Institut für Anglistik und Amerikanistik
Literatur- und Kulturwissenschaften

LiKu Guidelines and Style Sheet
Style Sheet: How to Write a Research Paper

LiKu Guidelines and Style Sheet
Style Sheet: How to Write a Research Paper

1. Principles of Academic Writing
1.1. Research as Exploration and Communication

- We undertake research in order to explore an idea, investigate an issue, solve a problem, and make an argument.

- The research paper is generally based on a combination of primary (e.g. novel, film, text, performance, interviews) and secondary sources (e.g. articles, books, scientific debates).

- Research entails discovering, adopting, and assessing others' research and developing, articulating, and summarising one's own ideas.

- A research paper is a form of written communication that follows a set of conventions.

1.2. Selecting a Topic

- Your paper should relate to an important aspect of the course.

- The topic of your research paper needs to be problem-oriented: narrow your topic by focussing on a single aspect of the subject or a particular approach to the problem.

- You can use methods of brainstorming, mind-mapping, and clustering to find your focus.

- If your choice is limited by a particular list of essay topics, you still need to decide which aspects to explore or which approach to use.

- Come up with a good and pointed title.

> Instead of "Mary Shelley's *Frankenstein*" rather use
>
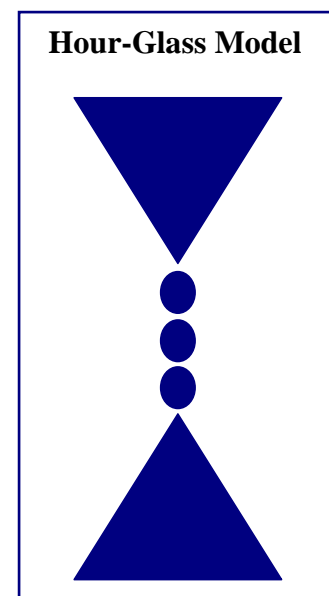> "The Conflict between Religion and Science in Mary Shelley's *Frankenstein* (1818)"

1.3. General Structure

Any research paper contains an introduction, main part, and conclusion.

- The introduction includes (1) a teaser and lead-in to the topic with a historical and/or cultural contextualisation of your topic, (2) your central questions and hypothesis, (3) a brief outline of the structure and approach of your research paper.

- The main part (1) introduces and elaborates specific theories and methods relevant to your research topic and (2) contains an interpretation of relevant primary sources; your interpretation serves the development and specification of your main arguments.

- The conclusion consists of (1) a brief summary of the arguments and interim results developed in the main analysis. (2) It answers the main question by referring to the meta-level of the topic (see explanation below) and (3) possibly lists further open questions.

The overall structure of any research paper is based on the so-called "Hour-Glass Model":

- Your paper begins on a general thematic meta-level.

- Narrow the scope of your paper to specific aspects by means of explanation, qualification, and/or definition.

- The main part of your research paper provides specific examples which illustrate and specify your topic in reference to context and texts. It supports your line of argumentation by offering examples (direct and indirect quotations) from your primary material. Structure your main ideas by concise paragraphing!

- The summary provides answers to your main question and subsequently relates the results to the overall meta-level of the topic. You can, for example, end your analysis by referring back to the title or the teaser of your paper.

Hour-Glass Model

1.4. Paragraphing

- Use a topic sentence for each paragraph; each paragraph should focus on and elaborate the subject introduced in the topic sentence. Each topic sentence should relate to the topic of your paper and develop the main argument.

- A paragraph is a unit of thought: a paragraph consists of several sentences that develop one line of argument step-by-step, i.e. the sentences illustrate, specify, and exemplify the central issue of the topic sentence.

- Avoid one- or two-sentence paragraphs.

- The last sentence of each paragraph should establish a link to the next one.

- Each new paragraph is either indented or separated from the former paragraph by a blank line.

1.5. Best Practice: Textual Analysis and Logical Argumentation

- Never simply summarise or describe the text you are analysing. Your paper should present a well-informed interpretation of the primary source.

- Support your ideas with concrete examples, references or quotations from the text.

- Explain and elaborate the textual references. Do not let quotations stand by themselves.

- Support your argument by referring or quoting from relevant secondary sources.

- Use secondary literature adequately. Others' thoughts should not crush your self-developed ideas.

- Assure that you document your sources correctly.

- Pay attention to argumentative conclusiveness.

- Avoid redundancies or red herrings (i.e. false trails).

2. Language, Style, and Grammar

Seminar papers and essays must be written in English. Effective writing depends on clarity, analytical precision, and readability. Pay attention to scientific language, diction, sentence structure, grammar, spelling, punctuation, capitalisation, coherence.

2.1. Scholarly Language

Good scholarship requires objectivity and avoids language that implies insubstantial or irrelevant generalisations.

Dos	Don'ts
- Use appropriate scholarly language and terminology. - The sparing use of "I" or "my" in the introduction or conclusion is okay. - Be clear and concise.	- Avoid subjective opinions and statements (e.g. "I suppose"). - Avoid the frequent use of the first person (e.g. "I think", "I will"). - Avoid fancy adjectives, metaphors, and clichés; avoid repetitive use of prepositions to begin a sentence.

2.2. Style

Dos	Don'ts
▪ Use the present tense when writing about literary works, essays, paintings, etc. ▪ Use short concrete sentences. ▪ Use scholarly language. ▪ Use a Thesaurus.	▪ Do not use sentence fragments, even for effect. ▪ Avoid the frequent use of the passive voice. ("It is said…"). ▪ Avoid clichés and slang. ("It is normal…"). ▪ Avoid meaningless filler words ("somehow").

