad of Moll Magee" (1889); "Easter 1916" (1916); "The Second Coming" (1919; 1920); "Leda and the Swan" (1923; 1924); "Sailing to Byzantium" (1926; 1927).

Alfred Edward Housman (1859-1936), "When smoke stood up from Ludlow" (1896); "If truth in hearts that perish" (1896); "Infant Innocence" (c1927; 1936).

George Bernard Shaw (1856-1950), *Major Barbara* (1905); *Pygmalion* (1913).

D.H. Lawrence (1885-1930), *Sons and Lovers* (1913); "The Woman Who Rode Away" (1928); "Why the Novel Matters" (1936).

James Joyce (1882-1941), *Dubliners* (1914); *Ulysses* (1922).

T.S. Eliot (1888-1965), *The Waste Land* (1922); "The Love Song of J. Alfred Prufrock" (1917); "Tradition and the Individual Talent" (1919).

E.M. Forster (1879-1970), *Howard's End* (1910); *A Passage to India* (1924).

Virginia Woolf (1882-1941), *Jacob's Room* (1922); *Mrs. Dalloway* (1925); *To the Lighthouse* (1927); *Orlando* (1928); *The Waves* (1931); *Between the Acts* (1941).

Sean O'Casey (1880-1964), *The Plough and the Stars* (1926).

Radclyffe Hall (1880-1943), *The Well of Loneliness* (1928).

Aldous Huxley (1894-1963), *Brave New World* (1932).

W.H. Auden (1907-1973), "Funeral Blues" (1936, 1938); "As I walked out one evening" (1938); "Musée des Beaux Arts" (1939); "Refugee Blues" (1939); "The More Loving One" (1957).

Dylan Thomas (1914-1953), "The Force That through the Green Fuse Drives the Flower" (1933); "Was There a Time" (1933; 1936); "Do Not Go Gentle into That Good Night" (1951).

John Betjeman (1906-1984), "Crematorium" (1971).

George Orwell (1903-1950), *Animal Farm* (1945); *Nineteen Eighty-four* (1949).

J. R. R. Tolkien (1892-1973), *The Lord of the Rings* (1954; 1955).

Philip Larkin (1922-1985), "Church Going" (1955); "This be the Verse" (1974).

Donald Davie (* 1922), "The Fountain" (1956).

Thom Gunn (1929-2004), "In Praise of Cities" (1957).

Arnold Wesker (* 1932), *Chicken Soup with Barley* (1958).

Samuel Beckett (1906-1989), *Endgame* (1958); *Waiting for Godot* (1952).

Ted Hughes (1930-1998), "Relic" (1960); "A Dream"; "The Table."

Joseph Conrad (1857-1924), *Lord Jim* (1900); *Heart of Darkness* (1902); *The Secret Agent* (1907).

Doris Lessing (1919-2013), *The Golden Notebook* (1962); "To Room Nineteen" (1963).

Fleur Adcock (* 1934), "Miss Hamilton in London" (1964).

Harold Pinter (* 1930), *The Homecoming* (1965).

Seamus Heaney (1939-2013), "Digging" (1966); "On a New Work in the English Tongue"; "Death of a Naturalist" (1966); "The Tollund man" (1972).

Jean Rhys (1894-1979), *Good Morning, Midnight* (1939); *Wide Sargasso Sea** (1966).

V.S. Naipaul (1932-2018), *The Mimic Men* (1967).

Geoffrey Hill (* 1932), "September Song" (1968); "Ovid in the Third Reich" (1968).

John Fowles (1926-2005), *The French Lieutenant's Woman* (1969).

Edward Bond (* 1934), *Lear* (1971).

Tom Stoppard (* 1937), *Rosencrantz and Guildenstern are Dead* (1966); *Travesties* (1974); *Arcadia* (1993); *Shakespeare in love* (1998).

Buchi Emecheta (1944-2017), *Second-Class Citizen* (1974).

Malcolm Bradbury (1932-2001), *The History Man* (1975).

Derek Walcott (* 1930), "Love after Love" (1976); "Sea Grapes" (1976).

Graham Greene (1904-1991), *The Human Factor* (1978).

Derek Mahon (* 1941), "A Disused Shed in Co. Wexford" (1979).

Carol Rumens (* 1944), "The Freedom Won by War for Women."

