

Carl von Ossietzky Universität
Institut für Anglistik und Amerikanistik
Wintersemester 20XX/20XY
ang070 Introduction to Literary and Cultural Studies:
Introduction to the Critical and Scholarly Discussion of Literature
Prüfungsleistung
Lecturer
DD.MM.YYYY

[Optional Element] Catchy Title:
[Mandatory Element] Explanatory Title Stating
Your Topic as well as the Material Analysed

Name

Matriculation Number

Address

Email Address [i.e. university address – not bärchen337@hotmail.de!!!]

Subjects

Course of Study

Semester

Abstract

Begin your abstract by introducing your *topic* in a concise and relatable manner that also catches the interest of your readers. This hook will pave the way for a more elaborate and detailed description of your research question, one which will already allow you to introduce relevant contexts of the debate, e.g. theoretical, methodological, or historical ones. Subsequently, commenting on the *state of research* will help you identify a research gap or find out whether other scholars have already addressed the same (or a related) research problem. In case only a few scholars have worked on your research problem, you will have to position your reading vis-a-vis the findings of these individual contributions. More often, however, you will need to give an overview of the various positions scholars have taken up in the debate. They may have made different claims: while scholar A may have argued that "short quote" (author page), scholar B may have objected to this reasoning, contending that:

A long quote extends over a minimum of three lines. If you quote directly, you have to give the author of the text you refer to and the page(s) on which your quote can be found. If you have two or more works by the same author, also give an abbreviated form of the title to indicate which particular work you are referring to. This information is given in round brackets immediately after the respective quotation. (author page)

After having thus sketched the wider scope of the scholarly debate on your topic you can now relate your own reading to said debate by composing a forceful and plausible *thesis statement* which presents the key aspects of your contribution to the discussion in a clear, concise, and coherent manner. As a result, I argue that any convincing thesis statement begins with a carefully considered topic.

Alternatively, you may also present your thesis statement at the beginning of the second paragraph. Whatever the eventual position of your thesis statement, this paragraph primarily serves to introduce your *argumentative structure*. In order to support your claims you therefore need to demonstrate how you will go about proving your thesis, e.g. by presenting which poems, text passages, or frames you have chosen to read closely and by stating the reasons for your choices. Moreover, you may want to emphasise the impact of your thesis by showing why it marks a relevant contribution to the debate. This aspect would simultaneously serve as a reader-friendly résumé and a suitable way of bringing your abstract to an end.

Table of Contents

1. Introduction: Title of Introduction

[Your introduction should address the aspects below but it should NOT be split up or divided into subchapters. In case the discussion of your relevant contexts is too extensive to be contained in an introduction you may address these contexts in a separate chapter immediately following your introduction.

- Research Problem/ Research Question/ Topic
- State of Research
- Relevant Contexts
 - Theory and/or Concept
 - Method
 - Historical Context
- Thesis Statement]

2. Title of Main Part

[Your main part should address the aspects below. Please divide your main part into subchapters and structure these according to logical and consistent criteria (e.g. by argument; by the sections of the texts; by characters; etc.) so that your Table of Contents provides a coherent overview of your paper.

- Argument
- Textual Analysis
- Comparison, Problematisation]

3. Conclusion: Title of Conclusion

[Your conclusion may address any of the aspects below. Please abide by your own structure and subdivisions and do NOT offer any further textual analyses in your conclusion.]

- Concluding Remarks
 - Summary/ Abstraction
 - Outlook]

Bibliography

Primary Texts [in alphabetical order]

Last Name, First Name. *Title of Independent Publication*. Ed. First Name Last Name. Place of Publication: Publisher, Year of Publication. Print.

Last Name, First Name. "Title of Dependent Publication." *Title of Independent Publication*. Ed. First Name Last Name. Place of Publication: Publisher, Year of Publication. Print.

Title of the Film. Dir. First Name Last Name. Perf. First Name Last Name, First Name Last Name, and First Name Last Name. Studio, Year of Publication. DVD.

Secondary Texts [in alphabetical order]

Last Name, First Name. *Title of Monograph: Subtitle*. Place of Publication: Publisher, Year of Publication. Print.

Last Name, First Name. "Title of Journal Article." *Journal* Volume.Issue (Year of Publication): First Page of Article - Last Page of Article. Print.

Last Name, First Name, ed. *Title of the Anthology: Subtitle*. Edition [if not the 1st]. Place of Publication: Publisher, Year of Publication. Print.

