HvB “How to” Reader for English in the Oberstufe

Introduction
This collection of “How to do” materials is a guideline for you to help you go through your English class in the Oberstufe. It is not supposed to be the one and only true rule for you, but it can help you in structuring your texts and focussing on important points.

Have fun!!

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1 Der Ursprung dieser Sammlung von „guidelines“ liegt in unserem Fachseminar Englisch, das am Leverkusener Seminar 2003 bis 2005 sich dies zur Aufgabe machte. Vielen Dank an alle Beteiligten!
How to write a “Klausur”

Comprehension/ Orientation/ Context

Usually refers to the content of the given text, but do not just simply give a summary but only answer the question. Do not use your personal opinion nor quotations.

Analysis (this is the most important part of your text – usually about 40-50% of the mark in content)

1. First sentence: a) The first sentence of your text must answer the question/ task. It is often a good idea to use the keyword(s) from the question in your first sentence. b) Your following sentences must support your analysis with suitable evidence.
2. Simple present: Use the simple present in your answers, unless the question explicitly wants you to use the simple past.
3. Complete sentences: Always answer questions in complete, coherent (zusammenhängend) sentences. Do not use bullet points or notes.
4. Given order: If a question has several parts, answer them in the given order.
5. New paragraph: a) Begin a new paragraph for each new part of a question. b) Do not begin a new line/paragraph for each sentence.
6. KISS: Keep it (your answer) short and simple. a) Stick to the point and do not waffle (schwafeln). b) Do not “pad out” (auspolstern) your answers e.g. by repeating yourself. c) Avoid long and/or complex sentences.
7. Unknown words: If you do not know a word and cannot paraphrase it, write down the German word in quotation marks (e.g. She is very “scheinheilig” because …). Do not just leave a gap.
8. Neutral register: Avoid typical elements of informal language such as a) short forms (I’d, she’s, there’s, isn’t etc.), b) slang words (gonna, wanna, ain’t etc.) and c) colloquial expressions (Well, you know etc.) d) Avoid vocabulary that your dictionary labels old-fashioned, poetic, literary etc.
9. Additions: a) Use circled superscript (hochgestellte) numbers to refer to additions, do not use asterisks* or other symbols. b) If possible put the material you want to insert in the margin or immediately below the answer it belongs to. If there is not enough space, put it as close by as possible. c) Leave at least one blank line between your answer and the addition.
10. Layout: Think before you start writing to avoid having to make too many changes.
11. Personal opinion is not to be given!!!! Take care not to mix your analysis of the text with your own personal opinion (I think / I’m not sure / perhaps / could etc.), unless the question explicitly asks for it.
12. Quotations: a) Put quotations in quotation marks. b) In English both quotation marks are on top: “This is a quotation.” c) Keep quotations as short as possible and avoid unnecessary ones. d) Try to connect them within the sentence to keep it fluent.
   a. Parenthetical citations (Zeilenangaben): a) You must support all your quotations and statements about the text with parenthetical citations. b) You must also give line numbers when you paraphrase and/or summarize the text. c) Put the numbers after e.g. (l. 11) / (ll. 12-15). Stick to one system. d) Use a hyphen to indicate passages of several lines e.g. (ll. 12-15) e) Use commas to refer to separate lines e.g. (ll. 12, 15, 21) f) Use a slash to separate the page number from the line number(s) e.g. (p. 9/ ll. 12-15). The full stop comes after the parenthetical citation.
   b. Square brackets [ ]: a) Use square brackets to indicate changes or additions to the text. b) Try to avoid unnecessary changes and/or additions.
   c. Ellipsis (Auslassungszeichen) between square brackets […]: a) Use an ellipsis between square brackets to make clear that something has been left out in a quotation. b) Be careful not to change the sense of the text. c) Avoid unnecessary ellipses. d) If you leave out words make sure that the resulting sentence is complete and grammatically correct.

Evaluation/re-creation

Answer the question. You will either have to write a comment or evaluate a problem, etc. or you are asked to write e.g. a diary entry, rewrite the given story from a different point of view or write a poem, etc.
**ENGLISCH KLAUSUREN IN DER OBERSTUFE**

Es gibt folgende Aufgabenarten, die in der Oberstufenphase in Englisch vorkommen können. Dabei werdet ihr immer 3 Aufgaben in jeder Klausur erhalten (deswegen die in Klammern gegebenen Nummerierungen.

- Arten A1 und A2 erfolgen am häufigsten:
  - **Aufgabenart A1**: Die Textaufgabe mit analytisch-interpretierendem Schwerpunkt mit dem drei Teilaufgaben (1) **Comprehension/ Orientation | Context** (2) **Analysis** und (3) **Evaluation**
  - **Aufgabenart A2**: Die analytisch-interpretierende Textaufgabe mit anwendungs- bzw. produktionsorientierter Aufgabenstellung - (1) **Comprehension | Orientation | Context**, (2) **Analysis** als Vorbereitung und Hinführung zu (3) **(re-) creation of text- anwendungs-/produktionsorientierter Aufgabenstellung**

- Aufgabenart B wird normalerweise angekündigt (v.a. dann, wenn ihr Filmanalyse gemacht habt.
  - **Aufgabenart B**: Die Textaufgabe in Kombination mit weiteren Medien, die einen Textausschnitt mit einem mehrfach kodierten Text verbindet. Mehrfach kodierte Texte können sein:
    - **Aufgabenart B1** - Statistiken, Diagramme, Schaubilder, bildliche Darstellungen

- Diese Aufgabenart erfolgt eher selten
  - **Aufgabenart C**: Die vollständig anwendungs-/produktionsorientierte Textaufgabe, die ganzheitlich zur Erstellung eines literarischen bzw. sach- und gebrauchssprachlichen Zieltex tes anleitet durch eine Aufgabenstellung, die die Verarbeitung des Ausgangstextes und die Gestaltung des Zieltextes in den Bearbeitungsweisen **comprehension, analysis, evaluation** unterstützt. Diese Aufgabenart kann mit Aufgabenart B kombiniert werden

Oben rechts findet ihr die im Zentralabitur angegebenen Operatoren mit ihren Definitionen.
How to write a characterization

What is a “characterization”?

By the term character the kind of people presented in a text (novel, short story, drama etc.) are meant, looked at as though they were real living persons. A character may be shy, self-confident, ambitious, kind, ruthless...

In literature characterization therefore means to describe the distinguishing features and qualities of the characters appearing in the fictional text.

The impression of a character that the reader/ audience receives is determined by the means of characterization used by the author; in other words the techniques that he / she employs.

Modes of characterization that can be used by the author

There are basically two modes: Direct characterization: The information is given directly through the narrator or any of the characters (self-characterization if the character gives a verbal statement about him-/herself. The author uses telling techniques, analysing and summarising their characteristics. 

Indirect characterization: The information about the characters has to be concluded from their appearance, their actions, what they say and think and how they interact with others. The author uses showing techniques to present the character and his / her qualities in an indirect way that needs to be interpreted.

Additional information...

... is sometimes given by the name a characters has and by the function the character has in a story or play: is he / she the main character (protagonist) or a minor character? The main characters are often more complex with a number of different characteristics.

Thus characters are distinguished between round and flat characters:

- round: variety of characteristics, they’re complex and develop in the course of the story
- flat: less fully developed and usually they don’t change or undergo a development at becoming more mature

When writing your characterization

- Read the text again and mark the paragraphs or sentences that give you information about the character
- Note down everything that helps you to describe the characters (e.g. in a mindmap):
  - the outward appearance (How do they look like?)
  - comments by the speaker (What is said about the character by the text)
  - words and thoughts (What do they say and think? Pay also attention to the way they speak.)
  - action/ interaction (What do they do? How do they behave towards other characters and vice versa?)
  - hearsay (What do others say about the character you are working on?)
- Put your notes in an appropriate order
- Start with a short introduction and present the situation and the character.
- Write the characterization
- Don’t forget a conclusion and sum up the results.

Character constellation in “___________________”

When working with a novel it is important to take notes on the different characters and especially on their relationships resp. on their constellation.

One effective way to do so is to draw it onto a sheet so you can first add information in the process of reading and second see the constellation as a network.

For “___________________” there might be one character connecting the others. Put him into the middle of your network and add the other more important characters. Or you might find (groups of) characters opposing each other, etc.

Use arrows to signal their connection and use the arrowhead to a one-way or a mutual connection.

Possible relationships are e.g.:

- friendly relationship
- hostile/ suspicious relationship
- normal relationship
- love relationship

The character constellation might show you interesting facts about the characters and their interaction!!!
How to write a summary

A summary is a carefully planned way of informing others about the most important points in a text. It is factual in style and is written in the present tense. In a summary you do not express your personal opinion and you do not give details or examples or quote directly from the text.

How to write a summary of a fictional text

When you are asked to write a summary of a fictional text, this usually refers to the plot of a short story, novel or play. The following steps will help you to summarize fictional texts correctly:

1. Briefly describe the setting and the characters, then say what happens and how the events are logically connected.
2. Base your summary on the text: this is not the place for interpretation and analysis!
3. Chose suitable words and phrases in your summary, e.g.:
   - the scene / passage / action / story / action
   - to take place in / to be set in / to deal with / to display / ...
   - in the present / past / future
   - the atmosphere / the characters
   - to create / to evoke (an atmosphere/emotion)
   - plot development / exposition / rising action / climax / turning point / ...

   ➢ Do no use direct speech
   ➢ Use the present tense.
   ➢ As far as possible, USE YOUR OWN WORDS!
   ➢ Link your sentences with connectives.

How to write a summary of a non-fictional text

The summary of a non-fictional is a restatement in shortened form of the theme and chief ideas of the text. Ask yourself: what does the author want to say? The following suggestions might help you:

1. Concentrate on the basic ideas, facts and arguments.
2. Leave out details, examples, quotations, dialogue, and most of all, your personal opinion.
3. Read the text several times. After reading the text once to find out what it is about, make notes on the most important points.
4. Making a key word outline can be useful. (You may also divide the text into paragraphs and write sentences summarizing each of them).
5. The summary is usually written in the present tense.
6. Use these notes as the basis of your summary and arrange them in a logical order. Think about how you could express the main ideas from the text differently (using synonyms, paraphrasing, etc.). Introduce points with a verb which describes the writer’s intention, e.g.:
   - to introduce / to open with - to outline / to present / to show - to mention / to point out / to explain / to illustrate - to emphasize / to underline - to agree with / to confirm / to prove a point by - to complain about (that) / to doubt / to disagree / to criticize / to disapprove of s.th. / to warn s.o. about s.th. / ... - to suggest / to put forward an argument / to claim / to demand - to conclude (with) / to close (with) / to finish (with)

7. Since your summary should not be read like a mere list of points, combine your sentences by using connectives such as but, yet, however, therefore, consequently, as a result, etc.
   ➢ using conjunctions such as though, as, because, since etc.
   ➢ using participle constructions or infinitives or relative clauses
8. Re-read your summary and check if you have stuck to the maximum number of words; if not, make it shorter!
How to write an analysis of a fictional/ non-fictional text

Text analysis is the close study of formal and structural devices and of language and style.

introduction:
- The text/ article/ novel, etc. "..." by X Y (published in "The Times" on October 30th, 2004 ...) 
  ... is about ...
  ... deals with ...
  ... explains ...
  ... outlines ...
  ... describes ...