2.3. Spelling

Spelling should be consistent throughout the research paper.

Dos	Don'ts
▪ When you use quotations, you must reproduce all accents and other marks as they appear in the original. ▪ Use spell check. ▪ Proofread the paper.	▪ Do not misspell words. ▪ Do not mix American and British English. ▪ Avoid contractions (e.g. don't, it's).

2.4. Punctuation

Punctuation clarifies sentence structure.

Do **not** use a comma

- to set off a **defining relative clause**: "The woman who lives next door works in a bank."

Use a comma

- to set off a **non-defining relative clause**: "My grandfather, who is 87, goes swimming every day."

- to join two independent clauses. The comma must be followed by a coordinating conjunction (and, but, or, for, so, yet).

- to separate three or more words, phrases, and clauses in a series.

- to set off introductory phrases and clauses.

Use a semicolon

- between independent clauses not linked by a conjunction.

- between items in a series when the item contains commas.

Use a colon

- to introduce a list, an elaboration, the formal expression of a rule.

- to introduce a quotation that is independent from the main sentence.

Examples:
Congress passed the bill**,** and the president signed it into law.
The poem is ironic**,** for the poet's meaning contrasts with her words.
Shakespeare has inspired films**,** operas**,** and paintings.
Instead of eating half a cake or a dozen cookies**,** I now grab a banana.
Critics praise the novel's unaffected**,** unadorned style.
The angry villagers**,** who carried torches**,** threatened the scientist.
The coat is tattered**;** I hope to mend it.
The plot is founded on deception**:** the three main characters have secret identities.

2.5. Capitalisation

In a title, subtitle, or whenever you cite the title from a published work capitalise the first and all following principal words including those that follow hyphens or compound terms.

Capitalise	Do Not Capitalise
nouns, pronouns, verbs, adjectives, adverbs, subordinating conjunctions:	articles, prepositions, coordinating conjunctions, "to" in infinitives:
The <u>Flower</u> of Europe, Save <u>Our</u> Children, This <u>Is</u> Literature, The <u>Ugly</u> Duckling, Only <u>Slightly</u> Corrupt, One <u>If</u> by Land	Under <u>the</u> Bamboo Tree, The Merchant <u>of</u> Venice, Romeo <u>and</u> Juliet, How <u>to</u> Play Chess.

2.6. False cognates

Avoid so-called 'false friends' or false cognates:

Dos	Don'ts
▪ "Im Folgenden…" = "In what follows" or "In the following [+object] = "in the following sentence/paragraph/essay"	▪ "Im Folgenden…" - "In the following"
▪ "Beamer" = "LCD projector, digital projector"	▪ "Beamer" - "beamer"
▪ "sympathisch" = "likable, nice, pleasant (person)"	▪ "sympathisch" - "sympathetic"
▪ "sympathetic" = "mitfühlend, wohlgesinnt" ("favorably inclined")	

3. Formal Aspects: Layout Conventions

All papers must be word-processed. A research paper contains the following elements: title page, contents page, text, list of works cited, declaration of authorship (*Eigenständigkeitserklärung*).

3.1. Title Page

The title page features (1) context information: university, title of the seminar, name of instructor, (or, in the case of B.A./M.A. theses: both instructors, indicating the roles of supervisor ("Erstgutachter/in") and second examiner ("Zweitgutachter/in"), the semester in which the seminar took place; (2) information about yourself and your paper: title of the seminar paper/ essay, name, address, email address, student number (*Matrikelnummer*), course of study, date when you handed in the paper, word count, and, most importantly, requested credit allocation (i.e. *Art der Prüfungsleistung*). You can download a template of the title page from our homepage.

Sample Title Page

Technische Universität Braunschweig
Institut für Anglistik und Amerikanistik
Modul E1: "Victorian Cities"
Prof. Dr. Angela Ausgedacht
Hausarbeit
Wintersemester 2021/22

Streetwalking in Arthur Morrison's *A Child of the Jago* and

Rudyard Kipling's "The Record of Badalia Herodsfoot"

Name:	Stefanie Studentin
Adresse:	Musterstr. 26
	38114 Braunschweig
E-mail:	stefanie.studentin@tu-bs.de
Matrikelnr.:	99999999
Studiengang:	2-Fächer-Bachelor English Studies/Germanistik
Fachsemester:	5. Semester
Abgabetermin:	30.3.2022
Word Count:	**3600**

3.2. Word Count (text only)
We expect you to write

TERM PAPERS (Modules E1, M2, E3)

- PO 2013: for a "komplexe Hausarbeit" (BA E1, 15 Credit Points)

  4,500-6,000 words +/- 10% (roughly 15 to 20 pages)

- PO 2021: **(BA E1, M.Ed. E3, 7 Credit Points)**

  "PL: Referat (30 Minuten) mit schriftlicher Ausarbeitung (4-6 Seiten) oder Hausarbeit

  (ca. 10-12 Seiten / 3000-3600 Wörter) (ggf. mit Präsentation (15 Minuten); dann

  Hausarbeit 10 Seiten / 3000 Wörter)"

BA-PAPERS (MODULES E1/PO2013, ABA/PO2021)

- PO 2013: for a **"Bachelorarbeit" (BA E1, 15 CP, 9 weeks)**

  6,000-7,500 words +/- 10% (roughly 20 to 25 pages)

- PO 2021: for a **"Bachelorarbeit" (ABA, 15 CP, 10 weeks)**

  7,500-9,000 words +/- 10% (roughly 25 to 30 pages)

MODULE M2

- for a **"veranstaltungsbegleitende Hausarbeit mit Präs. (Master M2)"**

  3,000 words +/- 10% (roughly 10 pages)

PROJECT-MODULE

- for a **"Projektmodul"** / English-language **portfolio or multimedial project**

  (ungraded) (SL)

  Length varies, no less than 3,000 words / roughly 10 pages + appendices that can be

  attached.

