



Universität Hamburg  
**INFORMATION**

**FOR STUDENTS OF ENGLISH AT THE IAA**

**concerning**

**resources and methods of working  
for the language programmes**

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Compiled and written by the English Group

## 1. LIBRARIES

You will need to make extensive, regular use of the library facilities available. One of the first activities on your agenda should be to visit the libraries and inform yourself of the current opening hours, conditions of membership/use and location of the various sections relevant to your studies. Below is a list of the libraries on the University campus that will most concern you:

**IAA** (Institut für Anglistik und Amerikanistik) **Library, Von-Melle-Park (VMP) 6 (Phil Turm) 1<sup>st</sup> floor**

including literature, linguistics, cultural background, history etc. of English and the English-speaking world and a limited choice of grammars, phonetics books etc.

**IAAS** (IAAS Institut für Allgemeine und Angewandte Sprachwissenschaften) **Library, VMP 6 2<sup>nd</sup> floor**

including applied linguistics and language study books, tapes etc. Here, you will find many works to help you improve your English-language skills.

A brief orientation:

Section	02.50	dictionaries
	21.30	grammars
	22.30	phonetics and pronunciation
	27.30	vocabulary study
	28.30	translation
	29.30	varieties
	31.20	language text books and practice materials
	31.25	exercises and practice materials
	31.32	cultural background
	31.35	writing skills, essay writing

**Audio cassettes**, including phonetics and pronunciation, listening comprehension, fluency practice, literature, TOEFL preparation etc, belonging to books in the IAA and IAAS libraries and bearing the same library numbers, are available on request at the IAA reception desk – for

- a) in-library loan: leave ID card and either work with cassettes at tape decks provided or bring 90-minute blank audio cassettes and make your own copy. Recording equipment is available in the Scandinavian Studies section and in the Linguistics section (both on 2<sup>nd</sup> floor) -
- b) weekend loan: conditions as for books.

**Staats- und Universitätsbibliothek Hamburg, VMP 3**

Note particularly the CAMPUS catalogue, which includes all the university libraries and has facilities for on-line ordering

<http://www.sub.uni-hamburg.de/>

## **2. DICTIONARIES AND VOCABULARY STUDY**

The dictionary is one of your most useful tools in learning the language. Whatever you are doing – reading or writing – the dictionary should be at your elbow, waiting to be used. If you possess one already, you should check that it is the most up-to-date edition and is suitable for your purposes. If it is not, get a new one.

But which dictionary do you need? In fact, you will find you need more than one. The most important kind at your stage is the monolingual foreign learner's dictionary. You should certainly have one of these:

*Cambridge Advanced Learners Dictionary*

*Collins Cobuild Advanced Learners Dictionary*

*Longman's Dictionary of Contemporary English (DCE)*

*Macmillan English Dictionary for Advanced Learners* (in two versions: for British English and for American English)

*Oxford's Advanced Learner's Dictionary (OALD)*

Each offers a wealth of information, specifically of the type a non-native speaker might need. For example, in addition to **definitions** and explanations of **meaning**, these dictionaries give information about **irregular forms** (plurals, past tense, participles), **syntactical information** (how is the word used in a sentence, what preposition/structure follows it), **collocation** (which words can be used with it, whether there are any **idioms** associated with it) etc. Prudent use of the dictionary while writing can help you avoid many mistakes, while at the same time increase your knowledge of the language. CD-Roms, including useful vocabulary exercises, come with these dictionaries.

At some stage you will find you also need a native-speaker English dictionary. The best known here are the various **Oxford Dictionaries**: The Concise Oxford (COD), the Shorter Oxford Dictionary (SOD) and the Oxford Dictionary (OD), which is so large that only libraries can afford it. (There are, of course, others such as Collins English Dictionary, Collins Dictionary and Thesaurus, The American Heritage Dictionary of the English Language or any of the larger Webster's dictionaries). This type of dictionary differs from the learner's dictionary in that it does not need to use very simple language for the definitions; indeed it may give synonyms rather than illustrations or explanations. It very often also includes **etymological** information. Most importantly for you, however, it will usually also contain words which are no longer in current use (archaic or poetic words) or are less usual. You may therefore need to consult one of them when you read literature.

Possibly you will want to use a **bilingual dictionary**. Do so with caution! Experience has shown that the funniest mistakes students make generally result from using one of these. Use the biggest one you can find. Always check the word in the other half of the dictionary and in your learner's dictionary.

e.g. Collins/Klett Großwörterbuch  
Langenscheidt/Collins Großwörterbuch

You will also need to use a **pronouncing dictionary** to see which alternative British and American pronunciations (to the most common one(s) given in your learner dictionary) are acceptable and to find the pronunciation of proper nouns: place names etc.

e.g. J. Wells: *Longman Pronunciation Dictionary*  
D. Jones: *English Pronouncing Dictionary*

Again, make sure that you use a recent edition!

