

Englisches Seminar

Guidelines and Reading Material

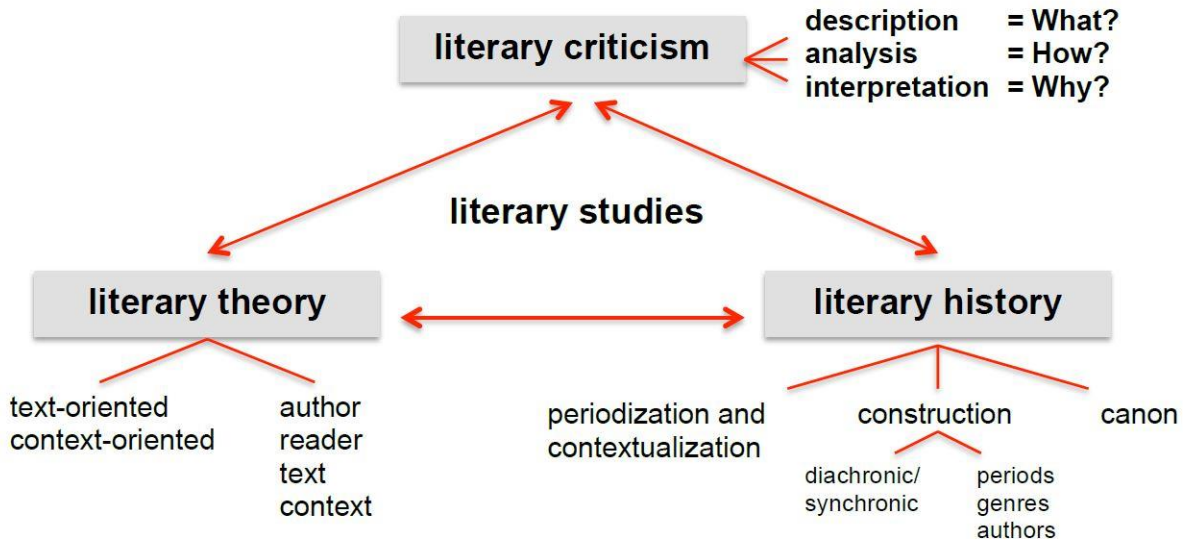
British and Postcolonial Studies

Anglistische Literatur- und Kulturwissenschaft
und Postkoloniale Studien

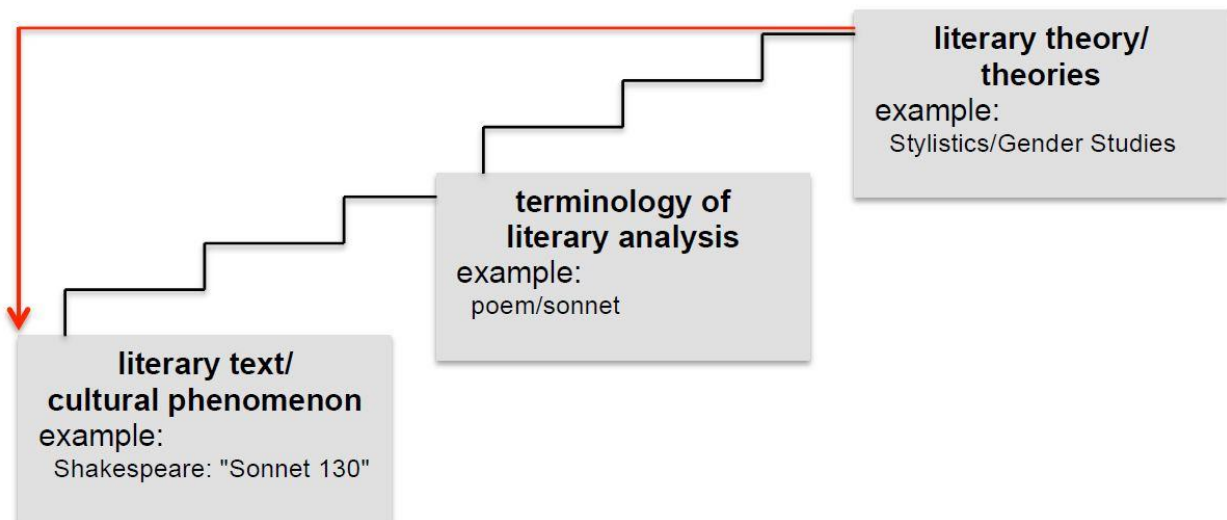
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THEORIES AND METHODS OF LITERARY STUDIES



<p>Author</p> <p>= author/production-oriented</p> <ul style="list-style-type: none"> • biographical criticism • Psychoanalysis 	<p>Reader</p> <p>= reception-oriented</p> <ul style="list-style-type: none"> • Reader-Response Theory • Reception Theory
<p>Text/Code</p> <p>= text-/code-oriented</p> <ul style="list-style-type: none"> • Russian Formalism • Structuralism with Narratology • Stylistics • Poststructuralism • Deconstruction 	<p>Context</p> <p>= context-oriented</p> <ul style="list-style-type: none"> • Marxist Criticism • Cultural Materialism • New Historicism • Gender Studies and Feminism • Postcolonial Criticism



ESSENTIAL STUDY SKILLS

Self-Reflection

Reflect regularly on your choice of subject considering the following questions:

- What are the contents of your degree programme and how do they relate to your professional future?
- Why am I studying English and why here at the Leibniz University?
- Do I make any progress with my studies? What if not?

Research

Register your student ID card as a library card for TIB, check the British and Postcolonial Studies holdings and familiarize yourself with the lending process. You should know how to locate reference books, dictionaries and the databases.

All students should be familiar with:

- the MLA website, including the MLA Style Centre
- the latest version of the MLA Style Sheet (Zitier- und Formatvorlage)
- the MLA Bibliography and its uses for academic research and writing (reference database)
- JSTOR and Project Muse and its uses for academic research and writing (full text databases: downloads accessible via university Wi-Fi or VPN)
- *Kindlers Literatur Lexikon* Online (via TIB specialist databases/Fachdatenbanken)

Working Techniques

- Re-use your notes from the *Introduction to Literary Studies* seminar in your F2-, F3- and A- literary studies courses. Bring your notes a/o Nünning's textbook to class.
- Re-use the techniques of preparing a primary and a secondary text from the *Introduction to Literary Studies* seminar in your F2-, F3- and A-literature courses.

Further Reading

Broders, Simone. *Wissenschaftliches Arbeiten in Anglistik und Amerikanistik. Das Praxisbuch*. Fink, 2015.

Humphrey, Richard, Ansgar Nünning and Simon Cooke. *Essential Study Skills for Bachelor/Master in English and American Studies*. 4th ed., Klett, 2010.

MLA Handbook for Writers of Research Papers. 8th ed., Modern Language Association of America, 2016.

Siepmann, Dirk. *Wissenschaftliche Texte auf Englisch schreiben. Ein Leitfaden für die Praxis*. Klett, 2012.

HOW TO READ A PRIMARY/LITERARY TEXT

Read and prepare the primary texts i.e. literary texts (poetry, drama, narrative texts) by focusing on the three questions of literary analysis and interpretation.

- **Description:** What is the text about?
- **Analysis:** How is the text constructed, i.e. what codes and conventions (e.g. techniques, structures, tropes) does it employ to present its topics?
- **Interpretation:** What possible functions do these codes serve?

HOW TO DRAW A CHARACTER CHART (SL)

- Draw a chart of all the (major) characters in order to visualize their relations.
- Think of useful symbols to illustrate certain relationships like marriage, love, conflict, etc.