3.3. Contents Page

Sample Contents Page (of a paper with the topic "The Female Cultural Sphere in 19th-Century American Short Fiction by Women: Kate Chopin and Charlotte Perkins Gilman")

Contents

All the headings on the contents page should be equivalent to the headings in the text.

Dos	Don'ts
■ The headings should tell a 'story' and give a first impression of how you develop your topic.	■ Avoid literal repetitions of headings (e.g. 2. Women's Liberation, 2.1. Women's Liberation and Counterculture).
■ There is always an "Introduction" and a "Conclusion".	■ Avoid filler words, one-worded headings, generalisations, questions, and specialised terms.
■ Choose topic headings or sub-headings which outline the content of your paper.	
■ Sub-headings serve the clarification of main headings.	■ Avoid more than three levels for the structure of the paper (hence no 2.1.1.1. etc.)
■ Begin pagination with the Introduction.	■ Do not use sub-headings if you only have one sub-item (e.g. if you write 2.1. you must at least write 2.2.).
■ Number all pages consecutively throughout the research paper.	
■ If necessary place the List of Abbreviations/ Figures/ Tables after the Contents page.	■ Do not add a number before "Works Cited".
■ If there is an Appendix (*Anhang*), it is placed after the Works Cited pages.	■ Do not use the abbreviation "p." before a page number.
	■ Do not include the "Declaration of Authorship" in the Contents.

3.4. Page Layout

- **Margin:** 3 cm on each side.

- **Font:** with serifs (e.g. Garamond, Georgia, Times New Roman) in the standard size of 12 points.

- **Spacing:** 1.5 in the body of the text.

- **Setting:** full justification (*Blocksatz*)!

- **Set-off quotations:** Direct quotations that are longer than three lines are indented on the left margin (1 cm) and set to 10 points, 1.0 spacing, and full justification (see example on page 22).

3.5. Works Cited

- The list of works cited appears at the end of your paper.

- Begin the list on a new page and number all pages.

- As the heading "Works Cited" indicates, this list only contains works (including DVDs or other media) that you cite in your text.

- The list of works cited should be broken down into primary and secondary sources/ literature.

- Entries in the list are arranged in alphabetical order by the author's last name (or, if the name is unknown, by the title of the publication).

- If an entry runs more than one line, indent the subsequent line or lines.

- To cite two or more works by the same author, give the name in the first entry only. Thereafter, in place of the name, type three hyphens which stand for exactly the same name as in the preceding title.

- You can use programmes like BIBLIOGRAPHIX or CITAVI to generate your Works Cited list and document your sources. The TU BS offers free access to CITAVI.

Sample Works Cited Page

Works Cited

Primary Sources

Ali, Monica. *Brick Lane*. 2003. London: Black Swan, 2004. Print.

Brick Lane. Dir. Sarah Gavron. Screenplay by Laura Jones, Abi Morgan and Monica Ali. 2007.
 H.E.I. 2008. DVD.

Secondary Sources

Ashford, David. "The Ghost in the Machine: Psychogeography in the London Underground 1991-
 2007." *Literary London Journal* 6.2 (2008): n. pag. Web. 26 May. 2011.

Barnett, Anthony, and Roger Scruton. "Introduction." *Town and Country*. Ed. Anthony Barnett
 and Roger Scruton. London: Cape, 1998. xi–xx. Print.

---, ed. *Town and Country*. London: Cape, 1998. Print.

Brooke-Rose, Christine. "Palimpsest History." *Interpretation and Overinterpretation*. 1992. Ed.
 Stefan Collini. Cambridge: Cambridge UP, 1994. 125–38. Print.

Cuevas, Susanne. *Babylon and Golden City: Representations of London in Black and Asian
 British Novels Since the 1990s*. Heidelberg: Winter, 2008. Print. Anglistische Forschungen 384.

Eco, Umberto. *Interpretation and Overinterpretation*. 1992. Ed. Stefan Collini. Cambridge:
 Cambridge UP, 1994. Print.

Guignery, Vanessa, and François Gallix, eds. *(Re-)Mapping London: Visions of the Metropolis in
 the Contemporary Novel in English*. Paris: Publibook, 2008. Print.

Harrison, Sophie. "Rude Boys in Hounslow." Rev. of *Londonstani* by Gautam Malkani. *New York
 Times* 23 Jul. 2007. Web. 5 Sep. 2011.

Pesso-Miquel, Catherine. "From Bermondsey to Brick Lane: The Variegated London of Graham
 Swift and Monica Ali." *(Re-)Mapping London: Visions of the Metropolis in the Contemporary
 Novel in English*. Ed. Vanessa Guignery and François Gallix. Paris: Publibook, 2008. 81–98.
 Print.

Scruton, Roger. "Conserving the Past." *Town and Country*. Ed. Anthony Barnett and Roger
 Scruton. London: Cape, 1998. 317–28. Print.