## Vocabulary

There are a number of self-study books, with keys, that are available for vocabulary learning, including

**English Collocations in Use**, (CUP) by Michael McCarthy and Felicity O'Dell.

In the IAA library see esp. dictionary sections and PÄD section for many useful vocabulary study books.

## Other useful books for vocabulary study in IAAS library

	section
The Longman's Language Activator	27.30
Collins Cobuild English Usage	27.30
Longman Lexicon of Contemporary English	02.50
The Wordfinder	02.50
BBi Dictionary of Collocations	02.50

In fact, these two sections 27.30 and 02.50 of the IAAS library offer a wide selection of vocabulary study books including:

- dictionaries	for	the foreign learner
		native speaker (incl./excl. encyclopaedic information)
	of	synonyms (thesaurus)
		idioms
		ESP (English for Special Purposes)
		pronunciation
		rhyme
		slang
		false friends
		.....
- encyclopaedias		including the invaluable <i>Cambridge Encyclopedia of the English Language</i> (ed. David Crystal)

### **and in the IAA library section PÄD 3**

Addison, Perkins: Practice with Prepositions

Bromberg, Liebb: Hot Words for the SAT

Bulmer, Adamson: Which Words?

McCarthy, O'Dell: English Vocabulary in Use

Test Your English Vocabulary in Use

Parkes, Cornell: German – English False Friends

Wollard, G.: Key Words for Fluency

and others.

### **3.WHICH GRAMMAR BOOK?**

There is no simple answer to this, and considering the enormous number of grammars on the market, none of which is cheap, you should ask yourself the following before investing in one: what do I need the grammar for? What do I expect it to do for me?

While you are writing you may well encounter problems which require an instant solution, e.g. *word order in reported questions*. The answer to most problems of this nature can be found in

#### ***Practical English Usage***

by Michael Swan (Oxford University Press)

This book is written specifically for foreign learners and focuses on individual problems they may encounter. The entries are arranged alphabetically from *I abbreviations* to *639 yes and no*, so that information can be easily located. The language used is simple; grammatical terminology is deliberately traditional in the interest of comprehension. This is a book we would highly recommend.

If you are looking for a more detailed review of English grammar that is easy to use and well presented, you might consider

#### ***A Grammar of Present-Day English/Grammatik des heutigen Englisch***

by Ungerer/Meier/Schäfer/Lechler (Klett)

You can choose between an English and a German version of this book. Since it was written specifically for German learners, it does not merely describe English but also compares and contrasts it with German where useful and appropriate. Again, the use of “advanced” grammatical terminology is avoided, but as with *Practical English Usage* it nonetheless incorporates insights gained from more recent linguistic research.

A newer grammar specifically written for German learners and aimed particularly at students of English is

#### ***Exploring English Grammar***

Geoff Sammon (Cornelsen - studium kompakt  
Anglistik/Amerikanistik)

It concentrates on areas of difficulty for such learners, uses comparisons with other languages, especially German of course, and contains practice exercises for each section (with a key).

You may wish to have a systematic linguistic description of English. In this case, the best choice is probably

#### ***A Comprehensive Grammar of the English Language***

by Quirk/ Greenbaum/ Leech/Svartvik (Longman)

This is definitely the book to consult if you have to write a paper in linguistics on, for example, the adverb. However, if you simply wish to know where the adverb is best

placed in a certain sentence, it may take you too long to find this information out from this book. In addition, it employs a very large terminology and some of the terms may be unfamiliar to you. Do you, for example, know the difference between adjuncts, disjuncts and conjuncts? With the help of the CGEL you can learn this, but if you are in the middle of writing an essay, this may be the wrong time to do so! You need not buy this book, but you should know where you can consult it.

Another, newer, comprehensive grammar reference book you might consult is

***The Longman Grammar of spoken and Written English***

by Biber/Johansson/ Leech/Conrad/Finnegan

There is also a concise student version of this.

Let us assume you are interested in grammar as a subject, but find the Comprehensive Grammar rather daunting as well as rather expensive. In that case, a very useful substitute might be

***Rediscover Grammar with David Crystal***

Longman

and its sequel, ***Making Sense of Grammar*** by David Crystal

As Crystal writes in the introduction, his aim is “to provide an ‘easy way in’ to the deeper study of the subject...”. In addition to explaining in simple clear language many of the concepts and terms used in much larger grammars, the book also has a very practical “Usage Guide” to help solve such tricky points (even for native speakers!) as, for example, *none is/are*.

Two books which may be useful for revision are

***Advanced Grammar in Use***

by Martin Hewings

Cambridge University Press

Selected areas of grammar are treated in clear, concise language. On the opposite page there are exercises designed to practise the point and to test whether it has been mastered. Since the book can be bought with **Answer Key**, it is suitable for self-study.