The following questions can serve as a guideline:

- Who is at the centre of the plot?
- Who is connected with whom?
- What is their connection like?

HOW TO READ A SECONDARY/SCHOLARLY TEXT

Content Level

- Topics: **What** is the text about?
- Locate the thesis statements and summarize the line of argumentation.
- Describe the central issues.

Language Level

- Form: **How** does the text say what it says?
- Establish the linguistic means and their effect on the reader (syntactic structures, tropes like irony, metaphors and images, style and tone).

Conceptual Level

- Abstraction: **Why** does the text argue the way it does?
- List the sources and research material employed.
- Mark the central concepts and categories, such as *Bildungsroman*, diaspora, gender, hybridity, postmodernism.
- Spell out the dominant theories and methodologies which may be gleaned from the thesis statements and categories, the theorists, writers and critical traditions mentioned.
- Deduct from these observations the research traditions of which the text partakes and from which it distances itself.
- Consider the merits and demerits of the traditions mentioned.

Pragmatic Level

- Meta-level: **To which uses** can you put the text?
- Evaluate the text with regard to the questions discussed in the course or the individual seminar, to the presentation you want to give, to the essay you want to write, etc.
- Contextualize the text: How does it relate to the topics, concepts, categories and methodologies you have already discussed and those you will discuss?
- Establish what you have gained from engaging with the text, for example for your essay: What does the text contribute to your own thesis statement?

HOW TO WRITE AN EXCERPT (SL)

- Read the text carefully.
- Make clear and well-structured notes of the key ideas of the text.
- Include relevant quotes and/or examples.
- Give the complete bibliographic references of the text.
- Indicate page numbers, chapters, etc. to make sure that you can easily find the text passages you refer to in your excerpt.

- Read and check your excerpt.
 - Can you understand your notes without looking at the text again?
 - Are any important terms, definitions or ideas missing?

WHAT IS A LITERARY STUDIES TERM PAPER (PL)?

A term paper in literary studies is an independent analysis and interpretation of one or more literary texts. Students demonstrate that they have absorbed the basic methods and knowledge derived from the *Introduction to Literary Studies* (AmerBritF1), the lecture series *Survey of British Literatures and Cultures* (BritF2), the seminar *Practicing Literary Criticism* (BritF3) and preferably a course on literary theories and methods. A literary studies term paper also provides indispensable preparation for the final bachelor's or master's thesis.

A literary studies term paper follows the three interconnected steps of description, analysis and interpretation (*cf.* Vera and Ansgar Nünning. *An Introduction to the Study of English and American Literature*, p. 25f and Michael Meyer. *English and American Literature*, 4th edition, p. 10f):

- ▶ What? What are the themes and topics of the text?
- ▶ How? How is the text constructed? What textual strategies does it employ?
- ▶ Why? Why does the text use these textual strategies? What functions do they perform within and possibly beyond the text?

What? and How? literary analysis (description of textual strategies)

Why? literary interpretation (explanation and exegesis)

A literary studies term paper formulates **key questions** and/or a **thesis**, i.e. a contention or judgement, that must be substantiated; and it presents these with clear argumentation. The **thesis statement** makes a hypothetical claim answering the following questions: Which genre conventions does the text employ? Which specific aesthetic strategies does it use? What are the effects? What does the text thereby say in relation to the chosen theme? Key questions and/or theses constitute the heart of the essay and are to be declared in the introduction.

The analytical section of the term paper draws on the **analytical concepts** relevant to the (sub-)genre of the chosen text (*cf.* Nünning chs. 3, 4, 5 and Meyer chs. 2, 3, 4), and forms the foundation of every interpretation.

The interpretation is further based on a theory or several **theoretical approaches** (*cf.* Nünning ch. 2 and Meyer ch. 5), a concise account of which precedes the analysis and interpretation section. The theoretical approach determines what one pays special attention to, which key questions one formulates, which concepts one uses, how one assesses the textual strategies, and how one finally ascribes meaning to the text. There is a clear distinction here between

text-oriented and context-oriented theories. It is from the combination of these with literary-analytical concepts that an independent **method** arises. Theory and method may be briefly explained in the introduction to a term paper or – as in the final bachelor's or master's thesis – may form a separate chapter. Either way, it is important to define the key concepts, which can vary from theory to theory.

In developing the formulations of questions and the theoretical approach, a literary studies term paper makes (critical) use of **secondary literature** about the specific text, the (sub-)genre and the main theoretical concepts. The bibliography should list at least 15 references to secondary material on the chosen text, the sub-genre, the theory, etc. (in addition to textbooks by Nünning or Meyer). All of this lends the essay originality even when the primary text has already been written about in terms of the same or similar aspects. Although theme and text are usually inspired by a seminar, the essay also offers a good opportunity to explore new texts (see Reading List British and Postcolonial Studies) and thereby to widen the student's expertise.

Thesis statements: **I argue/ contend/ propose that**

- Shakespeare's **tragedy** *Othello* (first performed ca. 1604) challenges both racist strategies of Othering and patriarchal masculinities. This shows on the levels of character constellation, character conception, plot, and tropes.
- Olaudah Equiano's **slave narrative** *Interesting Narrative* (1789) constructs hybridity on the level of plot and character in order to negotiate slavery for its implied audience.
- Jane Austen's post-revolutionary **realist novel** *Pride and Prejudice* (1813) employs an authorial narrator whose ironic comments challenge the power and gender relations between dominant and emergent sections of the upper classes.
- Charlotte Brontë's **Bildungsroman** *Jane Eyre* (1847) responds to a large number of pre-existing literary and social patterns by affirming and subverting them at the same time. This process creates new patterns and corresponds to Jauss's "second horizontal change", a central concept of his reader-response theory.
- the romance plot in Elizabeth Gaskell's **industrial novel** *North and South* (1854/55) is an aesthetic device to suggest solutions to the class conflict.
- John Agard's **performance poem** "Listen Mr Oxford don" (1985) deconstructs stereotypes of migrants using the speaker's acrolectal Creole to challenge British institutions and linguistic norms. The poem ends with an ironic take on multicultural Britain.

WAS IST EINE LITERATURWISSENSCHAFTLICHE HAUSARBEIT (PL)

Eine literaturwissenschaftliche Hausarbeit ist die eigenständige Analyse und Interpretation von literarischen Texten. Damit weisen die Studierenden nach, dass sie das in der *Introduction to Literary Studies* (AmerBritF1), der Vorlesung *Survey of British Literatures and Cultures* (BritF2), der literaturwissenschaftlichen Übung *Practicing Literary Criticism* (BritF3) und möglichst einem Kurs zu literaturwissenschaftlichen Theorien und Methoden erworbene Handwerkszeug und Grundwissen selbständig anwenden können. Eine literaturwissenschaftliche Hausarbeit ist die notwendige Vorübung für jede Art literaturwissenschaftlicher Abschlussarbeit.

Eine literaturwissenschaftliche Hausarbeit folgt den drei Schritten der Beschreibung, Analyse und Interpretation, die miteinander verbunden bearbeitet werden sollen (s. Ansgar und Vera Nünning. *An Introduction to the Study of English and American Literature*, S. 25f und Michael Meyer. *English and American Literatures*, 4. Aufl., S. 10f):

- ▶ Was? Was sind die Themen und der Inhalt des Textes?
- ▶ Wie? Wie ist der Text gebaut? Welche Gestaltungsverfahren benutzt er?
- ▶ Warum? Warum benutzt der Text gerade diese Gestaltungsverfahren?
Welche Funktionen haben sie im Text und ggfs. darüber hinaus?