The Census 2011. Office for National Statistics, n.d. Web. 9 Oct. 2006.

Valman, Nadia. "The East End *Bildungsroman* from Israel Zangwill to Monica Ali." *Wasafiri*
 24.1 (2009): 3–8. Print.

Wilson, Elizabeth. *The Sphinx in the City: Urban Life, the Control of Disorder, and Women*.
 London: Virago, 1991. Print.

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3.6 Using Artificial Intelligence (AI) Tools (e.g. ChatGPT)

Please note that texts or text modules created by AI do not count as independent work in "Prüfungsleistungen". If you use text modules created by AI in your work, they must be clearly identifiable as such, i.e. they must be given as references according to the APA style guidelines (e.g., as "OpenAI, [Year]"), and they must be documented as a screenshot in the appendix. In addition, you add the author of the AI tool (e.g., OpenAI) and the tool in the list of references. You should keep such passages to a minimum.

3.7. Statement of Non-plagiarism

When submitting your written work you need to add the following statement of non-plagiarism (TU Braunschweig, 2023) as well as the checklist including a list of resources:

Eigenständigkeitserklärung

Ich erkläre hiermit, dass ich die vorliegende Prüfungsarbeit [„Titel der Arbeit"] selbstständig und ohne unzulässige fremde Hilfe sowie nur mit den von der Lehrperson zuvor bekannt gegebenen zulässigen Hilfsmitteln bearbeitet habe und dass ich die vorliegende Arbeit noch nicht für diese oder eine andere Prüfung eingereicht habe. Alle benutzten Quellen und Hilfsmittel habe ich vollständig angegeben.
Mir ist bekannt, dass Täuschungsversuche – insbesondere nachgewiesene Plagiate sowie unvollständige Quellen- und Hilfsmittelangaben – nach §11, Abs. 4 der Allgemeinen Prüfungsordnung zum endgültigen Nichtbestehen einer Prüfung und somit zum Scheitern im Studiengang führen können.

Ort, Datum   *Unterschrift*

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4. Conducting Research

4.1. The Libraries

- The libraries (UB, Teilbibliothek Campus Nord, HbK, Sozialwissenschaften) are your most reliable guide as you conduct research for papers.

- Ask about introductory pamphlets or use the guided tours and introductory classes offered by the library.

- Library resources include electronic resources (e.g. online catalogue, reference works, bibliographic and full-text databases, e-books), print resources (e.g. books, journals, newspapers, magazines), and other non-print media (e.g. films, sound recordings)

- Google Scholar, Google Books are useful search engines to start your research.

4.2. A Selection of Useful Research Sources

Bibliothek Campus Nord	"Lehrbuchsammlung": textbook collection, "Handapparate": key text collections, sections for reserved works, reference works, periodicals
Universitätsbibliothek TU Braunschweig *Sondersammelgebiet Anglistik/Amerikanistik SUB Göttingen* ▪ Library Catalogues of Inter-Library Loan (*Fernleihe*)	
Bibliographic Databases:	*MLA, Virtual Library of Anglo American Culture*
Full-Text Databases:	*ARTstor, Early English Books Online, JSTOR, Project Gutenberg, Project Muse,* etc.
LiKu-Mediathek:	The LiKu-Mediathek BI 80, 306 offers a searchable database of audiovisual material, you can also borrow media and view DVDs on site.

4.3. Searching a Catalogue or Reference Database

The following items may help you to find the source you are looking for in an online library catalogue:

▪ Author	▪ Title
▪ Subject	▪ Keyword
▪ Form of Publication	▪ Year of Publication
▪ Call Number (*Signatur*)	▪ International Standard Book Number (ISBN)

4.4. Evaluating and Keeping Track of Source Material

- Evaluate all sources you use for your research.

- Focus on authority, accuracy, and currency of the sources

- Enter the full information about the sources into a file.

- When you add sources to your working bibliography, be sure to enter all the information needed for the works-cited list.

- Whenever you consult a source, verify the publication facts against your records.

5. Documentation of Sources

5.1. Plagiarism

YOU ALWAYS NEED TO DOCUMENT YOUR SOURCE

when you are quoting, paraphrasing or summarising ideas and arguments.

OTHERWISE YOU ARE COMMITTING

PLAGIARISM.

Plagiarising results in a fail, or, worst case scenario, the end of your studies!

- Plagiarism is not crediting another author for his/her ideas. To plagiarise means to commit literary or intellectual theft. Plagiarising constitutes fraud.

- General forms of plagiarism: paraphrasing wording, taking a particular apt phrase, presenting an identical line of thinking, one-on-one translation without documentation.

- Only information and ideas broadly known by your readers and widely accepted by scholars, such as the biography of an author or the dates of historical events, can be used without documentation.

5.2. MLA Documentation Style

When quoting your source material and documenting it in "Works Cited", make sure that you adhere to the **MLA (Modern Language Association) documentation style** (www.mla.org/style). The basic MLA guidelines are explained in the following. **Our guide follows the ninth edition of MLA, but you are also free to follow an earlier or a more recent edition of the style guide.** If you have further questions, please consult the current edition of the *The MLA Handbook for Writers of Research Papers* which is on loan from our library.

- For all papers, use the so-called **parenthetical (in-text-citation) style**! This means that when you quote from a book, an article, or any other source, the quotation should be followed by a parenthetical citation giving the page number where the quotation can be found.

- **Footnotes** are only used for necessary explanatory remarks or content-related comments.

- **References in the text** must clearly point to specific sources in the list of works cited.