- Make sure you have a good introduction, where you introduce the topic of your text.

main body:
Develop your points clearly in the following paragraphs. This is the main part of your text including the analysis. Each paragraph should centre around one central idea.

Start your paragraphs like this:

It becomes obvious that the author manages to convince his/her readers "that it is time for the voters to speak" (see headline). Especially the structure of the article and the use of language guide the readers' attention. ...

In his speech Bush manages to emphasize that he was and is the suitable President of the USA. Especially the use of emotional language underlines this view. For example he frequently uses ...

The use of language / stylistic devices / rhetoric devices
  ➢ underlines that ...
  ➢ emphasizes that ...
  ➢ explains ...
  ➢ makes clear that ...
  ➢ focuses the readers' attention on ...
  ➢ creates the impression of / that ...
  ➢ appeals to the reader because ...

conclusion
Sum up your results and finish with a concluding paragraph.

Categories in language to examine:
➢ main clauses ➔ simple structure
➢ subordinate clauses ➔ (more) complex structure
➢ eye-catching grammar (e.g. passive or active voice, elevated or simple style of language)
➢ words of special word fields (religion, politics, family, war, sports, business, etc.)
➢ especially positive or negative expressions
➢ adjectives & adverbials to describe events & actions (e.g. turbulent sea, to speak shortly but loudly)
➢ precise arguments or just personal opinion
➢ quoting an expert or scientific figures to prove his/ her opinion
➢ using "we" and "us" to include the reader/ listener
➢ comparatives (stronger than ...)
➢ superlatives (the strongest in the world ...)
➢ repetition of words/ phrases
➢ alliteration
➢ images (e.g. With the image of the American nation being a boat "on a turbulent sea" (see I. 12) the author underlines/ emphasizes/ makes clear that ...)
# How to improve oneself writing a text (vocabulary)

<table>
<thead>
<tr>
<th>Starting</th>
<th>Consequence</th>
<th>Emphasizing</th>
<th>Focusing</th>
<th>Selecting</th>
</tr>
</thead>
<tbody>
<tr>
<td>firstly let us look it would be appropriate to consider let us start considering the first convincing argument to support the statement this raises the question whether</td>
<td>accordingly as a result/ consequence of hence/ so thereby therefore thus due to consequently because of for this reason</td>
<td>above all actually at all by all means even indeed positively really simply so surely without exception</td>
<td>chiefly especially mainly particularly mostly notably pre- dominantly primarily specially specifically</td>
<td>especially mostly mainly particularly usually in particular</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contrast/ alternative</th>
<th>Time</th>
<th>Proof</th>
<th>Addition</th>
<th>Concluding</th>
</tr>
</thead>
<tbody>
<tr>
<td>all the same alternatively conversely by contrast even so however instead nevertheless nonetheless on the contrary on the other hand rather still/ whereas then again though yet/ but</td>
<td>afterwards at the same time beforehand earlier ever since finally first in the meantime last later meanwhile next finally lastly then</td>
<td>a central function is... the most striking feature is... this is shown, for example, in... one example of... ...is illustrated when... is widely considered for all the various points...</td>
<td>as well as at the same time besides furthermore, moreover, a further element on top of that another technique the same is also true of an additional point is... not only...but also in addition to this example take, for example,... one of the most interesting examples to illustrate this</td>
<td>the arguments given above we can see then that all of these points from this one must conclude ...leads to the conclusion in conclusion... to conclude, in short, To sum up,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parallel</th>
<th>Introduce fact</th>
<th>Restriction</th>
<th>Comparison</th>
<th>Facts</th>
</tr>
</thead>
<tbody>
<tr>
<td>again equally by the same token in the same way likewise similarly comparatively</td>
<td>indeed in fact actually as it happens as a matter of fact</td>
<td>alone exclusively just only purely simply solely</td>
<td>compared to/ with in contrast with whereas what differentiates... from...</td>
<td>it is true that one should note here mention should be made of the fact</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verbs</th>
<th>GERMAN</th>
<th>Verbs</th>
<th>GERMAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH</td>
<td>acknowledge admit assure claim contend demand deny guarantee maintain pledge predict promise propose suggest</td>
<td>bestätigen zugeben bestätigen behaupten behaupten fordern verweigern garantieren behaupten geloben vorhersagen versprechen verschlagen vorschlagen</td>
<td>abkünden absolve accept assure advice challenge consent declare demonstrative name order refuse warn</td>
</tr>
</tbody>
</table>
How to analyse a political speech

I. **non-verbal elements** (might not be dealt with in written examples)
   - gestures (body language)
   - facial expression (mimics)

II. **paraverbal elements** (might not be dealt with in written examples)
   - intonation
   - stress
   - pitch
   - pause

III. **use of language (stylistic devices)**

1. **general use of language**
   - sentence structure
   - eye-catching grammar (e.g. passive or active voice, direct address, elevated or simple style, ...)
   - use of special wordfields (e.g. religion, family, war, competition, business, ...)
   - conspicuous positive or negative expressions
   - frequent or hardly any use of adjectives and adverbials to describe events and actions
   - line of argumentation (precise?) in opposition to personal opinion
   - quoting experts or scientific research to prove his/her opinion
   - use of "we" or "us" to include the readers/listeners
   - use of comparatives and superlatives for comparison

2. **rhetorical devices** (emphasis without altering the basic meaning of the words themselves)
   - alliteration repetition of identical consonant sounds, usually at the beginning of two or more neighbouring words; e.g. the black bird's beak
   - anaphora repetition of a word or phrase at the beginning of successive lines or clauses
   - antithesis placing together of two opposite ideas, words, phrases; this contrast of meaning forms a balance of ideas; e.g. Look like the innocent flower, but be the serpent under it.
   - assonance repetition of the same or similar vowel sounds in the stressed syllables of neighbouring words
     e.g. When shall we three meet again.
   - enumeration things or characteristics within the same general idea are listed
   - hyperbole figure of speech consisting of bold exaggeration
     e.g. All perfumes of Arabia will not sweeten your scent
   - oxymoron combination of two seemingly contradictory elements e.g. oh heavy lightness, cold fire
   - paradox also a combination of two contradictory elements in one statement, but which shows unexpected meaning or even truth on second sight
     e.g. fair is foul and foul is fair
   - rhetorical question asked to which no reply is expected, as the answer is obvious; often used to persuade people when reasoning with them.

3. **figurative expressions/ imagery** (words and phrases are used with a pictorial effect)
   - image language used to create a "mental picture" of objects, actions, feelings, thoughts, ideas, experience;
     e.g. The sword smoked with bloody execution.
   - symbol familiar to image, it also calls up a picture in our mind; but the picture is beyond its ordinary meaning
     e.g. a white dove symbolizes peace
   - simile a comparison of one object with another announced by the words "like" or "as"; e.g. He fought like a lion.
   - metaphor so-called "poetic imagery"; application of a descriptive phrase or image to an object or action; it is used to create imaginative and symbolic overtones in language; metaphors require interpretation;
     e.g. My wounds cry for help. e.g. the friendly river:
   - personification the attribution of human qualities to inanimate objects or abstractions;
     e.g. The dark clouds are upset.
     e.g. Confusion now has made its masterpiece.
   - metonymy: words are substituted for another with which it stands in close relationship;
     e.g. "steel" instead of "sword"; "hoover" instead of "vacuum cleaner": a
   - synecdoche part of something is used to signify the whole;
     e.g. per capita (per person); ten hands (ten workmen)

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1 The term 'stylistic devices' comprises all figures of speech observable in a text
Devices often found in (political) speeches

- imagery (metaphors / similes / symbols)
- alliteration
- direct address
- use of pronouns "we" / "our"
- enumeration
- repetition
- anaphora

Devices often (additionally) employed in inaugural addresses of American Presidents

- allusion to typical American qualities
- reference to landmarks in American history
- Biblical references/ quotations
- naming of other American presidents

Useful vocabulary for speaking/ writing about such devices

- to focus on certain areas of policy
- to address an issue/ a problem
- to face a host of problems
- to set out one’s aims/ values/ ideals
- to have high goals /expectations / strong (Republican /Democratic) principles
- to outline a vision
- to achieve an aim/ a goal
- to achieve a (significant) breakthrough in certain fields
- to introduce (far-reaching) reforms
- to spend money on...
- to reduce (e.g. poverty/ the number of VVMD/ unemployment)
- to eliminate (e.g. nuclear weapons)
- to abolish (e.g. slavery)
- to increase (e.g. power / prosperity / spending)
- to expand (e.g. the economy)
- to shift (e.g. the balance of power)
- to fight (e.g. injustice/ crime/ terrorism/ fanaticism)
- to improve (e.g. education/ health care/ the economy)
- to strengthen (e.g. security)
- by referring to .... the President suggests
- to raise (e.g. standards)
- to preserve (e.g. the environment/ peace)
- to create (e.g. new opportunities)
- to close the gap between rich and poor
- to make (rapid/slow) progress towards (e.g. disarmament/peace)
- to implement domestic/ foreign policies
- to negotiate with s.o.
- to intervene in (e.g. Afghanistan l Iraq)
- to (de-) stabilize
- to be concerned / worried about s.th.
- to have a social conscience
- to have a clear vision of s.th. to be responsible for s.th./s.o.
- to have high hopes of...
- to offer hope to s.o.
- to promise to do s.th.
- to give a solemn promise that... I to pledge that...
How to write about a novel

**Novel** = long work of written fiction. Most novels involve many characters and tell a complex story by placing the characters in a number of different situations. Because novels are long—generally 200 pages or more—novelists can tell more richly detailed tales than can authors of briefer literary forms such as the short story. The word novel came into use during the Renaissance (14th century to 17th century), when Italian writer Giovanni Boccaccio applied the term novella to the short prose narratives in his *Il decamerone* (1353; Ten Day's Work). When his tales were translated, the term novel passed into the English language. The word novella is now used in English to refer to short novels.