Was? und Wie? Literaturanalyse (Beschreibung der Gestaltungsverfahren)

Warum? Literaturinterpretation (Auslegung, Deutung des Textes)

Eine literaturwissenschaftliche Hausarbeit formuliert **Leitfragen** und/oder eine eigene **These** (Behauptung bzw. zu beweisende Feststellung) und belegt sie klar argumentierend. Eine These ist eine hypothetische Behauptung, die folgende Fragen beantwortet: Welche Genrekonventionen benutzt der Text? Welche spezifischen ästhetischen Strategien verwendet er? Warum benutzt der Text diese Verfahren? Welche Wirkungen werden damit erzeugt? Was sagt der Text auf diese Weise zum gewählten Thema? Leitfragen und/oder These sind der Ausgangspunkt der Arbeit und stehen in deren Einleitung.

Der analytische Teil der Hausarbeit greift (je nach der gewählten Gattung bzw. dem Genre) auf die **Analysebegriffe** für die untersuchte Gattung bzw. das Genre (vgl. Nünning's Kapitel 3, 4, 5 und Meyers Kapitel 2, 3, 4) zurück und bildet die Grundlage jeder Interpretation.

Die Interpretation beruht darüber hinaus auf einer **Theorie** bzw. mehreren theoretischen Ansätzen (vgl. Nünning's Kapitel 2 und Meyers Kapitel 5), deren kurze und prägnante Darstellung der Analyse und Interpretation vorangeht. Mit dem theoretischen Ansatz entscheidet man darüber, worauf man besonders achtet und welche Leitfragen man formuliert, welche Konzepte man verwendet, wie man die Gestaltungsverfahren bewertet und wie man letztendlich dem Text Bedeutung zuweist. Hier wird zwischen text-orientierten und kontext-orientierten Theorien unterschieden. Durch die Verbindung mit den literaturwissenschaftlichen Analysebegriffen entsteht die jeweils eigene **Methode**, einen Text zu interpretieren. In einer Hausarbeit können Theorie und Methode entweder kurz in der Einleitung erklärt werden oder – wie in der Abschlussarbeit – Gegenstand eines eigenen Kapitels sein. Wichtig ist in allen Fällen die Definition der zentralen Konzepte, die je nach Theorie durchaus unterschiedlich ausfallen kann.

Eine literaturwissenschaftliche Hausarbeit benutzt (kritisch) **Sekundärliteratur** zum ausgewählten literarischen Text, zu dessen Gattung bzw. Genre und zu den theoretischen Konzepten, um die eigene Fragestellung und den eigenen methodischen Zugang zu entwickeln. Die Bibliographie sollte (zusätzlich zu Lehrbüchern wie Nünning oder Meyer) mindestens 15 Titel der Sekundärliteratur zum behandelten Text, zu Gattung bzw. Genre, zur Theorie, etc. enthalten. Die Hausarbeit ist damit durchaus originell, auch wenn der Text bereits unter den gewählten oder ähnlichen Aspekten behandelt worden ist. Obwohl sich Thema und Gegenstand (d.h. der literarische Text) meist aus einem Seminar ergeben, ist die Hausarbeit doch auch eine gute Gelegenheit, sich neue Texte (s. Reading List British and Postcolonial Studies) zu erschließen und so das Fachwissen zu erweitern.

WHAT IS A CULTURAL STUDIES TERM PAPER (PL)?

While Literary Studies is defined mainly by the object of study, i.e. literary texts, Cultural Studies is defined primarily by its theoretical approaches and by the issues it addresses. It is concerned with representation, power relations, and constructions of difference which are not tied to any particular kind of text. On the contrary, they can be investigated in various cultural texts, whereby the term “text” is very open and the range of possible objects of study very wide.

A cultural studies term paper is the independent analysis and interpretation of a cultural phenomenon with a thematic focus. In view of its formulation of problems, its objects of investigation, its theories and its methods, the work of Cultural Studies goes beyond Literature and Linguistics and enters such areas as Media and Film Studies, History and Sociology, Politics and Religion. With the exception of films or television productions, it is first of all necessary – as it is in the disciplines just listed – to decide exactly what is to be investigated. In other words, whilst literary and cinematic ‘texts’ can be acquired, **cultural ‘texts’** have to be constituted from time-consuming searches in various media.

The sheer range of cultural phenomena eligible for study calls for methodologies from other disciplines, including Linguistics. Working in Cultural Studies calls for **theoretical approaches**, concepts and methods to identify the various group interests (political, economic, social, etc.) that are represented in the chosen cultural area and to bring out the power relations that are inscribed there. This is where Cultural Studies differs from school-taught Area Studies, which are confined to the description of phenomena such as the British school system or the American political landscape. A solid theoretical and conceptual foundation is indispensable if the mere description of phenomena is to be avoided. Chris Barker’s and Emma A. Jane’s workbook *Cultural Studies: Theory and Practice* (5th edition 2016) can be recommended here, because it presents definitions of culture and analytical tools as well as providing thematic and methodological stimulus on central categories and problem areas such as ethnicity, gender, ideology, identity, social class, power, media, spatiality, representation, and the production of knowledge.

A cultural studies term paper formulates **key questions** and/or an independent **thesis**, i.e. a claim or position that has to be substantiated; and it presents these with clear

argumentation. In order to help develop a theme, the following questions from Norbert Franck and Joachim Stary, *Die Technik des wissenschaftlichen Arbeitens* (ch. 4.1. applied here to the example of identity), may be helpful:

- ▶ What? deciding upon the object (what is identity?)
- ▶ How? manner (how are identities de/constructed?)
- ▶ Who? persons and social groups as agents (who de/constructs identities?)
- ▶ Where? location, relevant area (where are identities de/constructed?)
- ▶ When? time (when are identities de/constructed?)
- ▶ Why? cause, reason, purpose, aim (why are identities de/constructed? What functions do they have and for whom?)

As in Literary Studies, the main concern of the term paper is independent interpretation, i.e. the theory-based explanation and interpretation of the phenomenon under scrutiny. In contrast to Literary Studies, the analytical section of the term paper in Cultural Studies cannot simply draw on pre-established analytical concepts (as can be done with a literary genre, for example). Instead, materials and sources pertaining to the chosen object of study must be freshly gathered. The analytical focus of a cultural studies term paper is not usually on the structural features of the 'text' or phenomenon, although these, too, are always relevant. It lies rather on the question of its ideological position and hence on contexts of **production and reception**.

In its structure and form as in its critical engagement with **secondary literature**, the cultural studies term paper proceeds in the same way as a term paper in Literary Studies (see the guidelines in *What is a Literary Studies Term Paper?*).

WAS IST EINE KULTURWISSENSCHAFTLICHE HAUSARBEIT (PL)?

Während sich die Literaturwissenschaft primär über ihren Gegenstand, d.h. über literarische Texte definiert, tut die Kulturwissenschaft dies vornehmlich über ihre theoretischen Ansätze und Fragestellungen. Ihr geht es um Repräsentationsstrategien, Machtverhältnisse oder Konstruktionen von Differenz, die nicht an bestimmte Arten von Texten gebunden sind. Sie sind im Gegenteil auf verschiedenste kulturelle Texte anwendbar, wobei der benutzte Textbegriff sehr weit und die Bandbreite der möglichen Gegenstände sehr groß ist.