William Golding (1911-1993), *Lord of the Flies* (1954); *Rites of Passage* (1980).

Salman Rushdie (* 1947), *Midnight's Children* (1981); *The Satanic Verses* (1988).

Caryl Churchill (* 1938), *Vinegar Tom* (1976); *Top Girls* (1982).

Graham Swift (* 1949), *Waterland* (1983).

Iain Banks (1954-2013), *The Wasp Factory* (1984).

Martin Amis (* 1949), *Money: A Suicide Note* (1984).

Julian Barnes (* 1946), *Flaubert's Parrot* (1984).

Kazuo Ishiguro (* 1954), *The Remains of the Day* (1989).

A.S. Byatt (* 1936), *Possession* (1990).

Caryl Phillips (* 1958), *Cambridge* (1991).

Angela Carter (1940-1992), *Wise Children* (1991).

Charles Tomlinson (* 1927), "The Door in the Wall" (1992).

Jeanette Winterson (* 1959), *Written on the Body* (1992).

Sarah Kane (1971-1999), *Blasted* (1995).

Bernardine Evaristo (* 1959), *Lara* (1997).

Ian McEwan (* 1948), *Enduring Love* (1997).

J.B. Priestley, *Postscripts*(1940), *An Inspector Calls*(1944/45)

Carol Ann Duffy (*1955), "Circe" (1999); "Salome" (1999).

21st Century Zadie Smith (*1975), *White Teeth* (2000); *NW* (2012).

Rachel Seiffert (*1971), *Dark Room* (2001).

Ian McEwan (*1948), *Atonement* (2001); *Saturday* (2005); *Solar* (2010); *Sweet Tooth* (2012).

Monica Ali (*1967), *Brick Lane* (2003).

Kate Atkinson (*1951), *Case Histories* (2004).

Alan Hollinghurst (*1954), *The Line of Beauty* (2004).

Andrea Levy (1956-2019), *Small Island* (2004).

Susanna Clarke (*1959), *Jonathan Strange & Mr. Norrell* (2004); *Piranesi* (2020).

Kazuo Ishiguro (*1954), *Never Let Me Go* (2005); *Klara and the Sun* (2021).

Nick Hornby (*1957), *A Long Way Down* (2005).

Ali Smith (*1962), *The Accidental* (2005); *How to Be Both* (2014); *Autumn* (2016).

Hilary Mantel (1952–2022), *Wolf Hall* (2009).

China Miéville (*1972), *The City & the City* (2009).

Julian Barnes (*1946), *The Sense of an Ending* (2011).

John Lanchester (*1962), *Capital* (2012).

Rachel Cusk (*1967), *Outline* (2014).

Sara Waters (*1966), *The Paying Guests* (2014).

Kae Tempest (*1985), *The Bricks that Built the Houses* (2016).

Jonathan Coe (*1961), *Middle England* (2018); *Mr Wilder and Me* (2020); *Bourneville* (2022); *The Proof of My Innocence* (2024).

Bernardine Evaristo (*1959), *Girl, Woman, Other* (2019).

Maggie O'Farrell (*1972), *Hamnet* (2020).

Samantha Harvey (*1975), *Orbital* (2023).

Amerikanistik

Amerikanische Literatur bis 1900 John Winthrop (1588-1649), *A Model of Christian Charity* (1630; 1838).

Anne Bradstreet (ca. 1612-1672), Ausgewählte Gedichte s. *The Norton Anthology of American Literature*.

Mary Rowlandson (ca. 1636-c1711), *A Narrative of the Captivity and Restoration of Mrs Mary Rowlandson* (1682).

Edward Taylor (ca. 1642-1729) „Huswifery“; *Preparatory Meditations*: „Prologue“; *Meditations* (First Series) s. *The Norton Anthology of American Literature*.

Cotton Mather (1663-1728), *Magnalia Christi Americana*: „Nehemias Americanus: The Life of John Winthrop, Esq., Governor of the Massachusetts Colony“ (1702).

Jonathan Edwards (1703-1758), „Personal Narrative“ (1765); „Sinners in the Hands of an Angry God“ (1741).

Benjamin Franklin (1706-1790), *The Autobiography* (1771-1790; 1868).