There are certain elements which every novel has and these are:

### 1. Plot

- what happens in the novel, it's the author's arrangement of the story.
  - there can be a *logical development of events* with a careful linking of scenes or
  - there can be a *series of apparently unrelated scenes* which are not shown to be connected until the end of the novel - there should be a beginning, a middle and an end
  - the *climax* of the story is the highest point of interest; the moment when the given conflict is most intense; the time when the consequences of a character's actions become inevitable; when all the main points of the plot merge

**Subplot**

This is a sequence (or sequences) of events that parallels the main plot; it can closely resemble the main plot or it can diverge in significant ways in order to highlight the main plot.

### 2. Setting

The setting of a novel encompasses a number of different, but linked, elements:

- **time** - day or night; summer or winter; the historical period (an actual date)
- **place** - inside or outside; country or city; specific town and country; real or fictional
- **social** - the minor characters who take little part in advancing the plot, but whose presence contributes to the realism of the novel
- **mood and atmosphere** - dangerous; menacing; tense; threatening; relaxing; nostalgic; happy; light-hearted etc.

### 3. Characterisation

Characters in a novel are the vehicles by which the author conveys to us his / her view of the world.

**Modes of characterisation:**

- *Direct characterisation*: The information is given directly through the narrator or any of the characters. The author uses telling techniques, analysing and summarising their characteristics.
- *Indirect characterisation*: The information about the characters has to be concluded from their appearance, their actions, what they say and think and how they interact with others. The author uses showing techniques to present the character and his / her qualities in an indirect way that needs to be interpreted.
- Additional information...
  - ... is sometimes given by the name (telling name) a character has and
  - by the function the character has in a story or play: is he / she the main character (protagonist) or a minor character?. The main characters are often more complex with a number of different characteristics.
    - *Round character* ➔ variety of characteristics, they’re complex and develop in the course of the story
    - *Flat character* ➔ less fully developed and usually they don’t change or undergo development at becoming more mature
Character constellation in “___________________”

When working with a novel it is important to take notes on the different characters and especially on their relationships resp. on their constellation.

One effective way to do so is to draw it onto a sheet so you can first add information in the process of reading and second see the constellation as a network.

For “_______________________” there might be one character connecting the others. Put him into the middle of your network and add the other more important characters. Or you might find (groups of) characters opposing each other, etc.

Use arrows to signal their connection and use the arrowhead to a one-way or a mutual connection.

Possible relationships are e.g.:

- friendly relationship
- hostile/ suspicious relationship
- normal relationship
- love relationship

The character constellation might show you interesting facts about the characters and their interaction!!!


These are often used to help clarify a theme and can be anything from a single object (a key, a necklace, a stone); a place (the beach, an airport, a house); a repeated type of object (a dark car, a woman in sunglasses, an eagle flying overhead); a shape (diamonds, circles, crucifixes); a gesture (wiping glasses, lighting a pipe, a hand in a pocket); a colour; a sound; a piece of music, poetry, a fragrance (the smell of new-mown grass, cigar smoke).

- symbols are used to give clear ideas and emotions a visibility that makes the reader notice them
- symbols can help to give unity to the plot - a recurring symbol is used to link different events and characters

5. Narrative Perspective www.jochenenglish.de/misc/narrator_perspective.doc

This is the way the story is written.

- **First person narrator / limited point of view (Ich-Erzähler):** The narrator is a character in the story and uses the first person singular (“I”). This narrator may be either the protagonist (Hauptperson) or a minor character, who is just a kind of observer (neutraler Beobachter). As first person narration presents the action through the eyes of only one character, the narrator has a limited point of view. Because of this narrative perspective the reader often tends to identify with the narrator.

- **Third person narrator / limited point of view (personaler Erzähler):** The narrator stands outside the story and uses the third person (“he”, “she” or “they”) to refer to the characters but presents the events mainly from the perspective of only one character, i.e. he “limits” himself to the perspective of this character.

- **Omniscient narrator** [from Latin omnis: everything, scire: to know] (allwissender Erzähler), **third person narrator / unlimited point of view:** The narrator can (at least theoretically) look into the minds of all characters and tell us about their thoughts and feelings.

6. Language

The language used also shows the theme and purpose of the novel:

- the complexity of sentence;
- paragraph structure;
- the use of humour; satire; irony;
- imagery and other poetic devices

all contribute to our judgement of the characters and events which involve them

When writing about the novel, you will always be directed to discuss a particular aspect of the author’s work.

How to talk about narrative perspective

**Narrator (Erzähler):** The speaker or the “voice” that tells a story. Unless it is an autobiography, the narrator is **not** identical with the author/writer.

**Point of view (Erzählperspektive):** The perspective from which characters, events, etc. are presented in a fictional text. The chosen point of view has a strong effect on the reader; for example, we tend to respond (reagieren) more sympathetically to a character whose mind we “enter”, as we experience for ourselves what the character goes through. In the course of many stories the point of view changes to make reading more interesting.

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  **third person narrator / unlimited point of view:** The narrator can (at least theoretically) look into the minds of all characters and tell us about their thoughts and feelings.

**Interior monologue (innerer Monolog):** A particular form of first person narration (mostly in present tense) which presents a character’s thoughts, associations and memories. Interior monologues often do not follow chronological order, since, when people think, their thoughts jump from one subject to another.

**Reported thought (erlebte Rede):** Thoughts, memories, associations, etc., are presented as reported speech (in the third person, past tense) but without common phrases like “she thought”, “he wondered”, “she asked herself” etc. This technique creates the illusion of intimate access to a character’s mind.

**Stream of consciousness (Bewusstseinstrom):** An attempt to convey the continuous, often unstructured or even chaotic, flow of thoughts and emotions in the human mind. Typical characteristics of this technique are incomplete sentences, sudden jumps or even complete lack of any traditional syntactical structure and punctuation.

**Narrating time (Erzählzeit):** The time it takes to tell and/or read a particular episode or event in a fictional text. It depends on the mode of presentation.

**Acting time (erzählte Zeit):** The time from the beginning to the end of an episode in a fictional text.
How to talk about a short story

To start – A short story is a brief work of fiction. Yet short is not defined precisely. Although the short story originated much earlier, it has received its greatest recognition as a literary form in this century.

To analyse a short story it is important to look at the following aspects:

I. PLOT – the action of a story

Instead of just retelling the story, give a basic outline of it by telling
• how it begins
• what the conflict is
• what the climax is
• how it ends

II. CHARACTER – tell about the main character or characters

What is said about:
• appearance
• thoughts
• actions
• relationships
How do we find out about them:
• by what they say/ think?
• by what they do?
• by what is said about them?
• by what others say/ think about them (critical remarks/ ironic statements/...)

III. SETTING – time and place

1. Is the setting important to the plot
2. How would the story change if the setting was different?
   ➔ The answers to these questions are indicators of whether or not the setting is important

IV. THEME – the author’s purpose in writing

There are many different possible themes. The possible themes could be:
• moralistic—to teach a lesson
• for entertainment—just to tell an exciting tale
• to make us laugh
• to weave a fantasy and let us escape from reality
• to explore a certain character
• to explore a certain setting and how it affected people or events
Always consider the title. It will often lead you to an understanding of the theme.

V. LANGUAGE – the way it is written

The language used also shows the theme and purpose:
• the complexity of sentence;
• paragraph structure;
• the use of humour; satire; irony;
• imagery and other poetic devices
• word choice
• the use of stylistic devices

all contribute to our judgement

of the characters and events
VI. STRUCTURE – typical elements of the short story

Does the short story contain the characteristics?
1. Immediate beginning (no introduction)
2. Open ending
3. Single setting
4. Few/poem protagonist(s)
5. One important moment/flash of life
6. Feelings, thoughts are more important than the plot
7. No background information
8. Turning point/climax
9. What can you say about the story’s chronology (Flashback/foreshadowing)

V. NARRATIVE PERSPECTIVE – the point of view from which the story is told

This is the way the story is written.

- **First person narrator / limited point of view (Ich-Erzähler):** The narrator is a character in the story and uses the first person singular ("I"). This narrator may be either the protagonist (Hauptperson) or a minor character, who is just a kind of observer (neutraler Beobachter). As first person narration presents the action through the eyes of only one character, the narrator has a limited point of view. Because of this narrative perspective the reader often tends to identify with the narrator.

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VI. Symbols

These are often used to help clarify a theme and can be anything from a **single object** (a key, a necklace, a stone); a **place** (the beach, an airport, a house); a **repeated type of object** (a dark car, a woman in sunglasses, an eagle flying overhead); a **shape** (diamonds, circles, crucifixes); a gesture (wiping glasses, lighting a pipe, a hand in a pocket); a **colour; a sound; a piece of music, poetry, a fragrance** (the smell of new-mown grass, cigar smoke).

- symbols are used to give clear ideas and emotions a visibility that makes the reader notice them
- symbols can help to give unity to the plot - a recurring symbol is used to link different events and characters
How to talk about a poem
http://www.connect4education.org/Serf/includes/omenm_v2/unit_05/create_chant.html

When writing about a poem the following things are to be considered:

Line
The line is a poem’s most basic unit. The length of each line of a poem is part of its composition. The length of the lines in a poem will affect the meaning of the words as well as the sound and rhythm as the poem is read. Several lines form a

Verse
the stanza of a poem.

Often, a sentence ends at the end of a line, and this is called an "end-stop."
But poets also allow a sentence to leak over into the next line, called enjambment. The choice of words that come before and after a line break may also be used to alter a poem’s meaning. Here’s an example of enjambment:

Whenever I think of a pretty
Girl, I grow old.

Rhyme
The most obvious way poems make use of sound is through rhyme. Full rhyme, rhyming the last word of each line, has become less frequent in this century. However, looser types of half rhyme, matching some of the sounds, are still a fundamental component of most modern poetry. Be conscious of when a modern poet uses rhyme, and ask yourself: what is his/her purpose is in using it? For example, does it more closely associate two images?

Rhythm
Rhythm (the flow and beat of a poem) is another important aspect of a poem’s sound, and a metered poem has a carefully prescribed rhythmic structure.

Imagery
Poets work with images (mental pictures) that allow the reader (with a little imagination) to see just what it is he is amazed by. These images are usually presented in one (or more) of these figurative devices:

SIMILE ➔ A comparison between two different things, using the word ‘like’ or ‘as.’
Example: Henry is as happy as a bird in springtime.

METAPHOR ➔ A direct comparison between two different things – no use of any special words.
Example: The poles were giant prisoner, standing along the highway –tied together with wire.
Sometimes, you will find that an entire poem is a metaphor.

PERSONIFICATION ➔ The poet gives human or animal qualities to objects that are not normally alive.
A stone might breathe, for example, or a car might be smiling at you as you approach it.