Or

***Exploring Grammar in Context***

by Ronald Carter, Rebecca Hughes and Michael McCarthy

Cambridge University Press,

(grammar reference and practice, upper-intermediate and advanced)

You will find these grammars and many, many more in section 21.30 of the IAAS library. There is also a fairly wide range of grammars in the linguistics section of the IAA library.

#### 4. SPOKEN ENGLISH

##### a) pronunciation

If you are already aware of weaknesses in your pronunciation of English, or if your IELTS teacher points any out to you, you should not wait until the Phonetics and Pronunciation course; improving pronunciation is a long-term project. You can use *The Phonetics and Phonology of English Pronunciation (a Coursebook with CD-ROM)*

by Hartwig Eckert and William Barry

which is designed with native speakers of German in mind. You may also find the information boxes in the 16<sup>th</sup> edition of the *Daniel Jones Pronouncing Dictionary* helpful in studying the relation of spelling and pronunciation.

##### b) oral reports

In many courses you will be required to give prepared oral reports. These are, very emphatically **not** written pieces read out; the point of an oral report is to practise your speaking skills, and a prepared oral presentation, while being more organized and requiring more practice than conversation or even spontaneous discussion, is a long way from being the same as reading aloud or reciting written English.

In part, the preparation of an oral report is like the preparation for an essay: brain-storming, and, where appropriate, collecting information; then limiting the topic and ordering the material into a suitable sequence. You should then make concise notes that will help you keep track of the sequence of your report as you speak. Many students do better if they use separate cue cards – kept carefully in the right sequence - for these notes, rather than the pages of a notebook. You can then put the cards aside as you finish each point. You might also speak from an outline on the OHP.

Usually, you will be given a time limit for your report. Make sure that your report is neither appreciably shorter nor longer than the time allowed. This means first of all that you will have to consider the limitations that the time sets to your topic. It is obviously not sensible to try to account for the whole of human history in 5 minutes. You must find something that it makes sense to talk about in the time allowed, but you will also need to **practise** the whole report in order to be sure that your talk is the right length. Take particular care with the opening, making sure that you introduce yourself and your topic clearly, and with your conclusion.

If you use quotation, read the quotation **slowly**. If the quotation is long, it may be better to present on a hand-out, along with any other material you feel your audience might like to have in black and white. (Note, however, that your audience will immediately read whatever you give them instead of listening to you, so think about **when** to distribute material to them.) Illustrative materials, whether slides, photographs or short video clips, can help make a talk interesting and help you make a good impression, but if you need technical equipment make sure you check with the teacher well beforehand.

Make sure that you know the pronunciation of all the words you want to use in your talk. Of course, your ordinary dictionary will give you pronunciations, but you may need to use a pronouncing dictionary (e.g. J.C. Wells, *Longman Pronunciation Dictionary*) for proper nouns.



You are not meant to be an entertainer; your primary task is to inform your audience in English on a certain topic, but this is no excuse for being ill-prepared and boring. A speaker must try to keep the attention and awaken the genuine interest of the audience. A striking anecdote or some slight sign of a sense of humour may help.

Conversely, the listeners to oral reports in class are not meant to be doing nothing. You are expected to listen carefully and supportively and afterwards to ask questions, add comments, and where relevant help sustain a discussion.

Sometimes an oral report may be a group rather than individual task. If so, you are expected to produce the talk together, though some delegation of preparation will make sense.

## **5. THE PRESENTATION OF WRITTEN WORK**

Essays and assignments may be typed or hand-written and should be neat and legible. (Some teachers may require work written outside of class to be typed.) For **handwritten** work use only lined paper.

In addition to a narrow left-hand margin, leave a generous margin on the right-hand side of each page for feedback.

Lines should be double spaced.

For clarity of layout paragraphs must be indented – about 5 spaces in typed work.

When writing by hand please use a blue or black pen. Other colours are more difficult to read. And please do not use pencil!

Careless messy, sub-standard work will not be accepted.

To avoid needless spelling mistakes, check with the dictionary. A good learner's dictionary (see section 2) should be your constant companion when writing. When using a computer, activate the spell-checker, and note consciously which words need to be corrected

Write your full name on any work you hand in.

If you have been asked to write a certain number of words, count them yourself and write down the number at the end of your work.

## 6. ESSAYS

While many different kinds of writing may be practised in the language courses, much of the writing you do will almost certainly take the form of an (academic) essay.

Academic essays are written in more formal style than ordinary conversational English, and for this reason if for no other it will not do to write as you speak. Although the difference between formal and informal English is not absolute, cut and dried, but rather a question of more or less, or gradations on a continuum, it is necessary to pay attention to the style of language you are using as well as to grammatical correctness.