Phillis Wheatley (ca. 1753-1784), *Poems on Various Subjects, Religious and Moral* (1773; Auswahl).

St. Jean de Crèvecoeur (1735-1813), *Letters from an American Farmer*: „What Is an American?“ (1769-1780; 1782).

Philip Freneau (1752-1832), „The Indian Burying Ground“ (1788).

Hannah Webster Foster (1759-1840), *The Coquette* (1794).

Charles Brockden Brown (1771-1810), *Wieland* (1798) oder *Edgar Huntly* (1799).

William Cullen Bryant (1794-1878), „Thanatopsis“ (1814; 1821); „To a Waterfowl“ (1815; 1821); „The Prairies“ (1834).

James Fenimore Cooper (1789-1851), *The Pioneers* (1823); *The Last of the Mohicans* (1826).

Edgar Allan Poe (1809-1849), Ausgewählte Gedichte s. *The Norton Anthology of American Literature*; „MS Found in a Bottle“ (1833); „Ligeia“ (1838); „The Fall of the House of Usher“ (1839); „William Wilson“ (1839); „The Masque of the Red Death“ (1842); „The Tell-Tale Heart“ (1843); „The Poetic Principle“ (1850).

Ralph Waldo Emerson (1803-1882), Ausgewählte Gedichte s. *The Norton Anthology of American Literature*; „Self-Reliance“ (1841); „The Poet“ (1844); „Circles“ (1841); „Experience“ (1844).

Frederick Douglass (1818-1895), *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (1845).

Nathaniel Hawthorne (1804-1864), *The Scarlet Letter* (1850); „My Kinsman, Major Molineux“ (1832); „Young Goodman Brown“ (1835); „The Minister's Black Veil“ (1836); „The Birthmark“ (1843); „Ethan Brand“ (1851).

Herman Melville (1819-1891), *Moby-Dick* (1851); „Bartleby the Scrivener“ (1853); „Benito Cereno“ (1856).

Henry David Thoreau (1817-1862), *Walden* (1854); „Resistance to Civil Government“ [„Civil Disobedience“] (1849).

Harriet Beecher Stowe (1811-1896), *Uncle Tom's Cabin* (1851-1852).

Walt Whitman (1819-1892), „Song of Myself“ (1855; 1881); „Scented Herbage of My Breast“ („Calamus,“ 1860; 1881); „When Lilacs Last in the Dooryard Bloom'd“ („Drum-Taps,“ 1865; 1881); „Democratic Vistas“ (1867-1868; 1871); „Good-bye My Fancy“ (1891).

Emily Dickinson (1830-1886), „There's a certain Slant of light“ (# 258); „I felt a Funeral, in my Brain“ (# 280); „The Soul selects her own Society-“ (# 303); „A Bird came down the Walk-“ (# 328); „After great pain, a formal feeling comes-“ (# 341); „I died for Beauty-but was scarce“ (# 449); „I heard a Fly buzz-when I died-“ (# 465); „Because I could not stop for Death-“ (# 712); „My Life had stood-a Loaded Gun-“ (# 754); „A Narrow Fellow in the Grass“ (# 986); „As imperceptibly as Grief“ (# 1540).

Mark Twain (1835-1910), *Adventures of Huckleberry Finn* (1884).

Henry James (1843-1916), *The Portrait of a Lady* (1881).

William Dean Howells (1837-1920), *The Rise of Silas Lapham* (1885).

Charlotte Perkins Gilman (1860-1935), „The Yellow Wall-Paper“ (1892).

Stephen Crane (1871-1900), *The Red Badge of Courage* (1895).

Kate Chopin (1851-1904), *The Awakening* (1899).

Amerikanische Literatur des 20. Jahrhunderts Theodore Dreiser (1871-1945), *Sister Carrie* (1900).

Charles W. Chesnutt (1858-1932), *The Marrow of Tradition* (1901)

W.E.B. Du Bois (1868-1963), *The Souls of Black Folk* (1903).

Edith Wharton (1862-1937), *Ethan Frome* (1911).

Robert Frost (1874-1963), „Mending Wall“ (1914); „After Apple-Picking“ (1914); „The Road Not Taken“ (1916); „The Oven Bird“ (1906-1907; 1916); „Birches“ (1916); „Stopping by Woods on a Snowy Evening“ (1923); „Departmental“ (1936); „The Gift Outright“ (1942); „Directive“ (1947).