Meter
Meter is the regular rhythm pattern of a poem. In English, the units of rhythm are rather simple - speech may be broken down into patterns of stressed and unstressed beats (that is, stressed and unstressed syllables). The basic unit of rhythm in a poem is the foot, consisting of either two or three of these beats.

Form
The form of a poem is a prescribed pattern. The basic unit of form is the stanza/verse, the series of lines that follow the form before it starts over again.
Modern free verse poetry (without regular meter) is also written in open form, meaning that the form may vary throughout the poem.
Blank verse is one of the simplest forms, in that each line is essentially a new stanza. It is unrhymed verse.

<table>
<thead>
<tr>
<th>Name</th>
<th>Lines per stanza</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Couplet</td>
<td>Two</td>
<td>Each stanza is a rhyming pair of lines</td>
</tr>
<tr>
<td>Triplet, tercets</td>
<td>Three</td>
<td>Triplets have three rhymed lines, while tercets have only two</td>
</tr>
<tr>
<td>Quatrain</td>
<td>Four</td>
<td>The commonest form, often thought of as A-B-A-B structure</td>
</tr>
<tr>
<td>Sestet, sestina</td>
<td>Six</td>
<td>Sestets may form part of a longer sonnet or sestina</td>
</tr>
<tr>
<td>Sonnet</td>
<td>Fourteen</td>
<td>Commonly used in love poetry</td>
</tr>
</tbody>
</table>
How to analyse a poem

A poem is a piece of writing structured by lines and rhythm. Interpreting poetry means identifying the theme, the speaker, the formal elements and the use of language, and showing how they contribute to the overall effect of the poem and how effective they are in conveying the message or meaning of the poem to the reader.

Interpreting poetry

**Step 1:** Get a **general understanding** by reading the poem two or three times. It is often a good idea to read it out loud. Then state:

- what sort of poem it is. It may be descriptive, modern, a sonnet
- the theme or topic of the poem;
- who the speaker is (if there is one), and who (if anybody) he or she is addressing; remember that the speaker [the 'lyrical I'] in a poem may not be identical with the poet;
- the intention of the poem;
- how the title is linked to the poem

**Step 2:** Consider how the poem is composed by examining (form/structure)

- how many stanzas the poem has and whether they make up a traditional form (e.g. a sonnet);
- the rhythm and a rhyme scheme (if relevant);
- the effect of the rhythm, rhyme scheme and form;
- whether any unexpected changes in rhythm or rhyme underline the importance of a particular line or passage.

**Step 3:** Examine the **language** in the poem, by analysing:

- whether the language is simple or more elevated;
- whether there are any repetitions or contrasts, and what effect they have:
- the use of imagery (e.g. similes, metaphors, symbols, etc) and its effect.

**Step 4:** Organize your findings and work out an interpretation, which should have an introduction, a main body and a conclusion.

---

**Introductory sentence**

This should contain the title of the poem and the poet’s name, and the theme of the poem, e.g. **The poem X by (the poet) Y was written in ... and deals with ... In his/her poem (the poet) Y describes / thinks about ...**

**In the main body**

you must explain how the poem conveys its message by analysing in detail the content, structure and language of the poem. However, do not just identify or name the various devices but explain how and why you think they are used, e.g.

*The poem is made up / composed of / written in ... which follow the rhyme scheme ... This creates an impression of regularity / monotony/*...

*Line 4 runs on into line 5, which underlines the ... / makes the reader...*

*The pause in line 4 underlines the ... / makes the reader...*

*The language is simple / elevated, which underlines the feeling of...*

*The imagery suggests/conveys...*

*The poem contains a great deal of imagery /figures of speech, for example, .... These are used to ...*

**In your conclusion,**

State the main message of the poem giving a summary of your findings.

*All in all,*

*In general the rhythm, rhyme scheme and use of imagery contribute to ...*

*The contrast between the traditional form and simple language ...*
How to analyse a (Shakespearean) sonnet (based on Cornelsen “How to work with sonnets”)

**Introductory sentence**

This should contain the **title** of the poem and the **poet's name**, and the **theme (your thesis)** of the poem.

*The poem X by (the poet) Y was written in ... and deals with ... In his/her poem (the poet) Y describes / thinks about ... The poem is a love poem/...*

**In the main body**

1. In order to understand the content, it is important to look at the way the **structure** influences the content.
   
   Analyse the **rhyme scheme** and the **metre** of the sonnet.
   
   **Rhyme:** the likeness of sounds in two or more words extending from the stressed syllable to the end of the word(s).
   
   **Rhyme scheme:** the arrangement of the rhymes in a poem. It refers to the rhymes at the end of the poem’s lines; the rhymes are indicated by small letters of the alphabet, e.g. a b b a c c, which indicates that the 1st and 4th lines rhyme as do the 2nd and 3rd and the 5th and 6th.
   
   **Metre:** In Shakespeare’s sonnets usually iambic pentameter (cf. extra sheet)

   Once you have done this, explain which lines of the poem seem to belong together.

2. Explain how the **content** of the poem is related to the **structure**.

3. At one point there is a **volta/ change**. Where is it? Is it where you would have expected it?

   **Volta:** a change in the direction of an argument or idea, which is often signalled by such words as ‘however’, ‘yet’ or ‘but’.

4. Find the **stylistic devices** (do not just name but also explain them/ the following devices are just typical examples)

   a. Collect the **images** and explain how they contribute to the poem.
   
   b. Do some **words** strike you while reading? What kind of stylistic device is used to achieve it? It might also be the sound that is noticeable. Why are they important words/ phrases?
   
   c. Are there any **repetitions** of words or phrases in the sonnet? What are they for?
   
   d. The given words might come from one **word field**. Which and why?

5. What is the **atmosphere** like? How is it achieved?

6. Who is the **addressee**? Can you link your findings to historical/ biographical aspects?

7. You prove all your findings on the text!!

   *The poem is made up / composed of / written in ... which follow the rhyme scheme ... This creates an impression of regularity / monotony/...*
   
   *Line 4 runs on into line 5, which underlines the ... / makes the reader...*
   
   *The pause in line 4 underlines the ... / makes the reader...*
   
   *The language is simple / elevated, which underlines the feeling of...*
   
   *The imagery suggests/conveys...*
   
   *The poem contains a great deal of imagery /figures of speech, for example, .... These are used to ...*

**In your conclusion**

State the main **message** of the poem giving a summary of your findings. Also come back to your **thesis** given at the beginning of your analysis.

*All in all,*

*In general the rhythm, rhyme scheme and use of imagery contribute to ...*

*The contrast between the traditional form and simple language ...*
How to write an analysis of a film scene/ sequence

Structure
- **Introduction**
  - in about 2 sentences (name/ title of the film, name of director/scene)
  - main theme/ topic of the scene
  - say what you are going to do/ analyse/ point out
- **Main body**
  - each meaningful unit = one paragraph
- **Conclusion**
  - summarize the most important results

Tense
- usually Present Tenses
- if necessary Present Participle (the director has chosen ... to emphasize...)

Content
- Analysis ± Description
- What **narrative perspective** is used?
- What **cinematic devices** are employed
  - say what you see ➔ use film vocabulary (camera operations/ field sizes, cinematic and narrative devices)
  - say why it is used = what is the function/ effect
  - is there an **overall function**/ effect/ impression of the different techniques used for the whole scene?

Phrases for analysing film scenes

Techniques
- In order to emphasize (unterstreichen) that ... , the filmmakers use different/ various/ the following techniques
- xy is shown with
- xy is filmed from a ..... perspective
- the high angle on xy indicates
- this technique has the function to show/ demonstrate/ characterize/ ...
- this shot is taken from low/ high angle to emphasize/ show underline/...
- the scene is shot from xy’s point of view/ perspective
- the ... shot establishes where the action is about to take place
- the ... shot is used to focus attention on ...
- there are many cuts/ brief shots to emphasize...

Noise/ voice
the film’s background music ...
...is subtle/ overpowering
...foreshadows a change in scene/ mood
...is used to emphasize
The sound effects...
...help to create an atmosphere of ...
...complement the action on screen by ...
silence is used at times when ...

Conclusion
- all in all, ... is presented as a ...
- all in all, ... is clearly portrayed as a
- Because of ... (his sarcasm, irony, insecurity, ...) the audience immediately sympathizes with ...
- We are made to sympathize with ... because
How to quote from a text (based on Menrath)

General rules:
- Do not use long quotations - they can never replace your own analysis.
- When quoting from the text, always explain the quotation in your own words.
- Do not overdo it - a few carefully selected quotations are certainly more worth than a text that contains quotations only.
- When referring to an important part of the text without quoting the exact words, give the page(s) and / or line(s).
- Mind common abbreviations:
  - one page or line: p. / l.
  - more pages or lines: pp. / ll.
  - the following page(s) or line(s): f. / ff.
- Omissions of any kind are indicated by three dots (...).
- Shorter quotations should be integrated into your sentence.
- If the grammar of the quotation does not fit your sentence structure, adapt the quotation by making the necessary additions in square brackets [...].

Examples:
1. "Ought to have a look at the proud father. They`re usually the worst sufferers in these little affairs,"... (original text)
   Nick` s father calls the Caesarian operation a "little affair" (p.7, l.28). (your analysis)

2. "That´ s one for the medical journal, George,"... (original text)
   After the successful Caesarian Nick´ s father shows signs of vanity and boastfulness (p.7, ll.21-24). (your analysis)

3. "First, to help every child begin school healthy and ready to learn." (Clinton´ s address to the nation, original text)
   Clinton starts with his most important point: "First, to help every child begin school healthy and ready to learn" (l.42) (your analysis)

4. The narrator of the story interrupts the flow of his narrative no less than five times with the announcement that at last he really wants to stick to the real subject of his story: "Well, I must ... let you in on what I´ m talkin about" (p.11, ll.29-30); "that´s what I´ m writing the story about" (p.13,g ll.3-4); "that´ s what I´ m writing about ... here it is" (p.14, l.33f.); "I´ ll tell you about that" (p.16, l.11); "here is what happened" (p.17, ll.5ff.). (your analysis)

5. "Countless sparrows were twittering in the eaves." (original text)
   The protagonist can smell the breath of rain that was in the air and hear the "countless sparrows [which] were twittering in the eaves" (p.3, l.26f.). (your analysis)

6. "She knew as well as he did that his work brought in the regular money, hers was only occasional." (original text)
   All is sweetness and light, but the reader suspects that this will not have been the last fight. The husband will not recognise his wife´ s right to a job, it will still be "his work [that brings] in the regular money" while hers will remain "only occasional" (p.38, ll.12-13). (your analysis)

7. "She was not worried. She had nothing to hide. Guilty of nothing, smuggling nothing across the border. Wanted to cheat no one. Not worth it, in Renée´ s opinion." (original text)
   If one is "guilty of nothing," one has "nothing to hide" (p.23, l.56). Three times Renée repeats this to herself (cf. p.43, l.12; p.47, ll.45ff.). (your analysis)

8. Although Brandon himself no doubt would take exception to such a question, he is quite middle-class in outlook. The most obvious sign of his bourgeois upbringing is his consciousness of the worth of a neat appearance (cf. p.34, l.2; p.36, l.45f.). (your analysis)

9. If you quote from poems or plays in verse form use slashes to mark the end of a line (e.g. the first two lines in Romeo and Juliet would have to be quoted like this: "Two households, both alike in dignity,/ In fair Verona, where we lay or scene," ll.1-2)
Stylistic Devices (www.jochenenglish.de/abitur/stylistic_devices.pdf)

IMAGERY

Simile (Vergleich): an explicit comparison between two things which are basically quite different using words such as like or as.