The vocabulary of formal English will ideally be more precise than that of conversation. Clearly, *thingummy* would not be appropriate. Long words and words of Graeco-Latin origin tend to be more frequent. At any rate, colloquialisms are avoided. Formal writing tends always to be more impersonal and, where possible without clumsiness, the first-person forms are avoided, by using passives, or by simply omitting phrases like *I think...*, *in my opinion...*

It is by no means necessary to use exclusively long complex constructions, but a variety of sentence patterns and the use of more complex punctuation (comma, semi-colon, colon) are typical of academic prose. Dashes and exclamation marks are probably too excitable and belong nearer the informal end of the spectrum. Similarly, contractions (spellings such as *don't*, *wouldn't*, *he's*) should not be used in formal writing unless in direct quotation.

The essay is not only characterised by the linguistic style that is appropriate to it but also by the kind of things it is appropriate to say, and the organization of how they are said. Essentially, an English essay exists to prove a point. It presents a proposition or a hypothesis and proceeds to give arguments to support it. Everything in the essay is subordinated to giving this argument convincingly and clearly and in such a manner that the reader you aim at will be convinced. It is essential, then, to keep very much to the point, and to be quite sure that you have made it clear what that point is. Some students think that it is important to give the date of birth of a writer they are discussing and some think that if they are writing about a poem they must give the rhyme scheme. These facts may be relevant, but it is the essayist's business to demonstrate that they are if s/he wants to use them as part of the argument of the essay.

The most difficult task in writing an essay is probably to find the balance between being strictly relevant or keeping to the line of argument and making sure that the reader is given enough information: illustrations, comparisons, concessions, defining of terms etc. to be able to follow comfortably. It is quite common, even for experienced writers, to find that an essential part of the argument, while it was certainly in their minds, has not found its way on to the paper. On the whole, it is quite difficult for writers to distinguish between what they want to say and what they have in fact said, and it is imperative to check and recheck your writing and always helpful to have someone, not necessarily a native speaker, to read for you at some stage of composition. This reviewing of your work must include **editing** to make sure your ideas are clearly expressed and **proof-reading**, which is more concerned with the mechanical side of writing: spelling and typing errors.

Perhaps the most decisive difference between formal writing and other kinds of language use is that it is not a once-for-all matter. A good essay is very unlikely to spring up, perfect, in the first draft, and you can expect to write several versions. Indeed, research has shown that it is poor writers who work with only one draft of their writing while competent writers re-write frequently and at all stages of composition.

Typically, work on an essay might begin with a brainstorming session on the topic

followed by whatever research is needful. The material will then be put into order and a sequence of points – an essay plan – written down. This will almost certainly be changed as you write, but having one helps you to keep your writing relevant to your argument.

The points of your essay plan should on no account be turned into headings in your essay. In essays there should be **no headings at all**. In particular do not use them as a substitute for an introductory sentence. Do not rely on the title to introduce your topic. A new topic must still be “introduced” in the body of your writing. The following examples are taken from an essay comparing Liverpool and Hamburg. Neither a) nor b) is acceptable:

a)

Social problems.

*Both cities have to cope with high unemployment rates.*

b)

Popular perception

*For tourists, Liverpool is still not only the home, but the city of the Beatles.*

Instead, formulations like c) and d) introduce the change of subject more smoothly:

c)

*Turning from the issue of social life to that of social problems, it is clear that both cities have to cope with a high unemployment rate.*

d)

*It is also interesting to compare these cities in terms of popular perception. For tourists, Liverpool is not only the home, but the city of the Beatles.*

Your essay must not be structured by the use of headings; what gives it its internal cohesiveness is its paragraph structure. You must write in paragraphs. Paragraphs are, of course, part of the visual structure of essays. In academic writing, one-sentence-paragraphs are extremely rare. You should not have any in your writing. If you use a word processor do not press return after every sentence. In hand-written essays be sure to write to the end of every line except the last in the paragraph. The first line of each paragraph must be indented, so that it is clearly visible.

But paragraphs are also units of the argument. They do not consist of strings of poorly related sentences. Although there is not universal agreement about the prevalence of topic sentences in English writing, one way of making your writing coherent is to make sure that you have a topic sentence in each of your paragraphs and that you can state the relation of all your other sentences to it.

While clarity of exposition is your main aim in essay writing, it is not necessarily appropriate to the short pieces you will be writing to incorporate the kind of “sign-posting” that is so frequent in book-length academic writing and lecturing. Such phrases as *First I will discuss...*, *In this essay I will argue...*, *Having discussed A, I will now turn to B, in order to show C...* may overload a short essay and sound ridiculous, particularly if the first paragraph of the essay consists of little else.

However formal, clear, linear and well-argued your essay may be, it is worse than useless if it is not written in your own words. No phrase, clause, sentence, passage that consists of someone else’s formulation is acceptable unless the required punctuation for quotation is used and the reader is told where the quotation comes from. Many people take a very dim view of plagiarism as a) academically feeble, b) morally reprehensible and c) insulting.