Eine kulturwissenschaftliche Hausarbeit ist die eigenständige Analyse und Interpretation eines kulturellen Phänomens unter einem selbst gewählten Thema. Kulturwissenschaftliches Arbeiten ist durch seine Problemstellungen und Untersuchungsobjekte sowie seine **Theorien und Methoden** über die (anglophone) Literatur- und Sprachwissenschaft hinaus mit Fächern wie Medien- und Filmwissenschaft, Geschichte und Soziologie, Politologie und Religionswissenschaft verbunden. Abgesehen von der Auseinandersetzung mit Filmen oder Fernsehproduktionen, muss – wie in den genannten Fächern – für eine kulturwissenschaftliche Hausarbeit deren Gegenstand erst gebildet werden. Anders gesagt: während man literarische oder filmische Texte erwerben kann, müssen **kulturwissenschaftliche „Texte“** mit einigem Zeitaufwand über Recherchen in verschiedenen Medien erst konstituiert werden.

Die Vielfalt der kulturellen Phänomene, die bearbeitet werden können, verlangt nach Verfahrensweisen wie sie in den genannten anderen Fächern (aber auch in der Linguistik) üblich sind. Kulturwissenschaftliches Arbeiten benötigt **theoretische Ansätze**, Begriffe und Methoden, die es erlauben, die in dem kulturellen Phänomen repräsentierten (politischen, ökonomischen, sozialen usw.) Interessen bestimmter Menschengruppen sichtbar zu machen und die ihnen eingeschriebenen Machtverhältnisse herauszuarbeiten. Daher genügt es nicht, die verschiedenen kulturellen Phänomene (wie etwa das Schulsystem Großbritanniens oder die amerikanische Parteienlandschaft) abzubilden. Um nacherzählende Beschreibungen zu vermeiden, ist eine solide theoretische und begriffliche Fundierung unabdingbar. Hierzu empfiehlt sich z. B. Chris Barkers und Emma A. Janes Arbeitsbuch *Cultural Studies. Theory and Practice* (5. Auflage 2016), das Definitionen von Kultur und Analyseinstrumentarien ebenso bereitstellt wie thematisch-methodische Anregungen zu zentralen Kategorien

und Problemfeldern wie Ethnizität, Herrschaft, Geschlecht, Ideologie, Identität, Klasse, Macht, Medien, Raum, Repräsentation und Wissensproduktion.

Eine kulturwissenschaftliche Hausarbeit formuliert **Leitfragen** und/oder eine eigene **These**, d.h. eine Behauptung bzw. eine zu beweisende Feststellung, und belegt sie klar argumentierend. Zur Erschließung des Themas eignen sich folgende Fragen aus Norbert Francks und Joachim Starys *Die Technik des wissenschaftlichen Arbeitens* (Kap. 4.1., hier angewendet auf das Beispiel Identität):

- ▶ Was? Gegenstandsbestimmung (Was heißt Identität?)
- ▶ Wie? Art und Weise (Wie werden Identitäten de/konstruiert?)
- ▶ Wer? Person, soziale Gruppen als Akteure (Wer de/konstruiert sie?)
- ▶ Wo? Ort, Geltungsbereich (Wo werden Identitäten de/konstruiert?)
- ▶ Wann? Zeit (Wann werden Identitäten de/konstruiert?)
- ▶ Warum? Ursache, Grund, Zweck, Ziel (Warum werden Identitäten de/konstruiert? Welche Funktionen haben sie und für wen?)

Wie in der Literaturwissenschaft ist die eigene Interpretation d.h. die theoretisch fundierte Erklärung und Deutung des untersuchten Phänomens, das Hauptanliegen der Arbeit. Anders als in der Literaturwissenschaft, kann der analytisch-beschreibende Teil der Hausarbeit jedoch nicht einfach auf bereits vorhandene Analysebegriffe (z. B. für eine Literaturgattung) zurückgreifen, sondern muss diese für die jeweils gewählten Gegenstände, Materialien und Quellen neu zusammenstellen. In kulturwissenschaftlichen Arbeiten liegt der Schwerpunkt der Analyse meist weniger auf den strukturellen Merkmalen des Textes bzw. des Phänomens, obwohl natürlich auch diese stets für die Betrachtung des Gegenstands relevant sind, sondern auf der Frage nach seiner ideologischen Verortung, also auf den Kontexten von **Produktion und Rezeption**.

In Aufbau und Form sowie im kritischen Umgang mit der **Sekundärliteratur** entspricht die kulturwissenschaftliche Hausarbeit ihrem literaturwissenschaftlichen Gegenstück (s. die Richtlinie Was ist eine literaturwissenschaftliche Hausarbeit?).

SUGGESTED TOPICS FOR TERM PAPERS AND FINAL PAPERS**Context/Politics**

- Constructions/Representations of Femininity/Masculinity/ Migrant Identities in ...
- Narrating Nation/Migration/Diaspora/Diversity/Multiculturalism in ...
- Race/Imperialism in ...
- The Politics of ... in ...
- A Discourse Analysis of ...
- A Psychoanalytic/Feminist/Marxist/Postcolonial Reading of ...
- The Use/Function/Impact of Race/Class/Gender (Stereotypes) in ...

Text/Code

- A Structuralist/Deconstructive Reading of ...
- Metaphors/Patterns of Symbol and Imagery in ...
- Narrative Strategies/Intertextual References/Parodic Negotiations in ...

Genres/EPOCHS

- Humour and Satire/Myth/Romance/Adventure/Travel/Mystery/(Female)
Bildungsroman/Gothic/Horror/Realism... in Romantic/19th-Century/Modernist/
Postmodernist Literature

These title suggestions can be applied to every text on the Reading List British and Postcolonial Studies.

GUIDELINES FOR WRITING TERM PAPERS AND FINAL PAPERS
(STYLE SHEET, ZITIER- UND FORMATVORLAGE)

The following information should be complemented by advice available through the office hours of academic staff.

Stages in Putting Everything Together

- choosing an independent theme and conducting bibliographical research
- reading and re-reading primary text(s) with precision; taking notes
- developing and substantiating **key questions** or a **thesis**
- reading and evaluating secondary literature; refining or changing the key question
- **analysis** and **interpretation** of the literary text(s) or cultural phenomenon should be foregrounded, not the reproduction of primary and secondary literature
- analysing and interpreting the function of aesthetic elements instead of merely describing them
- final checking of quotations, spelling, punctuation and grammar
- **Essay/term paper:** 5000 words (approx. 12-15 pages)
- **Bachelor thesis:** 30-40 pages (approx. 400 words per full page); two bound copies to be left in the secretariat before the deadline, pdf-document to be sent to the supervisor and to office@engsem.uni-hannover.de before the deadline
- **Master's thesis:** Advanced Anglophone Studies 50-60 pages (approx. 400 words per full page), Lehramt an Gymnasien 60-70 pages; two bound copies to be left in the secretariat before the deadline, pdf-document to be sent to the supervisor and to office@engsem.uni-hannover.de before the deadline

External Form

- papers normally to be written in English (see exam regulations)
- formal presentation in conformity with the latest MLA style sheet (<https://owl.english.purdue.edu/owl/resource/747/01>)
- 1.5-line spacing, pages numbered consecutively, paragraphs with inset first line except for the first paragraph of each chapter
- each essay to comprise title page, contents page, main text, bibliography, plagiarism declaration

1. Title Page

The following details should appear on the title page:

- name, address (incl. telephone and matriculation number), e-mail address, degree course and subject, semester

- exact title of the paper (choose general formulations, such as “Constructions of Gender in George Eliot’s Novel *Middlemarch*”)
- title of the seminar, semester, lecturer, name of module (for seminar papers)

2. Contents Page

The contents page shows the structure of the paper, with sections and subsections, each with the page number. Identical formulations should appear on the respective pages as chapter titles. The titles should give a concise indication of the central idea of the respective chapter or section (e.g. 3.2. “1984 as a Dystopian Novel” instead of “Analysis”).