- According to MLA guidelines, you must provide both the **name of the author and the page number**, e.g. (Müller 35).

- If the **author's name is already mentioned** in the sentence containing the quotation, the following parenthetical citation omits the author's name and only mentions the page number, e.g.: Smith points out that xyz (10); According to Smith, "xyz" (19).

- You may abbreviate the **titles of primary sources**, e.g. *Brick Lane* (*BL* 15), but should briefly explain the use of this abbreviation in a footnote or, when using several abbreviations, in a list of abbreviations.

- If the work has **more than three authors** (e.g. John Brown, Klaus Turm, Fred Smith, John Fry), give the first author's last name followed by "et al.", e.g. (Brown et al. 10).

- When referring to **more than one work**, use a semicolon to separate the citation, e.g. (Brown et al. 10; Müller 35).

- If you use **more than one author with the same last name** (e.g. Andrew Patterson and Lee Patterson), add the first letter of the first name, e.g. (A. Patterson 183-85), (L. Patterson 230).

- If you use **more than one work by the same author** (e.g. Homi K. Bhabha's *Nation and Narration* and *The Location of Culture*), add a shortened version of the title, e.g. (Bhabha, *Nation* 25), (Bhabha, *Location* 85).

- If **no author** is given, cite a work by title, e.g. (*Noon*).

- When **quoting a reference that is not originally from the source you have**, include the abbreviation "qtd. in" (quoted in) before the indirect source in the parenthetical reference (e.g. Watt qtd. in Hunt and Jacob 493). However, citations taken from a secondary source should generally be avoided; consult the original work whenever possible.

- The **second and following parenthetical citation** of the same source omits the author's name, e.g. "aaaa" (Müller 12); "bbbb" (10).

- Direct **references longer than three lines** are indented (see above for layout specifications). Do not use quotation marks for these set-off quotations.

- When **quoting from a poem** refer to the lines in parentheses, e.g. (6-10).

- When **quoting from a play** give number of act, scene, and lines in parentheses, e.g. (2.4.254-58).

- If you quote **two to three lines from a poem** within the continuous text use a slash (/) to separate them.

- If you wish to **omit a word or a sentence** from the reference you are quoting, use ellipses: "[…]". Ellipses are also used to align subject, verb form, and capitalisation, etc. in order to fit sentence fragments into the continuous text, e.g. see below.

Examples:

- Mary Davies describes the animal at East Mountain Reservation as "unlike any known to previous civilizations, strange and exotic to the human explorers" (176).

- The animals at East Mountain Reservation are "unlike any known to previous civilizations, strange and exotic to the human explorers" (Davies 176).

- "Remember that this sentence, like many others, is just an example." (Müller 10)

- Müller stresses that "this sentence […] is just an example" (10).

- Stephen Greenblatt remarks:

  > The ensemble of beliefs and practices that form a given culture function as a pervasive technology of control, a set of limits within which social behaviour must be contained, a repertoire of models to which individuals must conform. (225)

  This notion can be applied to XYZ's novel.

- Stephen Greenblatt, a literary critic and scholar, perceives "[t]he ensemble of beliefs and practices that form a given culture […] as a pervasive technology of control, a set of limits within which social behaviour must be contained, a repertoire of models to which individuals must conform." (225) This notion can be applied to XYZ's novel.

5.3. Integrating Sources in Your Own Text

Secondary sources can appear in your own text in three distinct ways:

- **Quotations** must be identical to the original; they use a narrow segment of the source document word for word:

  In his famous and influential work *On the Interpretation of Dreams*, Sigmund Freud argues that dreams are the "royal road to the unconscious" (5).

- **Paraphrasing** involves putting a passage from the source material into your own words. Paraphrased material is usually shorter than the original passage. It takes a somewhat broader segment of the original source and condenses it slightly:

  Freud claims that dreams are a way for the dreamer to work through his/her unfulfilled wishes in coded imagery (8).

- **Summarising** involves putting the main idea of a secondary source into your own words, including only the main aspects. Summaries are significantly shorter than the original and take a broad overview of the source material:

  According to Freud, actual but unacceptable desires are censored internally and then subjected to coding before emerging in a kind of rebus puzzle in our dreams (11-18).

5.4. Bibliographical Format of References

- **Author's Name:** Give the author's name as it appears on the title page. Omit titles, affiliations, degrees, etc.

- **Title:** State the full title of the book, including any subtitle. Use a colon between main title and subtitle. Capitalise all titles (see 2.5.). (1) Italicise books, plays, collection of poems, pamphlets, periodicals, Web sites, films, albums, dance performances, visual art. (2) Put titles of articles, stories, poems, pages in a Web site, episodes, songs, lectures in quotation marks.

- **Original Date of Publication:** Give information of the first date of publication after the title followed by a full stop.

- **Publication Information:** If several cities are listed in the book, give only the first. It is not necessary to identify the state or country (applicable only for MLA Stylesheets prior to the 9th edition). Only cite the last name of the publisher. Omit articles, business abbreviations, and descriptive words. When citing a university press use the abbreviation UP.

- **Common Abbreviations:** n.p. (no place of publication); n.p. (no publisher); n.d. (no date of publication); n. pag. (no pagination given).

- **Cross-References:** Citing two or more works from the same collection, you may create a complete entry for the collection and cross-reference individual pieces to the entry.