When you do use quotation, make sure that it is used to underline your argument and not to replace it. You should make sure that the quotation joins comfortably on to

the syntax of your own text (but not by changing the quotation in any way) and you should keep quotations at an appropriate length: a page of quotation in a three-page essay is obviously out of proportion.

In section 31.35 in the IAAS library you will find many books on writing which may help you to improve your writing skills in general and to gain insight into different genres of writing.

### **WRITING and READING : GENERAL – SEE IAA SECTION PÄD 3**

Aczel, R.: Creative Writing  
Besser, P.: A Basic Handbook of Writing Skills  
Brookes, A., Grundy, P.: Writing for Study Purposes  
Fabb, Duraant: How to Write Essays, Dissertations and Theses in Literary Studies  
Fairbairn, G. + S.: Reading at University – a Guide for Students  
Fairfax, J., Moat, J.: The Way to Write  
Grellet, F.: Writing for Advanced Learners of English  
Harris, R.A.: Writing with Clarity and Style  
Imhof + Hudson: From Paragraph to Essay  
McGovern+ White: English for Academic Study: Writing  
McQuade,D., Atwan, R.: The Writer's Presence  
Moore, B.N.: Making Your Case – Critical Thinking and the Argumentative Essay  
Simpson, P.: Original Writing  
Skinner, J.D.: In Writing  
Taylor, G.: Student's Writing guide for the Arts and Social Sciences  
Trzeciak, J., Mackay, S.: Study Skills for Academic Writing

and others

### **WRITING: SENTENCE CONNECTION .AND COHESION**

Study the following paragraphs in grammars available in the IAAS library:

- I. **David Crystal: Rediscover Grammar, 1988**  
pages 160 - 163, 204 +  
pages 188 – 189, 180 – 187
- II. **L.G. Alexander : Longman's English Grammar, 1988**  
§§ 7.57, 7.58 Appendix 17, 18
- III. **Ungerer, Meier, Schäfer, Lechler : A Grammar of Present-Day English, Klett 1987**  
Chapter 11 : §§ 329 – 342 « Cohesion and Emphasis ».
- IV. **Leech, Svartvik: A Communicative Grammar of English, 1975**  
§§ 366 – 451: Meanings in connected Discourse”.
- V. **Quirk, Greenbaum : A University Grammar of English, 1973**  
Chapter 10: Sentence connection  
Chapter 11: Subordinators  
Chapter 8 : page 245 + Conjuncts and meaning  
page 242 + Disjuncts

Chapter 14: page 207 + Relative position of adverbials  
Focus, Theme and emphasis

VI. **a) Collins Cobuild English Grammar, Collins 1990**

Chapter 8: clauses and clause connexion - adverbial  
- relative  
- non-finite  
- coordination

Chapter 9: referring back  
referring back in a specific way  
comparing  
ellipsis etc.

Chapter 10 : focus, given and new information  
focussing adverbs  
linking adverbs  
enumeration etc.

**b) Katy Shaw: Collins Cobuild English Grammar Exercises,  
Harper Collins, 1991**  
including KEY

Chapter 8: combining messages (clause connexion)  
Chapter 9: making texts (referring forwards, backwards, ellipsis...)  
Chapter 10: the structure of information - focus and emphasis  
- the passive  
- impersonal "it"  
- "there"... constructions  
- focussing adjuncts  
- linking adjuncts  
- enumerating adjuncts

VII. See also the **appendix to Collins/Klett Großwörterbuch** entitled *Language in Use: A Grammar of communication in German and English*, **esp. p. 858-865** on **Essay Writing** and **The Mechanics of the Argument**. See also the *Language in Use* section of the **Collins/Langenscheidt Großwörterbuch**.

## 7. A LIST OF WRITING “DON’TS”

### a) Punctuation

- Do not use contractions in neutral or formal-style writing, unless in direct quotation.
- Do not split sentences containing a colon by starting a new line.

#### **WRONG**

*There are three different  
ways to consider this:  
The first is...*

#### **RIGHT**

*There are three ways to  
consider this: the first is...*

- Do not separate an object clause from its main clause by a comma. A conjunction may be needed/preferable.

#### **WRONG**

*Here one has to conclude, it  
is really enough.*

#### **RIGHT**

*Here one has to conclude  
(that) it is really enough*

.

- Do not link main clauses by a comma; a full stop, a conjunction or a semi-colon should be used.

#### **WRONG**

*So this is one of the sources  
of its wealth, the other is  
the so-called “trade  
triangle...”*

#### **RIGHT**

*So this is one of the sources  
of its wealth while the  
other.../and the other...  
/.The other.../; the other...*

### b) Germanisms

- concerning... or regarding... used at the beginning of sentences to introduce topics

#### **WRONG**

*Concerning their character, the natives of Hamburg have a totally  
different image*

or

*Concerning the resources available here in Hamburg for learners of  
English...*

If you **have to** translate the German “Was... betrifft” in this way, you must use “*With regard to...*” or “*as far as...is concerned*”.