Example of a clear structure:

1. Introduction

(thesis and/or research question, structure, the state of research as justification for the chosen theme)

2. Theory and method section

(basic theoretical approach and appropriate method(s), definition of main terms and relevant theoretical concepts from Literary or Cultural Studies)

3. Main section

(analysis and interpretation of the literary text or cultural phenomenon subdivided in accordance with the thematic aspects and theoretical concepts, guided by the questions what, how and why)

4. Conclusion

(results of the investigation, summary of the arguments)

Bibliography

The bibliographical references refer to monographs, scholarly articles published in journals and/or collected editions, i.e.

- secondary texts on your primary text (literary text, film, TV series, painting)
- material on theories and methods
- material on contexts: literary history including genres and conventions; regional/national/global history, political/social/cultural history etc.

term paper: 15+ bibliographical references

bachelor’s thesis: 20+ bibliographical references

master’s thesis: 30+ bibliographical references

Plagiarism Statement

3. Main Text

This is where the **argumentation** is conducted. Your **Introduction** and **Theory and Method section** will already have stated what you intend to scrutinize and the method by which you will underpin your thesis. The **Conclusion** should summarize the most important findings and/or indicate further possible aspects of the theme.

Remember that your **reader** is your lecturer. It is normally unnecessary to repeat the contents of the literary works you are writing about, because you can assume the lecturer is already familiar with them. Short biographies of authors are also superfluous unless they are directly relevant to your inquiry. If in doubt, ask your lecturer, because not everything you read for your own information has a place in your paper.

3.1 Style

Write mainly in short sentences with active verbs, and give verbal constructions preference over noun phrases. Avoid repetition. Write clearly, academically and precisely. To make a text coherent, it is important not to jump abruptly from one thought or topic to the next, but to link them by signposting the connections (e.g. “(Accordingly,) I conclude that...”; “In contrast...”).

3.2 Quotations

Shorter quotations (up to three lines) need to be grammatically integrated into the running text – even if they are in another language – and framed by double quotation marks. Note the difference between the German („...“) and the English (“...“) way of writing and printing them. Distinguish any direct speech within the quotation by single quotation marks. For example: “‘Cheer up, we won’t bite,’ their smile seemed to say.” (Mansfield 39)

Longer quotations should be inset. Since this already signals quotation, double quotation marks should not be used.

Quotations must correspond exactly to the original, omissions being marked with three periods preceded and followed by a space: Brackets around ellipses are usually not needed, unless they clarify the use of omissions. Additions are marked by square brackets (e.g. “In recent years it [i.e. Decadence] has attracted the attention of critics.”). Quotations should not be italicized, except for italic printing in the original (in which case you should write “emphasis in the original”) or to emphasize particular words (in which case you should write “emphasis added”).

Do not quote without first checking if it is absolutely necessary. **Paraphrasing with source reference** is often enough. When you use quotations, incorporate them into your argument with appropriate formulations (e.g. “Miller convincingly argues that...”; “I have reservations about Morrison’s argument that...”). Make sure that one quotation does not directly follow another. Show that you are **working with the quotations**. Distinguish clearly between your own thoughts and those of someone else. Even if you are indebted in a general way to a secondary source or if you express thoughts of someone else in a slightly different way, it is

important to provide a source reference, such as (*cf.* Brown). Failure to do this exposes you to suspicion of **plagiarism**.

3.3 Footnotes

The *MLA Handbook* gives details of two basic but quite different methods of adding notes.

With the variant of **parenthetical citation** that the MLA prefers, footnotes are not used for providing bibliographical details but only to add allusions and explanations that would interrupt the main text (e.g. “In her remarkable study, Armstrong adds another important point when she writes...”) or which refer to other publications of interest. Quoted or paraphrased sources are indicated by the author’s name and the page reference in brackets in the running text. If you are referring to more than one work by the same person, you should clarify which work you are referring to at any one time by means of short titles (e.g. Hutcheon *Politics* 56). This method derives from the natural sciences and saves space and effort.

For **note references** (humanities style), bibliographical references are provided in foot- or endnotes. The form consists of the author’s first name and surname, the title of the work, with publisher and date of publication in brackets, followed by the page reference, whereby this differs from the form of documentation in the bibliography. After the first full reference to a source and in immediately subsequent references to the same source, it is enough to give minimal details for unambiguous identification of the source, e.g. the author’s surname and the page reference.

Clarify the formal requirements for the paper with your lecturer and, after deciding upon one system, **adhere to it throughout**.

4. Bibliography

The bibliography contains **full bibliographical details** of all works that have been cited in the term paper. Ensure that the bibliographical details are equally thorough for sources that are not complete books (e.g. give the page numbers of articles). For sources from edited collections, it is important to list each separate article – the name of the volume and its editors will not be enough. The bibliography must be set out **alphabetically by authors’ surnames**, which is why the surname here precedes the first name. The following list shows examples for compiling a bibliography for an English-language paper according to the MLA stylesheet:

Brontë, Charlotte. *Jane Eyre: Norton Critical Editions*. 1847, edited by Deborah Lutz, 4th edition, Norton, 2016. (= example for a more recent critical edition; editor and publication year should be given)

“Christmas at Downton Abbey.” *Downton Abbey*, season 2, special episode, written by Julian Fellowes, directed by Brian Percival, Universal Pictures, 25.12.2012. (= example for an episode in a television series)

Ehland, Christoph and Jana Gohrisch, editors. *Imperial Middlebrow*. Brill, 2020. (= example for an edited collection)

- Gohrisch, Jana. *Bürgerliche Gefühlsdispositionen in der englischen Prosa des 19. Jahrhunderts*. Universitätsverlag Winter, 2005. (= example for the work of an author)
- Gohrisch, Jana and Ellen Grünkemeier, editors. *Postcolonial Studies Across the Disciplines*. ASNEL Papers 18. Rodopi, 2013. (= example for an edited collection of essays in a series)
- Grünkemeier, Ellen. "The Cultural Practice of Saint Monday. A Self-Made Holiday for the Working Classes in Industrial England." *Journal for the Study of British Cultures*, vol. 21, no. 2, 2014, pp. 139-55. (= example for a contribution to a journal)
- Lieske, Stephan. "Strukturalismus." *Metzler Lexikon Literatur- und Kulturtheorie: Ansätze – Personen – Grundbegriffe*, edited by Ansgar Nünning, J.B. Metzler, 5th ed., 2013, pp. 721-24. (= example for a contribution in a reference work)
- Pardey, Hannah. "T. Selasi: *Ghana Must Go*." *Kindlers Literatur Lexikon Online*. 2019, www.kll-online.de. Accessed 15 Dec 2019. (= example for an article in an electronic medium, e.g. ebook)
- Pardey, Hannah. "Middlebrow 2.0: The Digital Affect and the New Nigerian Novel." *Imperial Middlebrow*, edited by Christoph Ehland and Jana Gohrisch, Brill, 2020, pp. 218-239. (= example for a contribution to an edited collection)
- Pride and Prejudice*. Directed by Simon Langton, performances by Jennifer Ehle, Colin Firth, BBC1, 1995. (= example for a film)
- Shakespeare, William. "Sonnet 73". *The Norton Anthology of English Literature*, Gen. Ed. Stephen Greenblatt. 9th ed, Vol. B, Norton, 2012, p. 1177. (= example for a poem in an anthology)

The access date (when you consulted the source, e.g. website) of electronic media and the details of the electronic publication (medium and – optional – URL) must be specified.