Type of Entry	Works Cited List / Citation in Text
Book by a single author	Author's last name, first name. *Title of the Book: Subtitle of the Book.* Publisher's name, Year of publication.
Works Cited:	Dreiser, Theodore. *Sister Carrie.* 1900. Introd. Richard Lingeman. New Amer. Lib.-Penguin, 2000. Nielsen, Jakob. *Hypertext & Hypermedia.* Academic Press Professional, 1993.
Citation in Text:	(*SC* 55), (Nielsen 141)
Book by more than one author	First author's last name, first name, and second author's first name last name. *Title of the Book: Subtitle of the Book.* Publisher's name, Year of publication. Three or more authors: Use et al. after the first author's name
Works Cited:	Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic.* Yale UP, 1979. Guignery, Vanessa, and François Gallix, eds. *(Re-)Mapping London: Visions of the Metropolis in the Contemporary Novel in English.* Publibook, 2008.

Citation in Text:	(Gilbert and Gubar 9)
Essay in a Collection or Work in an Anthology	Author's last name, first name. "Title of Entry." *Title of the Collection/Anthology*, edited/ translated/ compiled by Name of the editor/ translator/ compiler, Publisher's name, Year of publication, Inclusive page numbers.
Works Cited:	Colvert, James B. "Stephen Crane." *Dictionary of Literary Biography*, edited by Donald Pizer, vol. 12, Gale, 1982, pp. 100-124. Hooker, Thomas. "A True Sight of Sin." *The American Puritans: Their Prose and Poetry*, edited by Perry Miller. Columbia UP, 1982, pp. 153-164.
Citation in Text:	(Colvert 120), (Hooker 154)
Article in a reference book	"Title of Entry." *Name of Reference Book*, edited by Name of editor, Edition of publication, Year of publication, Inclusive page numbers.
Works Cited:	"Tutankhamen." *The New Encyclopaedia Britannica: Micropaedia*, 15th ed., 1994.
Citation in Text:	("Tutankhamen")

Introduction/ Preface/ Foreword/ Afterword	Author's last name, first name. "Title of Section." Introduction/ Preface/ Foreword/ Afterword. *Title of the book*, edited by Name of editor, Publisher's name, Year of publication, Inclusive page numbers.
Works Cited:	Coetzee, J. M. Introduction. *The Confusion of Young Törless*. Translated by Shaun Whiteside. Penguin, 2001, pp. v-xiii.
Citation in Text:	(Coetzee vii)
Scholarly Edition	Author's last name, first name. *Title of the Book*. Year of first publication. Edited by Name of editor. Publisher's name, Year of publication.
Works Cited:	Crane, Stephen. *The Red Badge of Courage: An Episode of the American Civil War*. 1895. Edited by Fredson Bowers, UP of Virginia, 1975.
Citation in Text:	(Crane 65)

Journal Article	Author's last name, first name. "Title of the Article." *Name of Periodical*, vol. Volume number, no. Issue number, Date of publication, Inclusive page numbers.
Works Cited:	Snodgrass, Susan. "The Rubbish Heap of History." *Art in America*, vol. 88, no. 5, 2000, pp. 156-7.
Citation in Text:	(Snodgrass 156)
Newspaper Article	Author's last name, first name. "Title of Article." *Name of Newspaper*, Date of Publication, Specification of edition, sec. section number, Inclusive page numbers.
Works Cited:	Haughney, Christine. "Women Unafraid of Condo Commitment." *New York Times*, 10 Dec. 2006, late ed., sec. 11, p. 1+.
Citation in Text:	(Haughney 1)
Magazine Article	Author's last name, first name. "Title of the Article." *Name of Magazine* date of publication: Inclusive page numbers. Medium of publication.

Works Cited:	Cowley, Geoffrey. "I'd Toddle a Mile for a Camel." *Newsweek*, 23 December 1991, pp. 70-71.
Citation in Text:	(Cowley 70)

Review	Author's last name, first name. "Title of Review." (Review of *Title of Reviewed Text*, by/ translated/ directed/ edited by Name of author). *Title of Periodical*, Date of Publication, Inclusive page number.
Works Cited:	Mendelsohn, Daniel. "September 11 at the Movies." *New York Review of Books*, 21 September 2006, pp. 43-46
Citation in Text:	(Mendelsohn 44)

Anonymous Article	*Title of Article*. Edited by Name of editors, Publisher's name, Date of Publication, Inclusive page numbers.
Works Cited:	*Give Georgia More HOPE*. Atlanta Journal-Constitution, 18 December 1994, G6.
Citation in Text:	("Give" G6)

Web Publications	Last name, first name of the author/ compiler/ director/ editor/ narrator/ performer. "Title of the Work." *Title of the Overall Web Site*, Publisher or sponsor, Date of publication, Medium of publication, (URL optional).
Works Cited:	Antin, David. Interview by Charles Bernstein. *Dalkey Archive Press*, Dalkey Archive P, n.d. Eaves, Morris, Robert Essick, and Joseph Viscomi, eds. *The William Blake Archive*, Lib. of Cong., 28 Sept. 2007, http://www.blakearchive.org/blake/. "Maplewood, New Jersey." Map. *Google Maps*, Google, 15 May 2008. Oullette, Marc. "Theories, Memories, Bodies, and Artists." Editorial. *Reconstruction* 7.4, 2007, n. pag. Quade, Alex. "Elite Team Rescues Troops behind Enemy Lines." *CNN.com*, Cable News Network, 19 Mar. 2007. Tyre, Peg. "Standardized Tests in College?" *Newsweek*, Newsweek, 16 Nov. 2007.
Citation in Text:	(Antin), ("Maplewood"), (Oulette), (Quade), (Tyre)
Article from an online database	Author's last name, first name. "Title of Article." *Title of Periodical*, vol. volume number, no. issue number, Date of