#### RIGHT

*With regard to their character, the natives of Hamburg have a totally different image.*

**or**

*As far as the resources here in Hamburg are concerned...*

Even this, though linguistically correct, sometimes seems a little abrupt in English. What you really need to do is to reeducate yourself into forming introductions to topics and transitions from topic to topic in the English way. Thus, a better way of reformulating the incorrect sentences above would be to write:

*If we turn to the question of character, we see that the people of Hamburg have a different image.*

**or**

*However, any/a consideration of the resources available here in Hamburg shows that...*

Note that while good English is supposed to be clear and concise, introductions and transitions in English are more gentle than in German, leading the reader gradually into the topic. “Reader-friendliness” has a high priority in English. As far as *concerning* is concerned, the correct way to use it is as follows:

*They were handed a petition concerning the leakages of plutonium in and around Sellafield.*

**Never** use it at the beginning of a sentence.

- **respectively**

*Respectively* is not always a translation of “beziehungsweise”, as the DCE definition shows:

“the nurses and the miners got pay rises of 5% and 7% *respectively*.” (=The nurses got 5 % and the miners got 7%.)

#### WRONG

*Go for brainstorming,  
respectively a mind map, which  
includes more structure.*

#### RIGHT

*Try brainstorming, or use a  
mind map.*

- **as well**

*as well* is not a substitute for *also*. It is used in end-position like “too”, e.g. *They drank three bottles of wine as well.*

Remember that there are many ways to express addition: you can use *as well as* or *besides* at the beginning of sentences, and there are also *both... and* and *not only... but also*. Try to vary the expressions you use.



### **WRONG**

*The programme as well deals with poverty and with crime.*

*The book as well looks at the problem of Northern Ireland.*

*...millions of people will die of starvation and the Sahara will spread out*

*further as well as the monsoon will eventually fail to appear.*

### **RIGHT**

*The programme deals with both poverty and crime.*

*The programme deals with poverty as well as crime.*

*The book also looks at the problem of...*

*The book looks at the problem of Northern Ireland as well.*

*... millions of people will die of starvation as the Sahara spreads further,*

*and/while the monsoon will also fail to appear.*

- *especially*

*Especially* cannot always be used to translate “besonders”. In English the placing of emphasis is done differently.

### **WRONG**

*Especially Irish people left here in the 1840s to escape from famine.*

### **RIGHT**

*It was the Irish people especially who came here to...*

Remember also, however, that English uses end-position in a sentence for emphasis. When you are writing consider whether it might not be better to change the order of the information completely, rather than “translate” the German order.

- *to have the possibility*

while this is not grammatically incorrect, it is overused by German students and is usually not the choice of words a native speaker would make. It is also stylistically irritating and sounds German.

### **WRONG**

*I had the possibility to visit many places here in England.*

*I had the possibility to go to America.*

### **RIGHT**

*I had the opportunity to visit many places here in England.*

*I had the chance to go to America.*

Wherever possible, turn this noun construction into a verbal one. Often a very simple one is quite appropriate, as in

*I visited many places in England.*

- **to make experience**

In English, we do not *make* experiences, but *have* them. However; even this phrase is found a lot less than is “Erfahrung machen” in German. You must, therefore try to find other ways of expressing it in English.

#### **WRONG**

- *I made the experience that Americans were very friendly.*
- *I made the experience that I was able to remember vocabulary very easily.*
- *In England I made the experience that it is easy to make contact with people in pubs.*

#### **RIGHT**

- *I discovered that Americans were very friendly.*
- *I found out that I could remember vocabulary very easily.*
- *In England I discovered that pubs were good places to meet people.*

## **8. QUOTATION AND PLAGIARISM**

In much of your written work, including essays interpreting works of literature, quotation will be expected, as part of the illustration of points that you make. Few students are able to quote well without practice and a few guidelines may help beginners avoid the most serious pitfalls.

The quotations you use must be relevant to your argument and must be shown to be so. Although this may seem too obvious a point to make, some of its consequences need to be spelled out. First of all, quotation should not be used **instead** of your own argumentation, in your own words, but should **support** your argumentation, by providing illustration and evidence. Next, it is never enough to present a quotation in brackets next to your point, leaving your teacher (or examiner) to decide what it might be for. You must always integrate your quotations into your own syntax, using formulations that make it clear what you think the quotation shows and how it supports your point. This is easier to do if you keep your quotations as short as possible. Do not quote a whole sentence if just one phrase will do. Unless there is something particularly important about a formulation, paraphrase will often be a more useful way of representing someone else's points or ideas. Do not use strings of quotations back to back. These are difficult to read. If you wish to use two or more quotations that illustrate the same point you may do so, but the sentence must remain clear and cohesive.