She walks like an angel. / I wander’d lonely as a cloud. (Wordsworth)

Metaphor (Metapher): a comparison between two things which are basically quite different without using like or as. While a simile only says that one thing is like another, a metaphor says that one thing is another. (adj. metaphorical)

All the world’s a stage / And all the men and women merely players ... (Shakespeare)

Personification (Verkörperung): a kind of metaphor in which animals, plants, inanimate (leblos) objects or abstract ideas are represented as if they were human beings and possessed human qualities.

Justice is blind. Necessity is the mother of invention (Not macht erfinderisch).

Synecdoche (lat. pars pro toto): a kind of metaphor in which a part of something is used to signify the whole.

Lend me your ears (= give me your attention)

Symbol (Symbol): something concrete (like a person, object, image, word or event) that stands for something abstract or invisible.

The Cross is the symbol of Christianity. The dove (Taube) symbolizes peace/is symbolic of peace.

SOUND

Alliteration (Alliteration): the repetition of the same consonant sound in neighbouring words, usually at the beginning of words.

Peter Piper picked a peck of pickled peppers.

Assonance (Assonanz): the repetition of internal vowel sounds in neighbouring words that do not end the same.

sweet dreams / fertile - birth

Consonance (Konsonanz): the repetition of consonant sounds at the end of neighbouring words which have different vowel sounds.

strength - earth - birth / home - same

Metre (Metrum): a regular pattern of stressed and unstressed syllables within a line of a poem.

Iambic metre (Iambus): an unstressed syllable followed by a stressed one (– ‘–):

The way a crow (Krähe) / Shook down on me / The dust of snow / From a hemlock tree (Frost)

Trochaic metre (Trochäus): a stressed syllable followed by an unstressed one (‘– –):

Tiger, Tiger, burning bright / In the forest of the night. (William Blake)

Anaplectic metre (Anapäst): two unstressed syllables followed by a stressed syllable (– – ‘–):

Oh he flies through the air / With the greatest of ease.

Dactylic metre (Daktylus): a stressed syllable followed by two unstressed ones (‘– – –):

Just for a handful of silver he left us / Just for a ribbon (Band) to stick in his coat.

Onomatopoeia (Lautmalerei): the use of words which imitate the sound they refer to. (adj. onomatopoeic)

the stuttering (stottern) rifles’ rapid rattle / The cuckoo whizzed past the buzzing bees.

Rhyme (Reim): the use of words which end with the same sounds, usually at the end of lines.

Tiger! Tiger! burning bright / In the forests of the night.

Internal rhyme: rhyme within a line.

letters of joy from girl and boy

Impure rhyme: inaccurate (ungenaug) repetition of sounds.

hill - full; man - mean; sky - fine; seem - weak

Eye-rhyme: rhyme that does not depend on sound but on spelling.

flow - how, beat - great, over - discover.

In older poems one has to consider that words were (maybe) pronounced differently from today.

STRUCTURE

Parallelism (Parallelismus): the deliberate (absichtlich) repetition of similar or identical words, phrases or constructions in neighbouring lines, sentences or paragraphs.

Anaphora (Anapher): a form of parallelism where a word or several words are repeated at the beginning of successive (aufeinander folgend) lines, sentences or paragraphs.

In every cry of every man / In every infant's cry of fear / In every voice, in every ban. (Blake London)

Inversion (Inversion): a change of the usual word order (subject-verb-object).

A lady with a dulcimer (Hackbrett) / In a vision once I saw.

Chiasmus (Chiasmus, kreuzstellung): a reversal in the order of words so that the second half of a sentence balances the first half in inverted (umgekehrt) word order.

Love’s fire heats water, water cools not love. (Shakespeare)
**Climax** *(Steigerung, Höhepunkt, Klimax)*: a figure of speech in which a series of words or expressions rises step by step, beginning with the least important and ending with the most important (= climactic order). The term may also be used to refer only to the last item in the series. Some books are to be tasted, others to be swallowed (schlucken), and some few to be chewed (kauen) and digested (verdauen).

**Anticlimax** *(Antiklimax)*: the sudden fall from an idea of importance or dignity (*Würde*) to something unimportant or ridiculous in comparison, especially at the end of a series. The bomb completely destroyed the cathedral, several dozen houses and my dustbin.

**Enumeration** *(Aufzählung)*: the listing of words or phrases. It can stress a certain aspect e.g. by giving a number of similar or synonymous adjectives to describe something. Today many workers find their labor mechanical, boring, imprisoning, stultifying (lähmend), repetitive, dreary and heartbreaking.

**MISCELLANEOUS/ OTHERS**

**Allusion** *(Anspielung)*: a brief reference to a person, place, thing, event or idea in history or literature. Allusions require common reading and cultural experiences shared by the writer and the reader. *(v. to allude to sth., n. an allusion to sth.)*

The old man and the computer (allusion to *The Old man and the Sea* by Ernest Hemingway)

**Ambiguity** *(Ambiguität, Zwei-/Mehrdeutigkeit)*: the deliberate use of a word or phrase that has two or more relevant meanings. Ambiguity is the basis for a lot of wordplay. *(adj. ambiguous)*

**Enjambment** *(also: run-on line)*: In poetry, when one line ends without a pause and continues into the next line for its meaning.

**Euphemism** *(Euphemismus)*: hiding the real nature of something unpleasant by using a mild or indirect term for it. *(adj. euphemistic)*

  "He has passed away." instead of "He has died."
  "the underprivileged" instead of "the poor"

**Hyperbole** *(Hyperbel)* also: overstatement: deliberate *(absichtlich)* exaggeration. Its purpose is to emphasize something or to produce a humorous effect.

  I'm so hungry I could eat a horse.

**Understatement** *(Untertreibung)*: the opposite of hyperbole; the deliberate presentation of something as being much less important, valuable etc. than it really is.

  "These figures are a bit disappointing" instead of "... are disastrous (katastrophal)."
  "He was quite upset" instead of "He went into a terrible rage".

**Irony** *(Ironie)*: saying the opposite of what you actually mean. Do not use "ironic" in the vague sense of "funny/humorous".

**Sarcasm** *(Sarkasmus)* is a strong form of verbal irony used to hurt someone through mockery *(Spott, Hohn)* or disapproval *( Ablehnung)*. *(adj. sarcastic)*

Teacher: "You are absolutely the best class I've ever had." Actual meaning: "the worst class"

**Satire** *(Satire)*: a kind of text which criticizes certain conditions, events or people by making them appear ridiculous. Satirical texts often make use of exaggeration, irony and sarcasm. *(n. satirist, adj. satirical, v. to satirize satirisch darstellen)*

**Paradox** *(Paradoxon)*: a statement that seems to be self-contradictory *(widersprüchlich)* or opposed to common sense. On closer examination it mostly reveals some truth. *(adj. paradoxical)*

The child is father of the man. *(Wordsworth)*

It is awfully hard work doing nothing. *(Oscar Wilde)*

**Oxymoron** *(Oxymoron)*: a condensed *(komprimiert)* form of paradox in which two contradictory words (mostly adjective and noun) are used together.

  sweet sorrow / wise fool / bittersweet
  "O hateful love! O loving hate!" *(Romeo and Juliet)*

**Pun** *(Wortspiel)*: a play on words that have the same (or a similar) sound but different meanings. There are a lot of puns in English because of its many homophones, i.e. words with the same sound as another. Homophones lose their ambiguity as soon as they are written.

  At the drunkard's funeral, four of his friends carried the bier. *(bier Totenbahre vs. beer Bier)*
  A word with the same form as another but with a different meaning is called homonym:
  "Is life worth living?" – "It depends on the liver" *(liver = sb. who lives vs. liver Leber)*

**Rhetorical question** *(rhetorische Frage)*: a question to which the answer is obvious and therefore not expected. In reality rhetorical questions are a kind of statement.

  Don't we all love peace and hate war? Shouldn't we try to be friendlier towards each other?

**Telling name**: a name that conveys certain character traits.

Darth Vader *(dark + death, invader)* / Lord Voldemort *(flight of death)* / Willy Loman *(low man)*
Stylistic Devices – Worksheet – Decide which stylistic device(s) you recognise!