	publication, Inclusive page numbers. *Title of database.* Medium of publication, (URL optional).
Works Cited:	Tolson, Nancy. "Making Books Available: The Role of Early Libraries, Librarian, and Booksellers in the Promotion of African American Children's Literature." *African American Review*, vol. 32, no. 1, 1998, pp. 9-16. *JSTOR*, https://www.jstor.org/stable/3042263.
Citation in Text:	(Tolson 11)
Film	*Title of the Film.* Original release date. Directed by Name of director, screenplay by name of writer, Name of the vendor, Date of publication. Medium (App, URL).
Works Cited:	*Ned Kelly.* 1970. Directed by Tony Richardson, screenplay by Ian Jones, MGM, 2005.
Citation in Text:	(Ned Kelly 04:45:22)
Song	Last name, first name of performer. "Title of Recording." *name of composer when distinct*, Manufacturer, Year of issue. Medium (Audiocassette, Audiotape, CD, LP).

Works Cited:	Holliday, Billie. "God Bless the Child." Columbia, 1991. CD.
	Simon, Paul. "Me and Julio Down by the School Yard." Warner Bros., 1991. CD.
Citation in Text:	(Holliday), (Simon)

6. Final Revision
Ask yourselves these major questions before turning in your final copy:

1) Am I properly registered for the module exam online? Have I registered online in the QIS portal? (or) Is my "P-Formular" filled out and attached?

2) Discovering, adopting, and assessing others' research is part of my task. Have I consulted enough sources (term paper)?

   a. at least:

      i. 3-4 book sources

      ii. 6-8 journal sources (Zeitschriften)

3) Have I documented my sources? Are the citations prepared correctly?

4) Is the "Works Cited" page prepared correctly? Primary Sources vs. Secondary Sources.

5) Is there some sort of an introduction to smooth me into the paper? Do I have a thesis statement or hypothesis? What is my claim?!

6) Is there some sort of a conclusion that gracefully eases me out of the paper?

7) Are there transitions between the different points in the paper, or does it jump all over the place?

8) Is the material presented in an orderly manner without undue repetition?

9) Are the quotes truly quoted without any accidental plagiarism?

10) Can the writing be followed, or is everything all over the place?

11) Are grammar, spelling, and punctuation all correct?

12) 1,5 line spacing (German standard…different from MLA's 2,0 line spacing)

13) Have I properly used full justification (Blocksatz) all along?

14) Have I attached and signed the plagiarism declaration?

Work Cited:

The Modern Language Association of America. *MLA Handbook for Writers of Research Papers.*

　7th ed., MLA, 2009.

Further Introductory Reading:

Aczel, Richard. *How to Write an Essay.* Klett, 2004.

Boeglin, Martha. *Wissenschaftlich arbeiten Schritt für Schritt: Gelassen und effektiv*

　studieren. Fink, 2007.

Eco, Umberto. *Wie man eine wissenschaftliche Abschlußarbeit schreibt: Doktor-, Diplom-*

　und Magisterarbeit in den Geistes- und Sozialwissenschaften. 13th ed., Facultas, 2010.

　Uni-Taschenbücher 1512.

Macgilchrist, Felicitas. *Academic Writing.* UTB/Schöningh, 2014.

Lück, Wolfgang, and Michael Henke. *Technik des wissenschaftlichen Arbeitens:*

　Seminararbeit, Diplomarbeit, Dissertation. 10th ed., Oldenbourg, 2009.

Sommer, Roy. *Schreibkompetenzen: Erfolgreich wissenschaftlich schreiben.* Klett, 2006.

Stickel-Wolf, Christine, and Joachim Wolf. *Wissenschaftliches Arbeiten und Lerntechniken:*

　Erfolgreich studieren - gewusst wie! 6th ed., Gabler, 2011.

7. Criteria for Complex Papers, B.A. and M.A. Theses

This is (roughly) what your B.A. "G U T A C H T E N" might look like:

B.A. Arbeit Name "Titel"

THEMA & TEXT(E):

sehr gut (aktuell, innovativ, ambitioniert, komplex, valider & viabler Untersuchungsgegenstand) ☐

gut (aktuell, selbstständig, komplex, valider & viabler Untersuchungsgegenstand) ☐

befriedigend (noch aktuell, aber etabliert, ansatzweise komplex, angemessener Untersuchungsgegen- ☐ stand)

ausreichend (wenig aktuell, wenig selbstständig, eher einfach, passender Untersuchungsgegenstand) ☐

mangelhaft (weder aktuell noch selbstständig, anspruchslos, arbiträrer Untersuchungsgegenstand) ☐

FORMALE ASPEKTE:

sehr gut (sorgfältig, korrekt bzw. erkennbar einem Format folgend, konsistent) ☐

gut (kleinere Fehler, aber grundsätzlich korrekt bzw. erkennbar einem Format folgend, konsistent) ☐

befriedigend (mehrere, teils auch größere Fehler, nicht korrekt, aber konsistent) ☐

ausreichend (fehlerhaft, nicht korrekt, wenig konsistent) ☐

mangelhaft (zahlreiche grobe Fehler und Nachlässigkeiten, unkorrekt, inkonsistent) ☐