Further Reading

- Barry, Peter. *Beginning Theory. An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.
- Broders, Simone. *Wissenschaftliches Arbeiten in Anglistik und Amerikanistik*. Wilhelm Fink (UTB), 2015.
- Franck, Norbert, and Joachim Stary. *Die Technik des wissenschaftlichen Arbeitens: Eine praktische Anleitung*. 17th ed., Schöningh (UTB), 2013.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th ed., MLA, 2016.
- Mautner, Gerlinde. *Wissenschaftliches Englisch. Stilsicher schreiben in Studium und Wissenschaft*. UKV Verlagsgesellschaft (UTB), 2011.
- Siepmann, Dirk. *Wissenschaftliche Texte auf Englisch schreiben*. Klett, 2012.
- Siepmann, Dirk, et al. *Writing in English: A Guide for Advanced Learners*. 2nd ed., A. Francke Verlag (UTB), 2011.

No-No:**PHRASES TO AVOID IN TERM PAPERS, BACHELOR'S AND MASTER'S THESES**

Do not use the following phrases in term papers, bachelor's and master's theses because they are inadequate for academic analyses:

Evaluative adjectives:

authentic, real, true contradict the definition of literature as fictional and ambiguous

good, bad/evil are essentialising, moralising and universalising

positive/negative and perfect, proper are useless without clear standards of valuation

natural, normal, typical, universal

naturalise social phenomena, making them seem timeless and unchangeable

traditional

is pejorative, potentially racist and colonial because it privileges the supposedly 'modern' European ('us') over the supposedly inferior, old-fashioned, obsolete non-European ('them')

ex.: "traditional African/ Indian culture", "traditional norms and values"

Instead (but more complicated):

Specify contexts and social agents: Whose culture(s)? Whose norms and values? Which ones exactly? When exactly?

Verbs and nouns:**depict, portray, picture**

suggest accuracy and exactitude and authors who record for preservation rather than being active cultural agents producing ambivalent texts

reflect, mirror ('Old Historicism')

ex.: "Shakespeare's play *Macbeth* reflects/ mirrors the social situation of women at the time."

Instead: represent, construct (New Historicism, Gender Studies)

ex.: "Shakespeare's play *Macbeth* represents/ constructs a variety of early modern femininities across the social spectrum."

seem, appear, could be, can/ may be (read or interpreted) are evasive

humans, people, persons are generalising non-scholarly terms unsuited for a literary studies paper

Instead: specify exactly which agents or spheres in the process of literary communication you refer to: author and reader, scholar/ critic/ reviewer, literary character(s)

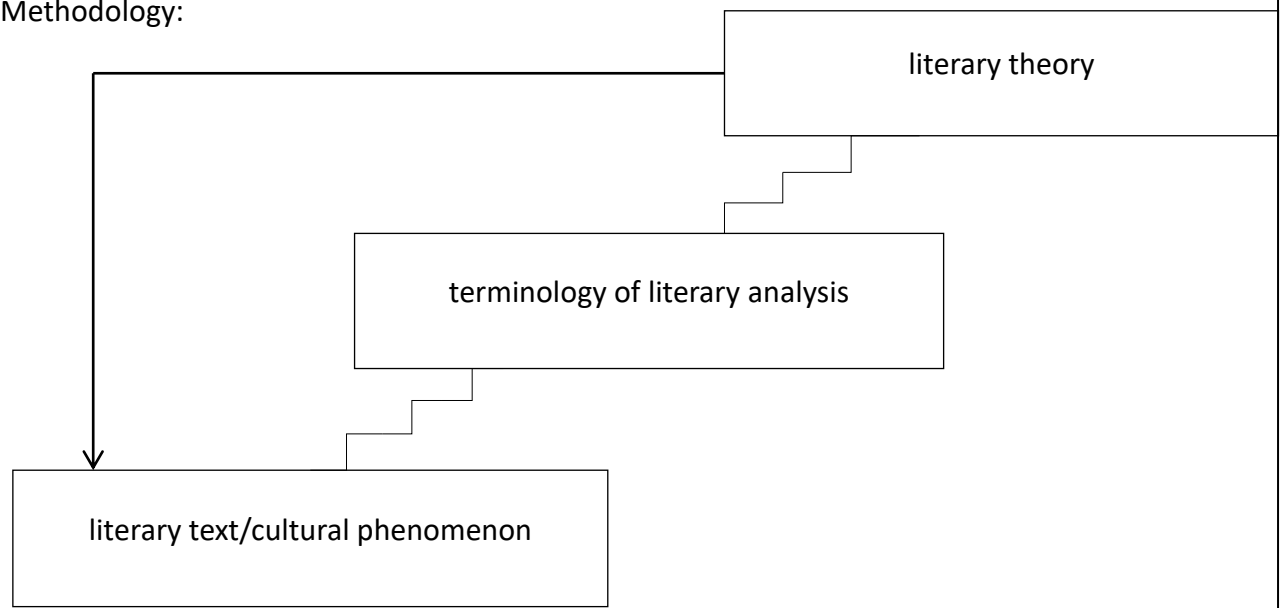
COURSEWORK CONSULTATION SHEET (PL)

Name:	Student no.:	Degree course/Semester:
Class/Module:		
Lecturer:		

Title:

Thesis statement:

Methodology:



Essay structure:

Further Notes/Questions:

EVALUATION SHEET (BEWERTUNGSKRITERIEN DER DOZENTINNEN, PL)**TERM PAPER**

Seminar (Module):

Student's Name:

Title of Paper:

Date of Marking:

Evaluation Criteria		++	+	+-	-	--
1. Analysis and Interpretation						
thesis statement or research question		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
argumentation		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
result(s)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Theory and Method						
analytical approach		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
reference to theories of literature and/or culture: definition of critical terms and concepts		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
scholarly meta-language of literary studies		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Sources						
primary material	selection, references	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	use: analysis and interpretation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
secondary material	selection, references	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	use: critical discussion & appropriation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Form and Layout						
academic standards (cf. stylesheet)		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
bibliography		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
competent proof-reading		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Language						
academic register		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
idiomatic writing style		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
syntax, grammar, spelling		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Further Comments and Observations:

The paper under review is marked:

ZUGANGSBEDINGUNGEN FÜR DIE ANFERTIGUNG EINER BACHELORARBEIT

Die Anglistische Literatur- und Kulturwissenschaft umfasst folgende Teilgebiete, in denen die Bachelorarbeit (auch übergreifend) geschrieben werden kann:

- Britische Literaturwissenschaft
- Britische Kulturwissenschaft (mit Film- und Medienwissenschaft)
- Anglophone Postkoloniale Literaturen und Kulturen

Die folgenden Veranstaltungen müssen zuvor erfolgreich absolviert worden sein:

- AmerBritF1: Introduction to Literary Studies (PL)
- BritF2: Survey of British Literatures and Cultures (PL)
- BritF3: Practicing Literary Criticism: British (and Postcolonial) Studies (SL)
- BritA: möglichst mehrere Seminare besuchen, z.B. zu den Theorien und Methoden der Literaturwissenschaft, zu einer literarischen Epoche/Region/Gattung u/o einer Autorin/einem Autor (eine PL)

Die Studierenden müssen mit der Broschüre Guidelines and Reading Material in British and Postcolonial Studies vertraut sein, die die Richtlinien und Standards für anglistische Studien- und Prüfungsleistungen sowie Abschlussarbeiten, Anleitungen zu den Techniken literatur- und kulturwissenschaftlichen Arbeitens und eine umfangreiche Leseliste zur Primärliteratur enthält.