Ezra Pound (1885-1972), „Hugh Selwyn Mauberley“ (1920).

Hilda Doolittle (H.D., 1886-1961), „Oread“ (1914).

- John Berryman (1914-1972), "Dream Song 104," "Dream Song 105" (1969).
- Eugene O'Neill (1888-1953), *The Hairy Ape* (1922); *Mourning Becomes Electra* (1931).
- Sinclair Lewis (1885-1951), *Babbitt* (1922).
- Jean Toomer (1894-1967), *Cane* (1923).
- F. Scott Fitzgerald (1896-1940), *The Great Gatsby* (1925).
- William Carlos Williams (1883-1963), "The Widow's Lament in Springtime" (1921); "Spring and All" (1923); "To Elsie" (1923); "The Red Wheelbarrow" (1923); "The Wind Increases" (1934); "This Is Just to Say" (1934); "To a Poor Old Woman" (1935); "Proletarian Portrait" (1935); "Paterson: The Falls" (1944).
- Wallace Stevens (1879-1955) "Sunday Morning" (1915; 1923); "Anecdote of the Jar" (1923); "Peter Quince at the Clavier" (1923; 1931); "The Snow Man" (1931); "Thirteen Ways of Looking at a Blackbird" (1931); "The Idea of Order at Key West" (1936); "Credences of Summer" (1947); "The World as Meditation" (1952).
- E.E. Cummings (1894-1962), "next to of course god america i" (1926); "pity this busy monster, manunkind" (1944).
- Ernest Hemingway (1899-1961), *A Farewell to Arms* (1929); "The Killers" (1927); "A Clean, Well-lighted Place" (1933); "The Short Happy Life of Francis Macomber" (1936).
- Zora Neale Hurston (c1901-1960), *Their Eyes Were Watching God* (1937).
- William Faulkner (1897-1962), *The Sound and the Fury* (1929); *Absalom, Absalom!* (1936); *Go Down, Moses* (1942).
- H.P. Lovecraft (1890-1937), *At the Mountains of Madness* (1936).
- John Steinbeck (1902-1968), *The Grapes of Wrath* (1939).
- Thornton Wilder (1897-1975), *Our Town* (1938).
- Richard Wright (1908-1960), *Native Son* (1940).
- Carson McCullers (1917-1967), *The Heart Is a Lonely Hunter* (1940).
- Tennessee Williams (1911-1983), *The Glass Menagerie* (1945); *A Streetcar Named Desire* (1947).
- Arthur Miller (1915-2005), *Death of a Salesman* (1949); *The Crucible* (1953).
- Ralph Waldo Ellison (1914-1994), *Invisible Man* (1952).
- J. D. Salinger (1919-2010), *The Catcher in the Rye* (1951).
- Ray Bradbury (1920-2012), *Fahrenheit 451* (1953).
- Harper Lee (1926-2016), *To Kill a Mockingbird* (1960).
- Kurt Vonnegut (1922-2007), *Slaughterhouse-Five* (1969).
- Allen Ginsberg (1926-1997), "Howl" (1956); "A Supermarket in California" (1956).
- Jack Kerouac (1922-1969), *On the Road* (1949-1951; 1957).
- Philip Roth (*1933), *Good-bye Columbus* (1959); *Portnoy's Complaint* (1969); *American Pastoral* (1997); *The Human Stain* (2000); *The Plot Against America* (2004).
- Lorraine Hansberry (1930-1965), *A Raisin in the Sun* (1959).
- Robert Lowell (1917-1977), "Skunk Hour" (1959); "For the Union Dead" (1960; 1964).

Sylvia Plath (1932-1963), "Morning Song" (1961; 1966); "The Applicant" (1966); "Lady Lazarus" (1962; 1966); "Ariel" (1962; 1966); "Daddy" (1962; 1966). *The Bell Jar*, 1963?

Edward Albee (*1928), *Who's Afraid of Virginia Woolf?* (1962).

Vladimir Nabokov (1899-1977), *Pale Fire* (1962).

Imamu Amiri Baraka (*1934), *Dutchman* (1964).

John Barth (*1930), *Lost in the Funhouse* (1968).