1. He sang a solitary song that whistled in the wind.
2. He has suffocated (ersticken) the welfare state.
3. The countess (Gräfin) sailed across the room.
4. Electrician seeks contacts.
5. A pessimist is an optimist with experience. (Paradox)
6. "How is your seafood diet going?" – "Just great. I see food and eat it."
7. I can resist (widerstehen) anything – except temptation. (Oscar Wilde)
8. I tried to pursue knowledge – but it was too fast for me.
9. Not a single word did she say.
10. It's becoming more and more difficult to live simply.
11. "All hands on deck." (Alle Mann an Deck)
12. What do you get when you cross a friend with a calculator? – A friend you can count on.
13. Why did they give the postman the sack? – To put his letters in.
14. Over the cobbles (Pflasterstein) he clattered and clashed.
15. "Have you ever seen a duchess (Herzogin)?" – "Yes, it's the same as an English s."
16. "Waiter, how long will my sausage be?" – "About 10 centimetres."
17. Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen.
18. deafening silence / fresh frozen / advanced beginner
19. "I am free of all prejudices. I hate everyone equally."
20. "I think we've reached a point of great decision, not just for our nation, not only for all humanity, but for life upon earth."
21. His greatest achievements were the revival of a strong national feeling, the expansion of the Empire and the running of the trains on time.
22. Three soldiers were killed by "friendly fire" (= by their own army).
23. "Isn't war simply horrible?"
24. Blankets and mattresses hung like tongues from the windows.
25. "I nearly died laughing."
26. The massacres of the Indians have colored the history of the West an indelible (unauslöschlich) red.
27. The future seemed to them like a giant wave.
28. The Indians were overwhelmed by the increasing tide of pioneers and settlers.
29. I'm having a tooth pulled out tomorrow – what a pleasant prospect!
30. I love her eyes, her hair, her nose, her cheeks and her lips."
31. "Peace-maker" / "Daisy Cutter" (Gänseblümchenmäher) [names for missiles]
32. There are daggers (Dolche) in men's smiles. (Shakespeare Macbeth)
33. If dreams die / Life is a broken-winged bird that cannot fly.
   When dreams go / Life is a barren (unfruchtbar) field frozen with snow. (Langston Hughes)
34. The sword sang on the barren heath (Heide)
   The sickle (Sichel) in the fruitful field.
   The sword it sang a song of death
   But could not make the sickle yield (nachgeben). (William Blake)
35. My Love is like a red, red rose
   That's newly sprung in June,
   My Love is like the melody
   That's sweetly played in tune. (Robert Burns)
36. Forty winters shall besiege (belagern) thy brow
   And dig deep trenches (Gräben) in thy beauty’s field. (William Shakespeare)
1. He sang a solitary song that whistled in the wind. (ALLITERATION)
2. He has suffocated (ersticken) the welfare state. (PERSONIFICATION)
3. The countess (Gräfin) sailed across the room. (HOMONYM)
4. Electrician seeks contacts. (AMBIGUITY)
5. A pessimist is an optimist with experience. (PARADOX)
6. "How is your seafood diet going?" – "Just great. I see food and eat it." (IRONY/ HOMONYM)
7. I can resist (widerstehen) anything – except temptation. (Oscar Wilde) (PARADOX)
8. I tried to pursue knowledge – but it was too fast for me. (PERSONIFICATION)
9. Not a single word did she say. (INVERSION)
10. It's becoming more and more difficult to live simply. (PARADOX)
11. "All hands on deck." (Alle Mann an Deck) (SYNECDOCHE)
12. What do you get when you cross a friend with a calculator? – A friend you can count on. (PUN, HOMONYM)
13. Why did they give the postman the sack? – To put his letters in. (PUN, HOMONYM)
14. Over the cobbles (Pflasterstein) he clattered and clashed. (ALLITERATION)
15. "Have you ever seen a duchess (Herzogin)?" – "Yes, it's the same as an Englishs." (PUN)
16. "Waiter, how long will my sausage be?" – "About 10 centimetres." (AMBIGUITY, SARCASM)
17. Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen. (CHIASMUS)
18. deafening silence / fresh frozen / advanced beginner (OXYMORON / ALLITERATION)
19. "I am free of all prejudices. I hate everyone equally." (PARADOX)
20. "I think we've reached a point of great decision, not just for our nation, not only for all humanity, but for life upon earth." (CLIMAX)
21. His greatest achievements were the revival of a strong national feeling, the expansion of the Empire and the running of the trains on time. (ANTICLIMAX)
22. Three soldiers were killed by "friendly fire" (= by their own army). (EUPHEMISM)
23. "Isn’t war simply horrible?" (RHEORICAL QUESTION)
24. Blankets and mattresses hung like tongues from the windows. (SIMILE)
25. "I nearly died laughing." (HYPERBOLE)
26. The massacres of the Indians have colored the history of the West an indelible (unauslöschlich) red. (EUPHEMISM)
27. The future seemed to them like a giant wave. (SIMILE)
28. The Indians were overwhelmed by the increasing tide of pioneers and settlers. (METAPHOR, could be allusion)
29. I’m having a tooth pulled out tomorrow – what a pleasant prospect! (IRONY, ALLITERATION)
30. I love her eyes, her hair, her nose, her cheeks and her lips." (ENUMERATION)
31. "Peace-maker" / "Daisy Cutter" (Gänseblümchenmäher) [names for missiles] (EUPHEMISM)
32. There are daggers (Dolche) in men’s smiles. (Shakespeare Macbeth) (METAPHOR)
33. If dreams did / Life is a broken-winged bird that cannot fly. (INTERNAL RHYME)
34. The sword sang on the barren heath (Heide) The sickle (Sichel) in the fruitful field. The sword it sang a song of death But could not make the sickle yield (nachgeben). (William Blake) (CROSS-RHYME)
35. My Love is like a red, red rose (ALLITERATION) (SIMILE, ANAPHORA)
36. Forty winters shall besiege (belagern) thy brow (METAPHOR)
    And dig deep trenches (Gräben) in thy beauty’s field. (William Shakespeare) (METAPHOR, ALLITERATION)
How to write a literary/book review

A literary review is not simply a summary or an unsupported opinion of the book, play or poem. It describes key elements of the literary art form and your opinion of how well the author has succeeded in using those elements to write an effective story/plot.

Before writing the review:
1. Read the book thoroughly; (reading log)
2. Find out the genre of the book and the genre’s typical elements;
3. Get more information about the content of the book;
4. Look into the background of the author; e. g. what other book has he/she written, what is his author history like etc.

While writing the review:
1. Pick a title for your review to catch the reader’s attention and which sums up the book.

Introduction

2. This is essential: Hook the Reader!! Get his/her attention, so choose your first sentence carefully. E.g. you could start off with information about the writer and his earlier work or, if this is not possible, begin with a quote that will catch the reader’s attention. The first sentence should contain the title of the book, the author, author's purpose or main ideas of the book.
3. Write a brief summary of the book in about 100 words. Be sure that your summary makes sense to a reader who may not know the book

Main part

The main part of the text should discuss the book in more detail.
4. Explain the important points or main ideas of the book in paragraphs.
5. Assess the book. What are its strengths and weaknesses? Consider the plot, the structure, the characters, the ending.
6. Pick one issue for each paragraph and then write about it in detail. Support each main idea with evidence, details, or examples from the book. You can also give your opinion in those paragraphs but quote evidence for it from the book.
7. Note down what in your opinion is the ‘message’ of the novel.
8. (optional): Relate the book to other novels of a similar theme that you know. What is unique about this novel?
9. Place the book in its cultural context.

Conclusion

10. Sum up the most important facts and points of your review! Here is your last chance to make your point of view clear to the reader. What do you want the reader to learn from your book review.
11. Either recommend the book or advise against reading it. Make sure that your final judgement is logically developed and well-reasoned.

After writing the review:
1. Let the review rest for some time (if possible)
2. After a time read it loud. Listen for awkward phrases. Check your spelling and your quotations for accuracy and appropriateness. Also, check for the right balance between paragraphs and introduction/conclusion and between text and quotations.
3. Ask a friend or family member to read the review. He / she doesn’t have to know the book. A fresh eye can often spot mistakes in sentence structure or spelling and can also point out when something is unclear or can easily be misunderstood.
How to write a film review

A film review is a report in which a film is assessed. Film reviews written for independent magazines and newspapers are usually critical, whereas the reviews written by cinema companies try to persuade readers to watch the film.

Your film review should include the following elements.

**Step 1**
Choose and watch a film you want to review. Make notes about:
- The actors, director and producer
- The film the title and the author of the book if the film is based on a literary text
Write a brief summary of the plot in 3-5 sentences. (However, always check your summary if it will make sense to the reader who may not have seen the film.)

**Step 2:**
Who are the main characters? What are their main personality traits?
What characters do you most identify with? Why?
What characters do you reject most? Why?

**Step 3:**
What do you think was the director’s intention in making this film?
What is the film’s message’?

**Step 4:**
What do you think of the movie?
What are its strengths? (story, structuring/directing/editing, camera work, sound, etc.)
What are its weaknesses?
Would you recommend this film? (Why?/Why not?)

**Step 5:**
Plan the structure of your review. Write it in a way that will arouse the reader’s interest.
**Title:** Use a catchy phrase. It might contain the film title.
**Opening phrase:** Plan this carefully. You could compare the film with similar ones, describe a problem the protagonist has to face, outline a spectacular scene, etc.
**Main paragraph:** Focus on plot, setting and characters
**Other paragraphs:** Add interesting details, e.g. any awards, special effects, high production costs, etc.
**Final paragraph:** Come to a conclusion, e.g. give a final assessment, a recommendation, or not, an age rating.

**Step 6:**
Revise your review. Use a factual and persuasive style and connectives.

### A-Z of useful words for your film reviews

| A | amusing |
| B | badly acted, boring |
| C | complete waste of time, convincing |
| D | dire |
| E | entertaining, excellent |
| F | far fetched theme, funny |
| G | genuine characters, ghastly scenes |
| H | heartbreaking, hilariously funny |
| I | infuriating performance |
| L | long-winded dialogues, lousy performance |
| M | marvellous, melodramatic, moving |
| N | noteworthy actors |
| O | overacted |
| P | promising production |
| Q | questionable plot |
| R | realistic, remarkable, rubbish |
| S | spectacular, stunning, superb |
| T | thrilling |
| U | unbelievable, unrealistic, unwatchable |
| V | valuable, visionary insights |
| Z | zany |
How to write an argumentative (or pro/contra-) essay

Argumentative essay
Function: To express opposing views on a controversial topic
Presentation of arguments: The writer may take sides or remain neutral
Style: Mixture of factual and persuasive
Tense: Usually present tense

How to proceed

Step 1:
Read the task carefully and make sure you know what you have to do.

Step 2:
- Give at least two different views on the topic and collect relevant arguments and examples for them.
- Arrange your arguments in a systematic order (for example begin with the most or the least convincing arguments and then add further arguments according to priority): State all the pros and then the cons or state all the pros and cons alternately.

Step 3:
- Start with an introductory paragraph, in which you refer to the task. Moreover, do one or more of the following:
  + outline the controversial topic
  + ask a question/series of questions and promise to provide answers in your essay
  + briefly present the reasons and the history behind the problem
  + give a quotation or proverb
  + present your position on the topic
- If you intend to remain neutral, you could tell the readers that you are going to present both sides of the argument and that it is up to them to form their own opinion in the end.

Step 4:
- Start a new paragraph for each new idea or argument you want to present.
- You can deal with all the arguments in favour first and then with the arguments against.
  Alternatively, you can discuss one aspect at a time, presenting the arguments for and against.
- Use elements of persuasive style to present your arguments in a convincing way:
  + use connectives
  + use adverbs to emphasize or tone down arguments
  + use contrasting signals and subordinate clauses to structure your arguments
- Illustrate your ideas with appropriate examples to explain what you mean.
- Present your arguments clearly and precisely, avoiding repetition.

Step 5:
Finish your essay with a conclusion. You can:
- express your opinion
- outline possible consequences.
- summarize your findings
- suggest that the reader forms his/her own opinion
How to write a comment

The aim of a comment is to demonstrate that you are able to present your opinion on a certain topic or issue in a coherent form. Writing a comment is often a requirement in both school-leaving and international language proficiency examinations. You usually have a time limit and must keep within a certain number of words.