Quotations must be **entirely** accurate. You must reproduce all the linguistic detail of the original faithfully, even down to any archaic spellings or outright errors. Of course, you must not add any language errors of your own. You must also make every effort to be sure not to misrepresent the meaning of any formulation by taking it out of context. While you are allowed to show omissions by using dotted lines ( ... ), it is much more sensible for inexperienced writers to take few risks until they have gained experience, so choose your quotations in such a way that NO changes whatever need be made.

The conventions for presenting quotations must be used, so that it is clear precisely what is being quoted. Punctuation (either single or double inverted commas) must be used at the beginning and end of all short quotations. A new line in a short quotation from verse is indicated by /. Quotations of more than a few lines should be presented as indented blocks but without quotation marks. Very often you will be writing about a brief passage of English. Some teachers/examiners find it useful if you give the line number of all your quotations, but the line number should on no account be used instead of the quotation and your text should be quite clear without them.

Everything in your written work that is not quoted according to the above conventions must be your own words. Although it involves a number of genuine difficulties it is essential to take great care to follow this rule, in order to avoid accusations of cheating. Much of the new vocabulary you learn will, and should, come from your reading; you are certainly expected to learn new words and phrases in a context of use, and the rule is not designed to preclude improvement in your language skills. However, there should be some degree of evenness in your language development; an essay that consists of little else than pre-digested elegant transition phrases will not be considered successful. It is when discussing a particular text that the problem becomes really acute. Clearly common sense is called for. There can be no objection to using words such as *and*, *thing*, *she* that also occur in the passage, but on the whole you will need to develop the ability to discuss a text in a lexis that is different from that of the text itself.

These difficulties beset even serious learners, but the occurrence of deliberate plagiarism means that genuine difficulties appear in a dubious light. **The unacknowledged copying of the ideas and formulations of others is considered in the academic world to be the equivalent of stealing, and no university accepts such practices. The consequences of detection are likely to be serious, wherever the work originally comes from. You may be required to confirm in writing that work you produce is entirely your own.**

## 9. TRANSLATION

Translation is a special skill and is a highly demanding task that not only tests – and thus helps you train – your overall skills in both the source and the target language: vocabulary, idiomatic expression, style, structure, cohesion and fluency. The translation process also involves a **critical analysis of meaning(s), linguistic sensitivity, cultural background knowledge** and a keen awareness of one's **readership**.

For example: **Where** will the translated text appear (which country?, which newspaper / periodical (quality or popular press))?

**Who** (well or less well-educated; experts / non-experts) will read the translation?

Successful translation also demands a sound “**knowledge of the world**”.

For instance: Would you want the embarrassment of seeing in print your text claiming that an ill-fated jet had lost one of its propellers?

In other words, there is an almost overwhelming diversity of aspects to bear in mind when you are translating, myriads of decisions, major and minor, that have to be made – all of which adds up to a fascinating and challenging activity.

**Translation courses** at the Institute of English and American Studies are offered as optional courses on **two levels**. For obvious reasons, students are recommended to complete at least one Translation I course (basic problems + insight into the nature of translation) before proceeding to the higher-level Translation II course. The latter is especially designed for those preparing for the Staatsexamen für das höhere Lehramt, who have a demanding German-English Translation exam as an integral part of their Finals. These students are strongly advised to take at least one Translation I course followed by at least two Translation II courses before attempting their finals.

### **The “Staatsexamenstext”**

Ideally, a text used in the final examination should be general in nature and thus be equally translatable for all students of English: It should give an advantage to neither the students of American English, neither to those of British English, nor to those of literature, nor to those of linguistics. Its translation, however, can require the knowledge of current events to emphasize the importance of the knowledge of cultural background in general and of current events in particular. As a result, the examination text will most probably be journalistic in nature.

Such a German source text should be clearly comprehensible, involve general (not special purpose) vocabulary, and demonstrate normal German usage. Its translation should ideally involve a range of relevant structural problems and also

test a range of general vocabulary, including not only 1:1 equivalents but also collocations and idiomatic phrases.

The length of the text will be approximately 25-30 lines/250–275 words.

### **The Grading of the Staatsexamenstext**

The following band-descriptions are intended to give you orientation regarding

your goals and the demands of the Staatsexamen translation paper.

Although the individual texts will vary somewhat in difficulty and areas of emphasis, regarding both grammar and certainly subject area, the grade levels will retain particular characteristics:

1 = very good	- not recognizable as being a translation, only few minor errors, near native-speaker competence
2 = good	- a thoroughly competent command of structure and lexis demonstrated, a fluent and idiomatic translation, few errors
3 = satisfactory	- fairly reliable structural accuracy, a sound command of vocabulary and expression, reasonably fluent and reasonably idiomatic, a number of errors is likely to have been made
4 = adequate	- a fairly large number of serious or elementary structural and/or lexical errors likely, neither fluent nor idiomatic, but still a pass level
5 = inadequate	- no longer a pass level, a large number of errors documenting a poor knowledge of structure and/or vocabulary, serious problems and generally very weak
6 = completely	- hopelessly weak, a huge number of errors, basic level of structural and lexical proficiency has not been acquired

### **Suggested titles on Translation for private-study preparation**

W. Friederich: *Technik des Übersetzens*, Max Hueber 1969, 1977

C. Klein-Braley, V. Smith: *In Other Words*, Max Hueber 1985

+ see section 28.30 of the IAAS library

## **10. OTHER USEFUL FACILITIES/RESOURCES**

### **Amerikazentrum e.V.**

Am Sandtorkai 5  
20457 Hamburg  
Tel.: (040) 7038 3688

[www.amerikazentrum.de](http://www.amerikazentrum.de) for information about library resources, language tests etc.