Last Name, First Name. "Title of Contribution to the Anthology." *Title of the Edited Anthology: Subtitle*. Ed. First Name Last Name. Edition [if not the 1st]. Place of Publication: Publisher, Year of Publication. First Page of Article - Last Page of Article. Print.

Last Name, First Name, ed. *Title of the Edited Volume: Subtitle*. Edition [if not the 1st]. Place of Publication: Publisher, Year of Publication. Print.

Last Name, First Name. "Title of Contribution to the Edited Volume." *Title of the Edited Volume: Subtitle*. Ed. First Name Last Name. Edition [if not the 1st]. Place of Publication: Publisher, Year of Publication. First Page of Article - Last Page of Article. Print.

Problem-Oriented Sample Analysis [max. 3 pages]

Choose a brief but meaningful passage, poem, or frame from the primary text you have addressed in your RPO and discuss it by composing a *close reading*, i.e. a formal and genre-specific analysis of the passage that fits in with the research question and thesis statement put forward in your RPO.

How to go about it:

- Choose several suitable passages, poems, or frames from your primary text (cf. length of passages in the various assignments) which are relevant for your research question and your thesis statement. Bear in mind in your selection process that the passages you pick relate to each other meaningfully and will have to serve as textual proof to support your overall argument.
- Reproduce **one** passage, poem, or frame (with source) which you want to analyse closely and attach it to your assignment.
- Then write up your problem-oriented sample analysis (max. 3 pages) which must consist of the following four parts:
 - 1) Briefly state why the passage, poem, or frame you have chosen is relevant for your topic by demonstrating that the research question of your RPO is also central to the chosen passage, poem, or frame.
 - 2) Produce a formal and media-specific analysis of the passage (cf. assignments). Make sure that you address and make use of the specific analytical tools and techniques that are relevant for your primary text (cf. handouts):

Poetry: communicative situation; thematic structure and possible subdivisions; formal aspects (figurative speech; genre; metre; rhyme scheme)

Drama: dramatic communication; characterisation; rhetoric; structure and possible subdivisions; development.

Fiction: narration; focalisation; characterisation; structure and possible subdivisions; development.

Non-fiction Narrative: narration; focalisation; characterisation; discussion of key concepts (identity; discourse; representation; media)

Graphic Novel: modes of visual-narrative representations (reading track; panels; colour scheme; text containers; etc...); discussion of key concepts (identity; discourse; representation; media)

Film: mise-en-scène (visual design; cinematographic design); discussion of key concepts (identity; discourse; representation; media)

3) Use your findings to discuss your passage in a way that considers supporting as well as potentially contradictory aspects (at least one each). In doing so, present your argument forcefully and make sure to demonstrate that your close reading supports your thesis statement. However, do not unduly reduce the complexity of your passage, e.g. by glossing over inconsistent aspects, but comment on possible alternatives to your reading.

4) Choose a second passage from the ones you have initially selected. Make sure it corresponds or contrasts with the one you have chosen to discuss in one particular aspect. Briefly describe the nature of the correspondence or contrast and relate it to one central theme/ topic of the text.

Appendix

[Please reproduce the text passage, poem, or frame you have discussed in your Problem-Oriented Sample Analysis]

Plagiatserklärung

Statement of Plagiarism:

Hiermit erkläre ich, dass ich die Arbeit selbständig verfasst bzw. gestaltet und keine anderen als die angegebenen Quellen und Hilfsmittel benutzt und die allgemeinen Prinzipien wissenschaftlicher Arbeit und Veröffentlichungen, wie sie in den Leitlinien guter wissenschaftlicher Praxis der Carl von Ossietzky Universität Oldenburg festgelegt sind, befolgt habe. (Vgl. §11 Abs. 15 der Prüfungsordnung für die Fach-Bachelor- und Zwei-Fächer-Bachelorstudiengänge (BPO), Allg. Teil, Fassung von 2010.) (Vgl. §12 Abs. 20 der jeweiligen Prüfungsordnungen für die Studiengänge Master of Education (Grund- und Hauptschule) (MPO – GH), Allg. Teil, Fassung von 2008; Master of Education (Gymnasium) (MPO – Gym), Allg. Teil, Fassung von 2008; Master of Education (Realschule) (MPO – R), Allg. Teil, Fassung von 2008; Master of Education (Sonderpädagogik) (MPO – SoPäd), Allg. Teil, Fassung von 2008; und Master of Education (Wirtschaftspädagogik) (MPO – WiPäd), Allg. Teil, Fassung von 2008.)

(Ort und Datum)

(Unterschrift)