N. Scott Momaday (*1934), *House Made of Dawn* (1968).

Norman Mailer (*1923), *The Armies of the Night* (1968).

Philip K. Dick (1928-1982), *Do Androids Dream of Electric Sheep?* (1968)

Rudolfo A. Anaya (*1937), *Bless Me, Ultima* (1972).

Ursula K. Le Guin (1929-2018), *The Dispossessed. An Ambiguous Utopia* (1974)

E.L. Doctorow (*1931), *Ragtime* (1975).

Leslie Marmon Silko (*1948), *Ceremony* (1978).

Alice Walker (*1944), *The Color Purple* (1982)

David Mamet (*1947), *Glengarry Glen Ross* (1983).

Sandra Cisneros (*1954), *The House on Mango Street* (1984).

Louise Erdrich (*1954), *Love Medicine* (1984).

Paul Auster (*1947), *The New York Trilogy* (*City of Glass*, 1985; *Ghosts*, 1986; *The Locked Room*, 1987).

Toni Morrison (*1931), *Beloved* (1987).

Gloria Naylor (*1950), *Mama Day* (1988).

Cynthia Ozick (*1928), "Rosa" (1983); *The Shawl* (1989).

Annie Proulx (*1935), *Brokeback Mountain* (1997).

Cormac McCarthy (1933-2023), *Blood Meridian* (1985); *The Road* (2006).

Don DeLillo (*1936), *White Noise* (1985); *Underworld* (1997).

Percival Everett (*1956), *Erasure* (2001). *James* (2024)

Richard Powers (*1957), *The Overstory* (2018).

George Saunders (*1958), *Lincoln in the Bardo* (2017).

Jonathan Franzen (*1959), *The Corrections* (2001).

Jennifer Egan (*1962), *A Visit from the Goon Squad* (2010); *The Candy House* (2022).

David Foster Wallace (1962-2008), *Infinite Jest* (1996).

Bret Easton Ellis (*1964), *The Shards* (2023).

Torrey Peters (*1981), *Detransition, Baby* (2021).

Leslie Feinberg (1949-2014), *Stone Butch Blues* (1993).

Thomas Pynchon (* 1937), *Gravity's Rainbow* (1973), *Mason and Dixon* (1997).

James Baldwin (1924-1987), *Giovanni's Room* (1956).

Maggie Nelson (*1973), *The Argonauts* (2015)..

Junot Díaz (*1968), *The Brief Wondrous Life of Oscar Wao* (2007).

Otessa Moshfegh (*1981) *My Year of Rest and Relaxation* (2018).

Karen Russell (*1981) *Swamplandia!* (2011).

Emily St. John Mandel (* 1979), *Station 11* (2014).

NK Jemisin (*1972), *The Fifth Season* (2015).

Colson Whitehead (*1969), *The Underground Railroad*(2016).

Dave Eggers (*1970), *The Circle* (2013).

Charles Yu (*1976), *Interior Chinatown* (2020).

Chimamanda Ngozi Adichie (*1977), *Americanah* (2013).

Ben Lerner (*1979), *10:04* (2014).

Ocean Vuong (*1988), *On Earth We're Briefly Gorgeous* (2019).

Elizabeth Strout (*1956), *Amy and Isabelle* (1998), *Olive Kitteridge* (2008).

Margaret Atwood (*1939), *The Handmaid's Tale*(1985), *The Blind Assassin* (2000).

Anglophone Literaturen

Diese Liste von Texten aus den englischsprachigen Regionen und Ländern Afrika, Australien, Südasien, Kanada, der Karibik, und Neuseeland/Pazifikraum ist mehr als Lektüeranregung denn als Kanon zu verstehen und wird im Weiteren revidiert werden; das heißt auch, dass Vorschläge hinsichtlich Ergänzungen und Änderungen der angegebenen Texte von allen Seiten immer willkommen sind.

Afrika Ostafrika

Okot p'Bitek (1921-1982), *Song of Lawino: A Lament* (1966).

Ngugi wa Thiong'o (*1938), *A Grain of Wheat* (1967); *Petals of Blood* (1977).

Nuruddin Farah (*1945), *Sweet and Sour Milk* (1979).

Südafrika

Olive Schreiner (1855-1920), *The Story of an African Farm* (1883).