Da es sich bei der Bachelorarbeit um eine Lernform handelt, die zugleich das Bachelorstudium abschließt, sollten die Studierenden bereit sein, sich betreuen zu lassen. Das schließt die freiwillige Teilnahme an einem Examenskolloquium ein, in dem sie ihr Projekt vorstellen und diskutieren. Die individuelle Betreuung findet in Einzelgesprächen in der Sprechstunde der Dozentinnen statt, denen die Studierenden folgende Texte vorher schriftlich einreichen: **1.** den Arbeitstitel mit These u/o Forschungsfrage, **2.** das Exposé (1-2 Seiten, Gliederung, Bibliografie) und **3.** die Introduction/Einleitung. Sie erhalten dazu eine ausführliche schriftliche und mündliche Rückmeldung mit Hinweisen für die weitere Arbeit am Projekt.

RESEARCH PROJECT DESCRIPTION (EXPOSÉ)

(degree project, dissertation, final thesis)

A research project description should contain the following points:

1. Title page with the project (working) title, your name, university/departmental affiliation including degree course, subjects and semester, name of the supervisor
2. Problem or starting point: What do you want to know?
3. State of current research
4. Your own position vis-à-vis the current state of research: Dis/agree? Why/not? What has not yet been discussed? Establish a gap for you to fill.
5. Thesis statement/hypothesis/research question
6. Theories and methods: concepts, categories, analytical tools
7. Extent of the material, sources; selection criteria for sources and material
8. Preliminary outline/table of contents of the planned thesis
9. Timetable
10. Preliminary bibliography

You can write the research project description in English or German, depending on your linguistic skills and whether you intend to write the thesis in English or German. If in doubt, discuss the linguistic aspects with your supervisor before you hand in the project description.

READING LIST BRITISH AND POSTCOLONIAL STUDIES

1. The Middle Ages (500-1500)

- Beowulf* (ca. 8th c./written ca. 1000) Poetry
 Geoffrey Chaucer, *The Canterbury Tales* (1386-1400), esp. "General Prologue" and "The Wife of Bath's Prologue and Tale" Poetry and Prose

2. The Renaissance (1485-1600)

- Thomas More, *Utopia* (1516) Essay
 William Shakespeare, *Hamlet* (ca. 1601) or *Othello* (1603) or *Macbeth* (1606) or *The Tempest* (1610/1611) and *A Midsummer Night's Dream* (1595) and Drama
 Sonnets (1609) Poetry
 John Donne, "The Flea", "The Good-Morrow", "Holy Sonnet 10" (early 17th c) Poetry

3. Restoration and 18th Century (1660-1780)

- John Milton, *Paradise Lost*, esp. "Book I" (1667) Poetry: Epic Poem
 Aphra Behn, *Oroonoko* (1688) Novel
 George Farquhar, *The Recruiting Officer* (1706) Drama
 Daniel Defoe, *Robinson Crusoe* (1719) or *Moll Flanders* (1722) Novels
 Jonathan Swift, *Gulliver's Travels* (1726) (Satirical) Novel
 John Gay, *The Beggar's Opera* (1728) Drama
 Samuel Richardson, *Pamela: or, Virtue Rewarded* (1740) (Epistolary) Novel
 Henry Fielding, *Joseph Andrews* (1742) (Picaresque) Novel
 Thomas Gray, "Elegy Written in a Country Churchyard" (1751) Poetry
 Horace Walpole, *The Castle of Otranto* (1764) (Gothic) Novel
 Laurence Sterne, *A Sentimental Journey through Italy and France* (1768) Prose
 Richard Brinsley Sheridan, *The School for Scandal* (1777) or *The Rivals* (1775) Drama

4. The Romantic Period (1780-1832)

- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (1789) Prose: Slave Narrative
 Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792) Non-Fiction: Essay
 William Blake, "The Chimney Sweeper" (from: *Songs of Innocence*) (1789), "The Chimney Sweeper" (from: *Songs of Experience*), "The Tyger" (1794) and "London" (1794) Poetry
 William Wordsworth, Preface to *Lyrical Ballads* (1798) and "Tintern Abbey" (1798) and "Sonnet Composed upon Westminster Bridge, September 3, 1802" (1807) Non-Fiction Poetry
 Jane Austen, *Sense and Sensibility* (1811) or *Pride and Prejudice* (1813) or *Emma* (1816) Novels
 Mary Shelley, *Frankenstein* (1818) Novel
 Percy Bysshe Shelley, "Ozymandias" (1818) and "Ode to the West Wind" (1819) Poetry
 John Keats, "Ode on a Grecian Urn" (1820) Poetry

5. The Victorian Period (1832-1901)

- Alfred Tennyson, various poems, e.g. "The Lady of Shalott", "The Lotos-Eaters", "Break, break, break", "Tithonus" (1830-1850) Poetry
 Charlotte Brontë, *Jane Eyre* (1847) Novel
 Emily Brontë, *Wuthering Heights* (1847) Novel
 Elizabeth Gaskell, *Mary Barton* (1848) or *North and South* (1855) Novels
 Charles Dickens, *Oliver Twist* (1837/38) or *Hard Times* (1854) or *Great Expectations* (1860/61) Novels