How to proceed:

**Step 1:** Read the task(s) carefully and make sure you know what you have to do.

**Step 2:** Collect and group your ideas - either in a mind map or as an outline. This way you will have an overview of what you are going to say, and can plan your introduction.

**Step 3:** Make your introductory statement, in which you refer to the task. Suitable introductory phrases are:
- In the following I shall be concerned with / deal with the problem/subject/issue of...
- I would like to discuss / comment on the question whether ...
- I intend to present arguments in favour of... and against ...

**Step 4:** Devote one paragraph to each of the arguments you want to present. If you are weighing up the pros and cons of an issue, you can take the argumentative approach and deal with all the arguments in favour first, and then against. Alternatively, you can discuss one aspect at a time, presenting the ideas for and against.

**Step 5:** Make your concluding statement, in which you sum up your arguments. Useful phrases here are:
- All in all, I think it can be said that ...
- In conclusion, I would like to say that...
- I would like to conclude by saying that ...

**Points to remember:**
- Present your arguments clearly and precisely, avoiding repetition.
- Illustrate your ideas with appropriate examples.
- Underline the structure of your text with connectors.
- Plan your time carefully, and make sure you have time left at the end to proofread your text and, if the use of a dictionary is permitted, to check spelling and proper use of words.
How to express one’s opinion/ (dis-) agreement

Expressing your opinion

- In my opinion ...
- view ...
- My impression is ...
- from my perspective ...
- point of view ...
- ... to my mind
- I am of the opinion that ...
- As I see it, ...
- I feel that ...
- Personally, I believe ...
- It seems to me that ...
- I am convinced that ...
- As far as I am concerned, ...

Expressing certainty

- There’s absolutely no doubt that ...
- No one can deny that ...
- The fact is that ...

Agreeing with a statement

- I entirely agree (with you) ...
- I must admit you’re right ...
- You are quite right ...
- Broadly speaking, I agree with you ...

Disagreeing with a statement

- I do not agree that ...
- I disagree (with your conclusion) ...
- I do not share your views on ...
- I do not understand how ...
- I see things differently
- I am completely opposed to ...
How to write a news report

News Reports,

are newspaper articles and deal with events of general importance in an objective way. They need to answer the five Ws: **Who, what, when, where, why**; sometimes they also answer the question **how**? They usually answer these five questions in their first paragraph. Details and background information are then added in further self contained paragraphs.

**Step by step instruction for writing a news report:**

1. Don’t just start writing. First collect **facts and evidence** concerning the five w-questions and the how question. If your report deals with fictional events you might have to provide some of these yourself.

2. Arrange your material in the following order. First answer the questions **who**? Then, **what, when, where, why**...

3. Now write your report. Use **formal style**, and don’t forget that **clarity, precision and completeness** are the most important points for a report.

4. Try to use **neutral words**. Using the **passive** can make your report appear more objective than when written in the active voice (e.g. You concentrate more on the event than on the persons involved.)

5. Check your draft for mistakes and then make a neat copy.

How to write a feature story

Feature stories,

are also newspaper articles and deal with topics of ’general interest’ rather than ’hot’ news. They do not only investigate problems but also give background information.

**Instructions for writing a feature story:**

Look at instructions for news report and keep in mind features usually deal with different topics and often have a human interest approach. They also frequently come close to being argumentative essays.
How to write the date

**BE**

1st July 2005 (this is the preferred style in the UK)
1 July 2005
01/07/2005 (=day/month/year)

**AE**

July 1, 2005 (this is the preferred style in the US)
July 1 2005
July 1st, 2005
07/01/2005 (= month/day/year)
How to write a Letter to the Editor

Why write a letter to the editor?

- The ‘letters’ section is widely read and thus a forum for public comment or debate.
- The purpose of a letter to the editor is:
  - to correct or clarify information or perceptions of a biased or inaccurate article
  - to provide additional information
  - to express an opinion

What to keep in mind when writing it

Keep it short, keep it focused and keep it within the bounds of good taste.

1. **Identify yourself**: Put your full first and last name, address, phone number and your e-mail address at the top of the letter.
2. **Use a reference**: If you are referring to a previously published letter, a news story or column, identify it by its headline and the date it was published. This enables the editor to quickly check the original item to verify any references you have made to it.
3. **Be witty**: Let your sense of humour and irony shine through to make it interesting to read your letter but don’t cross the line of good taste. Use facts, figures and expert testimony whenever possible – people respect the opinions of people with special knowledge or expertise.
4. **Be concise**: Keep your letter short and to the point. Do not write much more than 250 words. Try to re-read the letter from the reader’s perspective – do the arguments/technical terms make sense to someone without special background? Can the letter stand on its own? After writing proofread your letter carefully for errors in spelling, punctuation and grammar.
5. **Be controversial**: If you don’t agree with the facts stated in an article or a quote in the article, feel free to question them. Just remember, when you challenge a position, you should support your view with facts and not let your emotions get in the way.
6. **You can emphasize key words, phrases or sentences by using bold text.**
7. **Follow the basic format:**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Address:</th>
<th>Tel:</th>
<th>E-mail:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ref: Put in the title of the article you are referring to as well as the date of publication.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**1st paragraph**: Make reference to the original story (headline, date). Introduce your argument as briefly and forceful as possible – you might want to use a catch phrase or thoughtful wit. Do not be afraid to be direct, engaging or controversial.

**2nd paragraph**: Make your case/give your evidence. (Use more than one paragraph if necessary.) Use facts, figures and expert testimony whenever possible – people respect the opinions of people with special knowledge or expertise.

**3rd paragraph**: Sum up your argument with a neat conclusion. Close with a short restatement of your position, a call to action or a catchy comment.

**Closing phrase**: Yours faithfully,

Put your name at the end of the letter. If you send it in electronic form, type it in. If you send the letter by post, put your signature at the end.
How to write a personal letter

In a personal letter (to a friend, relative) you can use informal language. Here are some phrases and rules how which are useful when writing a personal letter:

1. Write your own **address** without your name in the top-right hand corner of the page.
2. **Start** the letter with *Dear...*,
3. Then write the **main body** of your letter. If you want to use the expressions listed below.
4. Before you **sign off** (write your name) at the end of the letter use one of the phrases below.

To start:
- Thank you for your letter. It was great to hear from you.
- Sorry, I haven’t written for so long. I’ve been really busy recently.
- I thought I’d write and let you know that...
- This is just a short note to tell you that ...

To refer to something:
- I am/was glad to hear that/ from you
- I am/ was sorry to hear that
- Thanks for the invitation for dinner/...I would love to come
- One of the reasons why I am writing is to ask a favour. Do you think you could...

To end:
- That’s about all my news. Do write soon and let me know what you’ve been doing.
- Once again, thanks very much for all your help...
- I’m (really) looking forward to seeing you on...
- Give my love to...
- Well, anyway...
- Keep in touch.

**sign off**
- Best wishes, ...
- All the best,...
- Love,.../ Lots of love,...

---

Main Street
Xtown 123
04/12/03

Dear John,
How is it going?
Bla blabla bla .....................
..................................
..................................
..................................

Best wishes,
Daniel
How to write a formal letter

In a formal letter (for an application, complaint, etc.) you should use formal language. Also the structure of the letter should be as described below.

1. Make notes about the important points and facts you want to write about in your letter. Then rearrange them in order of relevance.
2. Write your own address including your name in the top right-hand corner. Write the date below it.
3. Write the name (if you know it) and the address of the receiver on the left-hand side (you start one line below the date). Write “FAO” (For the attention of) in front of the name.
4. Briefly state the reason why you are writing. Use Re: (referring to) in front.
5. Start the letter with Dear Mrs/Mr/Ms..., or Dear Sir or Madam (if you don’t know the name).
6. Write a short introduction saying why you are writing.
7. Use connectives to link your ideas.
8. Use a closing phrase.
9. End your letter with Yours faithfully/sincerely and your signature.

To start:
- I am writing to you about...
- I am writing for more information/ further details about...
- With reference to your letter of (date) your advertisement (newspaper) ...
- I would like to apply for...
- I am writing to respond to ....

Connectives:
- I would appreciate it if...
- I would be grateful if...
- I enclose a letter of recommendation
- Please find enclosed my (my CV/ etc.)

Closing phrases:
- I look forward to hearing from you soon.
- Thank you very much in advance.
- I hope you will be able to help me
How to write a Curriculum Vitae

A CV is a summary of a person’s educational and academic background. It is often the first contact between you and the potential employer so it is important to be conscious of the image one is presenting with this document. Therefore, it should be visually appealing, free of mistakes, and not longer than 1-2 pages. Since a CV may only get a minute of consideration by the employer it must be able to stimulate the reader’s interest and immediately attract attention. An effective vita creates a desire to get to know you better and should be

- **Clear** = readable, well organized, and easily understandable
- **Current** = revised
- **Concise** = short and without double entries
- **Complete** = all relevant information included
- **Consistent** = in order, no mix of styles

What to include:

The first step in writing your CV is to write down all relevant information; then organize it into categories and develop a hierarchy placing the most important and relevant information first. List all other information in descending order of relevance and importance. Beware that the relevance of information varies strongly: for example when applying for a job as an illustrator high school art classes might be relevant, whereas when applying for a job in a bank they are probably not.

The following categories may be included (not all of them are always necessary).

The basic rule for which categories to include is: your own unique educational and work experience should be presented to best effect.

1. **Application information**: personal data on top of the page such as name, date and place of birth, nationality, address, phone and fax number, e-mail address (only if mail is regularly checked)
2. **Relevant (work) experience**: work (part-time, full-time, temporary) and internships which relate to the job applying for. Give complete name of the firm, organization, department etc. with city and country, if abroad. Include position title, dates, and short description of duties.
3. **Educational career**: list all of your degrees in reverse chronological order (with the name of the institution and the date the degree was awarded). Also list the programme/school you are possibly at the moment and the date you expect to receive your degree.
4. **Other experience**: commitments, volunteer work, internships etc.
5. **Languages and international travel**: Including your mother tongue you should indicate the fluency level of written and spoken language ability by using the criteria: basic, working, fluent or excellent knowledge. Also mention extended stays abroad, international travels, exchanges etc. because they show your interest in the world and your ability to adapt.
6. **Computer / office skills/ memberships/ certificates/ honours etc.**: to be included depending on the type of job you are applying for. Remember relevancy!
7. **References (on demand)**: When sending reference letters from former employers do not send the originals. When asked for personal references send a list of three persons (not related to you) including phone number and address to be contacted in case of inquiry.
8. **Photo**: opinion is divided: some companies insist on a photo. Some particularly do not want one. Check the job posting.
9. **No signature required on CV.**
How to write a cover letter

A cover letter should be concise and not longer than one page. To be effective it should follow the basic format of a typical business letter and address the following three general issues:

1. Why you are writing – in the first paragraph
2. What you have to offer – in the middle paragraph
3. How you will follow-up – in a concluding paragraph

first paragraph
1. When referred to an employer by a friend be sure to mention this contact by name up front since it is likely to encourage the reader to keep reading.
2. When writing in response to a job posting, indicate where you learned of the position (e.g. which newspaper) and the title of the position. It is important to express your enthusiasm between your credentials and the position’s qualifications.
3. When writing to inquire about possible job openings (= prospecting letter) state your specific job objective. Since such a letter is not asked for it is even more important to capture the reader’s attention. Clearly state why being interested in the company.
4. Most important: do not give the impression that the letter is one out of a hundred applications by sending bad copies, serial letters etc.

middle paragraph
When responding to a job posting state how your particular abilities and experiences relate to the position you are applying for and refer specifically to the qualifications listed in the posting.