Alan Paton (1903-1988), *Cry, the Beloved Country* (1948).

Nadine Gordimer (*1923), *Selected Stories* (1975).

Dennis Vincent Brutus (*1924), *Letters to Martha and Other Poems from a South African Prison* (1968).

Athol Fugard (*1932), *Blood Knot and Other Plays* (1991).

Bessie Head (*1937), *A Question of Power* (1974).

J.M. Coetzee (*1940), *Foe* (1986).

Njabulo Ndebele (*1948), *Fools and Other Stories* (1983).

Australien Marcus Clarke (1846-1881), *His Natural Life* (1874).

Henry Lawson (1867-1922), short stories, e.g. „The Drover's Wife.“

Henry Handel Richardson (1870-1946), *The Fortunes of Richard Mahoney* (1917-1929).

Christina Stead (1902-1983), *The Man Who Loved Children* (1940).

A.D. Hope (1907-2000), *Collected Poems* (1986).

Patrick White (1912-1990), *Voss* (1957).

Oodgeroo Noonuccal (Kath Walker) (1920-1993), *My People* (1970).

David Malouf (*1934), *Remembering Babylon* (1993).

Thomas Keneally (*1935), *The Chant of Jimmy Blacksmith* (1972).

Les A. Murray (*1938), *Collected Poems* (1991).

Janette Turner Hospital (1942), *Borderline** (1985).

Peter Carey (*1943), *Oscar and Lucinda* (1988).

Tim Winton (*1960), *Cloudstreet* (1991).

Indien/Südasien Rabindranath Tagore (1861-1941), *Gitanjali* (1912).

Nirad Chaudhuri (1897-1999), *A Passage to England* (1959).

Mulk Raj Anand (*1905), *Untouchable* (1935).

R.K. Narayan (1906-2001), *The Guide* (1958).

Raja Rao (*1909), *The Serpent and the Rope* (1960).

G.V. Desani (1909-2001), *All About H. Hatterr* (1951).

Anita Desai (*1937), *Clear Light of Day* (1980).

Salman Rushdie (*1947), *Midnight's Children* (1981); *The Satanic Verses* (1988).

Vikram Seth (*1952), *A Suitable Boy* (1993).

Amitav Ghosh (*1956), *The Shadow Lines* (1988).

Arundhati Roy (*1961), *The God of Small Things* (1997).

Kanada John Richardson (1769-1852), *Wacousta* (1832)

Susanna Moodie (1803-1885), *Roughing It in the Bush* (1852)

Stephen Leacock (1869-1944), *Sunshine Sketches of a Little Town* (1912)

Frederick Philip Grove (1879-1948), *Settlers of the March* (1925).

Morley Callaghan (1903-1990), *Morley Callaghan's Stories* (1959).

Hugh MacLennan (1907-1990), *Two Solitudes* (1945).

A.M. Klein (1909-1972), *The Rocking Chair and Other Poems* (1948).

Malcolm Lowry (1909-1957), *Under the Volcano* (1947).

Robertson Davies (1913-1995), *The Deptford Trilogy* (1970-1975).

Margaret Laurence (1926-1987), *The Stone Angel* (1964).

Robert (Paul) Kroetsch (*1927), *Seed Catalogue* (1977).

Timothy Findley (1930-2002), *The Wars* (1977).

Alice Munro (*1931), *Selected Stories* (1996).

Mordecai Richler (1931-2001), *The Apprenticeship of Duddy Kravitz* (1959).

Rudy Wiebe (*1934), *The Temptations of Big Bear* (1973).

Joy Kogawa (*1935), *Obasan* (1981).

Margaret Atwood (*1939), *Surfacing* (1972).

Michael Ondaatje (*1943), *The English Patient* (1992).

Tomson Highway (*1951), *The Rez Sisters* (1988).

Rohinton Mistry (1952), *A Fine Balance** (1995).

Karibik Jean Rhys (1894-1979), *Wide Sargasso Sea* (1966).

Wilson Harris (*1921), *Palace of the Peacock* (1960).

George Lamming (*1927), *In the Castle of My Skin* (1953).

Derek Walcott (*1930), *Omeros* (1990).

V.S. Naipaul (*1932), *The Mimic Men* (1967).

Erna Brodber (*1940), *Myal* (1988).