Christina Rossetti, "Goblin Market" (1862)	Poetry
Matthew Arnold, "Dover Beach" (1867)	Poetry
George Eliot, <i>Middlemarch</i> (1871/72)	Novel
Robert Louis Stevenson, <i>Dr Jekyll and Mr Hyde</i> (1886)	Novel
Oscar Wilde, <i>The Picture of Dorian Gray</i> (1890/1891) and <i>The Importance of Being Earnest</i> (1895)	Novel Drama
Thomas Hardy, <i>Tess of the d'Urbervilles</i> (1891) and "For Conscience's Sake" (1891) and "The Darkling Thrush" (1900/01)	Novel Short Story Poetry
Rudyard Kipling, "England's Answer" (1896), "Recessional" (1897), "The White Man's Burden" (1899)	Poetry
6. Edwardianism and Modernism	
William Butler Yeats, "Easter, 1916" (1916), "The Second Coming" (1920/21) and "Sailing to Byzantium" (1926)	Poetry
Joseph Conrad, <i>Heart of Darkness</i> (1899) and "An Outpost of Progress" (1898)	Novel Short Story
George Bernard Shaw, <i>Mrs. Warren's Profession</i> (1898) or <i>Pygmalion</i> (1913)	Drama
John Millington Synge, <i>The Playboy of the Western World</i> (1907)	Drama
D.H. Lawrence, <i>Sons and Lovers</i> (1913) and "Odour of Chrysanthemums" (1911)	Novel Short Story
James Joyce, <i>Dubliners</i> (1914), esp. "The Dead"	Short Stories
Katherine Mansfield, "Bliss" (1918) and "The Garden Party" (1922)	Short Stories
Wilfred Owen, "Futility" and "Dulce et decorum est" (1920)	Poetry
T. S. Eliot, <i>The Waste Land</i> (1922)	Poetry
E. M. Forster, <i>Howards End</i> (1910) or <i>A Passage to India</i> (1924)	Novels
Sean O'Casey, <i>Juno and the Paycock</i> (1924)	Drama
Virginia Woolf, <i>Mrs Dalloway</i> (1925) or <i>To the Lighthouse</i> (1927) and "Kew Gardens" (1919) and "The Mark on the Wall" (1921) and <i>A Room of One's Own</i> (1929)	Novels Short Stories Non-Fiction: Essay
Dylan Thomas, "Do Not Go Gentle into That Good Night" (1951)	Poetry
7. 1945-today (incl. Black and Asian British Literature)	
Doris Lessing, <i>The Grass Is Singing</i> (1950)	Novel
Samuel Beckett, <i>Waiting for Godot</i> (1952/55)	Drama
John Osborne, <i>Look Back in Anger</i> (1956)	Drama
Samuel Selvon, <i>The Lonely Londoners</i> (1956)	Novel
Harold Pinter, <i>The Birthday Party</i> (1958) or <i>The Caretaker</i> (1960)	Drama
Philip Larkin, "Church Going" (1955) and "The Whitsun Weddings" (1964)	Poetry
Seamus Heaney, "Death of a Naturalist" (1966), "The Strand at Lough Beg" or "Casualty" (1975), "Clearances" (1987)	Poetry
Jean Rhys, <i>Wide Sargasso Sea</i> (1966)	Novel
Farrukh Dhondy, "Two Kinda Truth" (1978)	Short Story
Linton Kwesi Johnson, <i>Bass Culture</i> (1980)	Poetry
Caryl Churchill, <i>Top Girls</i> (1982)	Drama
Pat Barker, <i>Union Street</i> (1982)	Novel
Grace Nichols, <i>i is a long memoried woman</i> (1983)	Poetry
Kazuo Ishiguro, <i>The Remains of the Day</i> (1983)	Novel
Hanif Kureishi, <i>The Buddha of Suburbia</i> (1990)	Novel
Caryl Phillips, <i>Cambridge</i> (1991)	Novel
Tom Stoppard, <i>Arcadia</i> (1993)	Drama
Monica Ali, <i>Brick Lane</i> (2003)	Novel
Andrea Levy, <i>Small Island</i> (2004) or <i>The Long Song</i> (2010)	Novels
John Agard, <i>Mangoes and Bullets</i> (1985) or <i>We Brits</i> (2006)	Poetry
Daljit Nagra, <i>Look We Have Coming to Dover</i> (2007)	Poetry

Carol Ann Duffy, <i>Selected Poems</i> (2009)	Poetry
Bernardine Evaristo, <i>Blonde Roots</i> (2009) or <i>Girl, Woman, Other</i> (2019)	Novel
Anna Burns, <i>Milkman</i> (2018)	Novel
8. Postcolonial Literatures	
West African Literature	
Chinua Achebe, <i>Things Fall Apart</i> (1958)	Novel
Ama Ata Aidoo, <i>Anowa</i> (1970)	Drama
Wole Soyinka, <i>Death and the King's Horseman</i> (1975)	Drama
Buchi Emecheta, <i>The Joys of Motherhood</i> (1979)	Novel
Ken Saro-Wiwa, <i>Sozaboy. A Novel in Rotten English</i> (1985)	Novel
Chimamanda Ngozi Adichie, <i>Half of a Yellow Sun</i> (2006) or <i>Americanah</i> (2013) and <i>The Thing Around Your Neck</i> (2009)	Novels
Helon Habila, <i>Measuring Time</i> (2007) or <i>Oil on Water</i> (2010)	Short Stories
Remi Raji, <i>Sea of My Mind</i> (2013)	Novels
Southern African Literature	
Sol T. Plaatje, <i>Mhudi</i> (1930)	Poetry
Athol Fugard, <i>The Island</i> (1972) or <i>Sizwe Bansi is Dead</i> (1972)	Novel
André Brink, <i>An Instant in the Wind</i> (1975) or <i>A Dry White Season</i> (1979)	Drama
J.M. Coetzee, <i>Foe</i> (1986) and <i>Disgrace</i> (1999)	Novels
Tsitsi Dangarembga, <i>Nervous Conditions</i> (1988)	Novels
Sindiwe Magona, <i>Mother to Mother</i> (1998)	Novel
Nadine Gordimer, "Look-Alikes" (2003) and <i>July's People</i> (1981) or <i>None to Accompany Me</i> (1994)	Short Story
Zakes Mda, <i>Ways of Dying</i> (1995) or <i>Heart of Redness</i> (2000)	Novels
Lesego Rampolokeng, "Riding the victim train", "endbeginnings", "Johannesburg" (1993)	Novels
Phaswane Mpe, <i>Welcome to Our Hillbrow</i> (2001)	Poetry
Lebogang Mashile, <i>In a Ribbon of Rhythm</i> (2005)	Novel
Kopano Matlwa, <i>Coconut</i> (2007)	Poetry
Indian Literature	
Mulk Raj Anand, <i>Untouchable</i> (1935)	Novel
Raja Rao, <i>Kanthapura</i> (1938)	Novel
Salman Rushdie, <i>Midnight's Children</i> (1981) or <i>Shame</i> (1983) and <i>East, West</i> (1994)	Novels
Kiran Desai, <i>The Inheritance of Loss</i> (2006)	Short Stories
Aravind Adiga, <i>The White Tiger</i> (2008)	Novel
Australian and New Zealand Literature	
Patrick White, <i>Voss</i> (1957)	Novel
Witi Ihimaera, <i>The Whale Rider</i> (1987) or <i>Dear Miss Mansfield</i> (1989)	Novel
David Malouf, <i>Remembering Babylon</i> (1993)	Short Stories
Peter Carey, <i>Jack Maggs</i> (1997) or <i>True History of the Kelly Gang</i> (2001)	Novel
Caribbean Literature	
Claude McKay, <i>Banana Bottom</i> (1933)	Novels
Merle Hodge, <i>Crick Crack Monkey</i> (1970)	Novel
Derek Walcott, "Ruins of a Great House" (1962), "Names" (1976), "The Sea is History" (1979) and <i>Pantomime</i> (1978)	Poetry
Louise Bennett, <i>Selected Poems</i> (1982)	Drama
Olive Senior, <i>Summer Lightning</i> (1986)	Poetry
Kei Miller, <i>The Cartographer Tries to Map a Way to Zion</i> (2014)	Short Stories
	Poetry

Canadian Literature

Susanna Moodie, <i>Roughing It in the Bush</i> (1852)	Novel
Alice Munro, <i>Who Do You Think You Are?</i> (1978) or <i>Dear Life</i> (2012)	Short Stories
Margaret Atwood, <i>The Handmaid's Tale</i> (1985) or <i>The Testaments</i> (2019)	Novel
Thomas King, <i>Green Grass, Running Water</i> (1993)	Novel
Michael Ondaatje, <i>The English Patient</i> (1993)	Novel
Tomson Highway, <i>Kiss of the Fur Queen</i> (1998)	Novel

Bibliography

- Döring, Tobias. *Postcolonial Literatures in English*. Klett, 2008.
- Eckstein, Lars, ed. *English Literatures Across the Globe. A Companion*. Fink, 2007.
- Greenblatt, Stephen et al., eds. *The Norton Anthology of English Literature*. 9th ed. 6 vols. W.W. Norton & Company, 2012.
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August 2020

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