When writing a prospecting letter do not focus on what the employer might offer you, instead express your potential to fulfil the employer’s needs. For example give evidence that you have researched the company thoroughly and that you possess the skills used within that organization. Outline how these skills and your education is transferable and relevant to the position you are applying for.

Concluding paragraph
Ask directly for a job interview and write that you will follow-up with a telephone call to set up an appointment. Timing is important here: do not call the very next day or after more than a week. Conclude that further references, portfolio or other samples that support your qualifications are available on request.

Generally:
Do not repeat your CV, refer to it instead. (e.g.: „As you can see in my CV, ...“). If any particular education or work experience listed in the CV especially qualifies you for the job refer to it and emphasize the relevant points.
Do’s and Don’ts when writing an email
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In a short time, emails have become one of the most popular forms of communication. They’re fast; they’re flexible; they’re free. We write hundreds of them every month, some to our friends, some to our colleagues or boss. Emails are perceived as very informal and many people don’t think of them as proper mail. This is a mistake. A copy of your emails will be available for a very long time and it’s important to think carefully before sending one at work.

Here are a few rules to remember (also when asked to write an email in a written exam):

Do

⇒ Fill in the subject line and fill in an (invented) address into the address line.
  Leaving a subject line empty or typing something general such as "Info" is not always helpful. Also, only leave the original title of an email you are replying to if you are actually responding to the content of the first email.
⇒ Always start with a capital letter.
  Unlike in German, the first word of the first line after the "Dear ...” is always capitalised.
⇒ Use polite language, even in informal emails.
  Use "could" rather than "can", "would like" rather than "want". Don’t forget the magic word "please". It’s useful in every kind of email.
⇒ Keep all emails to one page or less.
  Be brief. Use bullet points if you have many points to cover. If you quote someone, only quote relevant information.
⇒ Read your email again before you send it!
  Don’t send your email immediately. Leave it there for a few minutes, then read it again. You will be surprised how many things you want to change.

Don’t

⇒ Be afraid of using your first name
  In Germany people only use a first name if they know the person they are writing to well. This is not the case in the USA or UK.
⇒ Show too much emotion in an email.
  Be careful of using exclamation marks or words in capital letters. It looks like you are SHOUTING!!!
⇒ Forget to use the spellcheck function.
  Before reading your email again, always use the spellcheck function to check for mistakes.
⇒ Send jokes to colleagues or clients.
  Think twice before sending a joke or a funny picture to a colleague or a business partner. What you find funny may be offensive to other people.
⇒ Don’t send a reply when you’re upset.
  Read the email again. You may have misinterpreted what someone wrote. It can happen. Sleep on it. Tomorrow you might be happy you never sent that reply!

WORD BANK

Beginning of a personal letter/mail:
• Dear ....
• Hi ....
• Hello ......

Opening sentences
• Sorry I haven’t written for so long.
• Thanks for your last letter.
• Just a short note to let you know
• I’m writing because ...

Closing sentences
• Hope to hear from you soon.
• Well, that’s all for now.
• Please write back soon
• Please drop me a line when you have time.

Closing
• Love, ....
• Take care ....
• All the best ..... 
• Bye-bye ......
How to listen for information

When working on a listening task it is helpful to follow these three steps:

1. Before listening

Listening tasks ask for more than just hearing and understanding single words. You do not need to understand every single word to find out what a story, conversation, interview, etc. is about. **Don’t panic** if you do not understand everything, as then the danger is that you’ll miss the next bit too. Relax and keep listening.

If possible you might **prepare yourself** for a listening task by thinking about what you already know about the topic.

Use the given time to read through the tasks carefully in order to find out what aspects you have to focus on.

2. Listening for information

There is no reason to be nervous when working on a listening task. You can usually listen to the CD more than once to collect all the information you need.

**Taking notes** while listening will help you to better understand what has been said. Organize your notes under headings or in a mind map. Taking notes means only writing down the important information. Remember - these are notes, so do not write full sentences.

Here are some tips for taking notes:

- Note down **keywords** only. Concentrate on nouns and verbs that answer wh-questions (who, when, where, what, why).
- Leave some **space** between your notes, so you can add information later. Add adjectives and adverbs.
- Use **abbreviations**, e.g. s.o. (someone), w/ (with), b/c (because), btw (between), & (and).
- You can also use **symbols** like = (same as), > (more), < (less) or arrows. ➔ leads to /creates), ⇐ (is derived from), ⇐ opposites/contrast

**These tips help when listening for clues:**

- Concentrate not only on the words you are hearing but also on how something is said. For example, is the person who is speaking friendly, angry, nervous, not really answering a question he/she is being asked?
- Sometimes general things you know about the topic or situation can help you. So use the context to help you make intelligent guesses.
- Listen only for the information you need, especially if the tasks ask for specific information.
- Background noises can provide clues on the setting.
- Listen for connectives that help you to follow a speaker’s argument, e.g.
  - ”In addition” (speaker is about to make another point)
  - ”However” (speaker is going to turn to the other side of the argument)
  - ”To sum up” (a conclusion is about to follow)

3. Listen again and check!

Listen again and add the information that is missing. (Compare your notes with a partners)

Try out these ideas to practise your listening skills:

- Do you really know what your favourite song is about? Listen to the song and concentrate on the meaning of the lyrics.
- Listen to English on the radio, TV or the Internet. For example you can go to the BBC World Service (www.bbc.co.uk/worldservice)
- Not only can you read novels in English, you can also listen to audio books.
8 steps to successful MEDIATION:

1. **Read the given German text** carefully, make sure you understand it!

2. **Read the assignment.** Do you have to write a letter, a report, an Email, ... ? (= text norm) Who is the reader (=addressee) of your English text? Which register do you have to use (more colloquial or rather standard English) in which situation?

3. Answer the questions in the assignment **summarizing** the German text in English. (length: about a third of the original text). Refer to the **situation** described in the assignment, use the correct text norm and register.

4. Which aspects of the content would somebody from another **culture** not understand? You have to **add explanations** of these aspects in English.

5. **Vocabulary** problems? Some **strategies** to help you:
   - Paraphrase using a **superordinate concept** / a **generic term** (Hyperonym)
     You cannot translate ‘Rotbuche’ – write: a kind of tree
   - Paraphrase using a **subordinate concept** / a **subtopic** (Hyponym)
     You do not know the word for ‘Blume’ – write: roses and tulips for example
   - Paraphrase by **simplification**
     You don’t know how to translate ‘Raclette mit Kartoffeln und Gurkchen’ - write: a cheese dish
   - Paraphrase using an **example**
     You don’t know how to translate ‘Moderatorin’ – write: people like Oprah Winfrey
   - Paraphrase using a **comparison**
     You don’t know how to say ‘Karamellbonbon’ – write: sweet similar to fudge
   - Paraphrase using a **synonym**
     You don’t know how to translate ‘Glühwein’ – write: Grog
   - Paraphrase using **opposites**
     You don’t know how to translate ‘lauwarm’ – write: neither cold nor hot
   - Paraphrase using **negation**
     You don’t know how to translate ‘atheistisch’ - write: they don’t believe in a God
   - Paraphrase via **word building**:
     - through your knowledge of another language, e.g. French ‘succès’- English success
     - using your knowledge of word families, change grammatical category: verb, noun, adjective, e.g. love, loving, loved, lovely
     - using prefixes e.g. happy – **un**happy and suffixes, e.g. wonder – **wonderful**
     - translating compounds from German to English often works: Telefonnummer = telephone number, but this is not always the case!
   - Paraphrase using **relative clauses** (the meal which...) or **infinitive constructions**
     (an object to cut wood with) (→ definitions)
   - Paraphrase using **passive constructions**, e.g. ... is used... (→ description of usage)

6. **Avoid false friends**, e.g. ‘Handy’ = praktisch, you want to say mobile phone (BE), or cell phone (AE)

7. Be aware that you can **hardly ever translate idioms word by word**, e.g. ‘Sesselpupser’ can be translated as couch potato but not as *armchair farter

**Proofread** your English text (spelling and grammar correct?) !

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How to write A DIARY ENTRY

The diary is your dog. This is a controversial statement, but it is true. A dog is your best friend. You can tell him your innermost secrets, your darkest fears and your most precious hopes for the future. Unlike some humans, he will never betray you by telling someone else. That is why you should tell your diary everything. Treat the diary the same as a conversation that you would have with a dog about the day just gone. Use the K.I.S.S philosophy also—Keep It Simple, Silly!

Underneath is a list of ‘Do’s’ and ‘Don’t’s’.

- Do use the past tense mostly. It’s a mini-memoir of the day just gone.
- Do use short sentences. You are writing to yourself.
- Do explore as many emotions as the day just gone requires. Don’t just rattle off emotions in a list. Explain why you felt as you did.
- Do use train-of-thought. This means write it as you felt it. Don’t ramble or use too much formal language.
- Use the diary to get things off your chest.
- Do mention features of nature that you encountered.
- Do use humour as a writing technique that everyone can enjoy.
- Do use rhetorical questions that can only be answered by you. It varies the writing style.
- Do use the future tense at the end of the diary entry. Look forward with joy or dread to tomorrow.
- Don’t use the past continuous tense where possible (i.e. I was walking). I walked is fine. It will trip you up if you try it.
- Do remember to ‘sign in’ with Dear diary and ‘sign off’ however you please. Don’t forget to sign off! ‘Bye for now or ‘Till tomorrow is fine.
- Try to imagine the person for whom you are asked to write a diary entry and try to stick to his/her style/way of speaking.

(https://descriptivewriting.wordpress.com/2013/07/04/how-to-write-a-diary-entry/)