### **The British Council**

Hackescher Markt 1, 1018 Berlin

\_extensive internet  
resources on British culture and  
society  
-advice on studying, learning  
English and working, travelling  
in the UK

[www.britishcouncil.de](http://www.britishcouncil.de)

Main public library, downtown Hamburg  
**Hamburger Öffentliche Bücherhallen,**  
Große Bleichen 23-27,  
20354 Hamburg

- English literature
- English language  
and cultural  
background  
materials, incl.  
cassettes + videos  
+ incl. contents of  
former British-  
Council library in  
Hamburg
- readings

### **HWWA – Institut für Wirtschaftsforschung**

Neuer Jungfernstieg 21, I. Stock  
20347 Hamburg

Tel. 428340

Opening hours: Mon 9-15, Tues- Fri 9-19

[www.zbw.eu](http://www.zbw.eu)

- all major European  
newspapers,  
periodicals and  
journals

### **ICA – Society for the Promotion of Academic Inter-Cultural Activities e.V.**

See noticeboards in IAA, VMP 6

- talks and lectures
- readings
- writing workshops

**Landesmedienzentrum**, Kieler Straße 171,  
22525 Hamburg,  
Tel. 42801-0

- media resources  
for English teachers

**Bookshops:** English books are available in many bookshops  
in Hamburg,

e.g. Reuter & Klöckner (corner of Schlüter- / Binderstraße)  
Heinrich-Heine-Buchhandlung  
Colón  
Frensche

Second-hand books are available at  
English Books, Stresemannstr. 167-9  
22769 Hamburg

Mon -Fri 14-18.30  
Sat. 10.30–15

**Cinemas regularly showing films in English:**

- Abaton (Allendeplatz 2),
- [www.abatonkino.de](http://www.abatonkino.de)
- UFA Palast Grindel (Grindelberg 7 A)
- [www.ufa-grindel.de](http://www.ufa-grindel.de)

**TANDEM –**

contact foreign students from English-speaking countries through the  
IAAS Tandem Service Hamburg, located at Von-Melle-Park 6/II.  
IAAS website: [www.sign-lang.uni-hamburg.de/fb07/SLF/td-start.htm](http://www.sign-lang.uni-hamburg.de/fb07/SLF/td-start.htm)

**Theatres staging plays in English**

- The English Theatre, Lerchenfeld 14, 22081 Hamburg, Tel. 2277089
- The University Players (IAA) – produce a play each semester and are often looking for actors and backstage support. See notice board in IAA.
- The Hamburg Players – Theater an der Marscherstr. 22801 Hamburg  
[www.hamburgplayers.de](http://www.hamburgplayers.de) or see Catherine Schwerin in Phil 1170

**Videos**

- “The First” shop for only English videos, Beim Schlump 13, 20144 Hamburg,  
Tel. 4504919



## **11. (HALF) YEAR ABROAD**

Information and help in preparing for a (half) year abroad is provided by the following.

- **DAAD** \*<sub>1</sub> scholarships in Great Britain/Ireland/USA/Canada
- **PAD** \*<sub>2</sub> assistantships in Great Britain, Ireland  
(Information booklets from Akademisches Auslandsamt (see below))  
**IAA** (University of Hamburg) exchange programmes with foreign universities  
(Info via IAA, exchange programme with MIT Sydney and universities in Great Britain via Socrates  
<http://www.slm.uni-hamburg.de/IAA//Sokratesseiten/Sokrates.htm>)
- **Socrates** programme: <http://www.slm.uni-hamburg.de/fb07Sokrates.html>

### ***other important sources of information:***

- **Akademisches Auslandsamt**, Edmund-Siemers-Allee 1, Büro für Auslandsstudien und –Förderung, Raum 237,  
Tel. 42838 3306, Mon + Thurs 10-12, Wed 14-15
- **Amerikazentrum** (see section 10
- **British Council** of this handbook)

Occasionally there are university fairs on campus at which British or American universities present themselves.

\*<sub>1</sub> DAAD: **D**eutscher **A**kademischer **A**ustausch**d**ienst

\*<sub>2</sub> PAD: **P**ädagogischer **A**ustausch**d**ienst