Linton Kwesi Johnson (*1952), *Voices of the Living and the Dead* (1974).

Caryl Phillips (*1958), *Cambridge* (1991).

Fred D'Aguiar (*1960), *Feeding the Ghosts* (1997).

Neuseeland/Pazifik Katharine Mansfield (1888-1923), short stories, e.g. „The Garden-Party.“

Frank Sargeson (1903-1982), short stories, e.g. „The Making of a New Zealander.“

Allen Curnow (1911-2001), *Selected Poems* (1982).

Hone Tuwhare (*1922), *Mihi, Collected Poems* (1987).

Janet Frame (*1924), *Owls do Cry*.

Patricia Grace (*1937), *Potiki* (1986).

Vincent O'Sullivan (*1937), *Survivals and Other Stories* (1986).

Albert Wendt (*1939), *Leaves of the Banyan Tree* (1979).

Witi Ihimaera (*1944), *The Matriarch* (1986).

Keri Hulme (*1947), *the bone people* (1983).

Comics

- Art Spiegelman (*1948), *Maus*, 2 volumes (1986/1991)
- Frank Miller (*1957), *Batman: The Dark Knight Returns* (1986)
- Alan Moore (*1953), *Watchmen* (1987)
- Alan Moore (*1953) & David Lloyd (*1950), *V for Vendetta* (1982–1989)
- Neil Gaiman (*1960), *The Sandman*, 10 volumes (1991-1996)
- Charles Burns (*1955), *Black Hole* (1995-2005)
- Marjane Satrapi (*1969), *Persepolis* (2000-2004)
- Alison Bechdel (*1960), *Fun Home: A Family Tragicomic* (2006)
- Brian K. Vaughan (*1976) & Pia Guerra (*1971), *Y: The Last Man* (2002-2008)
- David Mazzucchelli (*1960), *Asterios Polyp* (2009)
- Brian K. Vaughan (*1976) & Fiona Staples (*1985?), *Saga* (2012–present)

Lektüreempfehlungen Sprachwissenschaft

Die folgende Orientierungshilfe ist nicht verbindlich für schriftliche Examensaufgaben oder mündliche Spezialgebiete, sondern bietet Anhaltspunkte für die eigenständige Einarbeitung in die jeweiligen Themenbereiche oder die Erstellung von Leselisten für Abschlussprüfungen. Bei der Vorbereitung der Spezialgebiete in der mündlichen Prüfung sollte allerdings unter keinen Umständen auf die Absprache mit den Prüfern verzichtet werden.

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Open resources on github (for a comprehensive introduction to statistics):

LeFoll, Elen. 2025. Data Analysis for the Language Sciences. A Very Gentle Introduction to Statistics and Data Visualisation in R. *Github*. <https://elenlefol.github.io/RstatsTextbook/>

Nordmann, Emily & Lisa De Bruine. 2026. Applied Data Skills. Processing & Presenting Data. *Github*. <https://psyteachr.github.io/ads-v2/>

Reference works and exercise books for language classes

For reference:

Michael Swan, *Practical English Usage*

Geoffrey Leech, *Meaning and the English Verb*

Sidney Greenbaum & Randolph Quirk, *A Student's Grammar of the English Language*

For practice:

Sylvia Chalker, *A Student's English Grammar Workbook*

Raymond Murphy, *English Grammar in Use*

Martin Hewings, *Advanced Grammar in Use*

Geoff Parkes & Alan Cornell, *German-English False Friends*, Books 1, 2 and 3

Geoff Parkes, *The Mistakes Clinic*

Alan Cornell & Geoff Parkes, *What's The Difference?*

Dictionaries

One of the following learner's dictionaries with the accompanying exercise book:

- *The Oxford Advanced Learner's Dictionary*
- *Collins Cobuild Advanced Learner's Dictionary*
- *Longman Dictionary of Contemporary English*

One of the following monolingual dictionaries:

- *Collins English Dictionary* (esp. for British English) or
- *Merriam-Webster's Collegiate Dictionary* (for American English)

One of the following bilingual dictionaries:

- *Collins German Unabridged Dictionary*
- *Langenscheidt Collins Großwörterbuch Englisch*
- *Langenscheidt Collins Großes Schul- und Studienwörterbuch Deutsch-Englisch*