SPRACHE:

sehr gut (keine oder nur kleinere Fehler) ☐

gut (mehrere kleinere Fehler, teils strukturell) ☐

befriedigend (mehrere kleinere und größere Fehler, teils strukturell) ☐

ausreichend (zahlreiche Fehler in mehreren Bereichen, teils fundamental, teils strukturell) ☐

mangelhaft (zahlreiche fundamentale und strukturelle Fehler in allen Bereichen) ☐

RECHERCHE:

sehr gut (zielführend, sehr umfangreich, aktuell, wissenschaftlich genutzt)   ☐

gut (zielführend, umfangreich, ausreichend aktuell, genutzt, wenn auch teilweise nur Paraphrase)   ☐

befriedigend (mehr oder weniger zielführend/umfangreich/aktuell, genutzt, überwiegend Paraphrase) ☐

ausreichend (wenig zielführend/umfangreich/aktuell, kaum genutzt, wenn dann nur Paraphrase)   ☐

mangelhaft (in jeder Hinsicht einer wissenschaftlichen Arbeit unangemessen)   ☐

STRUKTUR:

sehr gut (explizit thesengetrieben, argumentativ, kohärent, reflektiert, zielführend)   ☐

gut (implizit thesengetrieben, argumentativ, meist kohärent, zielführend)   ☐

befriedigend (ansatzweise thesengetrieben, überwiegend argumentativ & kohärent, meist zielführend) ☐

ausreichend (wenig oder gar nicht thesengetrieben, listenartig, wenig kohärent, kaum zielführend)   ☐

mangelhaft (in jeder Hinsicht einer wissenschaftlichen Arbeit unangemessen)   ☐

Inhalt & Analyse:

Insgesamt:

Note:

[Unterschrift]

8. Grundlegende und einführende Sekundärliteratur
8.1. Einführungen in das Studium der anglistischen und amerikanistischen Literaturwissenschaft

Böker, Uwe et al. (^{2}2007). *Einführung in die Anglistik und Amerikanistik*. München: Beck.
Culler, Jonathan (1997). *Literary Theory: A Very Short Introduction*. New York: Oxford University Press.
Hebel, Udo (2008). *Einführung in die Amerikanistik/American Studies*. Stuttgart: Metzler.
Klarer, Mario (^{7}2010). *Einführung in die anglistisch-amerikanistische Literaturwissenschaft*. Darmstadt: Wissenschaftliche Buchgesellschaft.
---. (^{2}2004). *An Introduction to Literary Studies*. London etc.: Routledge.
Korte, Barbara/Klaus Peter Müller/Josef Schmied (^{2}2004). *Einführung in die Anglistik*. Stuttgart und Weimar: Metzler.
Löffler, Arno et al. (^{7}2006). *Einführung in das Studium der englischen Literatur*. Tübingen und Basel: Francke (UTB 382).
Meyer, Michael (^{3}2008). *English and American Literatures*. Tübingen und Basel: Francke (UTB Basics).
Middeke, Martin/Timo Müller/Christina Wald/Hubert Zapf. *English and American Studies: Theory and Practice*. Stuttgart: Metzler, 2012.
Nünning, Vera/Ansgar Nünning (^{2}2005). *An Introduction to the Study of English and American Literature*. Stuttgart: Klett.
Paul, Heike. (2011). *The Myths That Made America*. Bielefeld: transcript.

Useful and inexpensive book series: Klett Uni-Wissen, Cornelsen Studium Kompakt

8.2. Grundlegende Nachschlagewerke

Abrams, Meyer H. (^{11}2014). *A Glossary of Literary Terms*. New York: Cengage.
Birch, Dinah, ed. (2009). *The Oxford Companion to English Literature*. Oxford, New York: OUP. [this is the most recent edition]
Fabian, Bernhard, ed. (1997). *Die englische Literatur. Bd. 1: Epochen – Formen; Bd. 2: Autoren*. München: dtv.
Frenzel, Elisabeth (^{10}2005). *Stoffe der Weltliteratur: ein Lexikon dichtungsgeschichtlicher Längsschnitte*. Stuttgart: Kröner (Kröners TB 300).
---. (62008). *Motive der Weltliteratur: Ein Lexikon dichtungsgeschichtlicher Längsschnitte*. Stuttgart: Kröner (Kröners TB 301).
Kindlers Neues Literatur-Lexikon (^{3}2009). Ed. Walter, Jens. München: Kindler. [also available online]
Nünning, Ansgar, ed. (^{4}2008). *Metzler Lexikon Literatur- und Kulturtheorie. Ansätze, Personen, Grundbegriffe*. Stuttgart, Weimar: Metzler.
Nünning, Ansgar & Vera, ed. (2010). *Methoden der literatur- und kulturwissenschaftlichen Textanalyse*. Stuttgart, Weimar: Metzler.

8.3. Literaturgeschichten ('surveys')

Fluck, Winfried. (1997). *Das kulturelle Imaginäre. Eine Funktionsgeschichte des amerikanischen Romans.* Berlin: Suhrkamp.

Gelfert, Hans-Dieter ([2]2005). *Kleine Geschichte der englischen Literatur.* München: Beck.

Nünning, Ansgar, ed. ([3]2004). *Eine andere Geschichte der englischen Literatur.* Trier: WVT.

Peck, John/Martin Coyle (2002). *A Brief History of English Literature.* Basingstoke and New York: Palgrave.

Rogers, Pat, ed. (2001). *The Oxford Illustrated History of English Literature.* Oxford: OUP.

Sanders, Andrew ([3]2004). *The Short Oxford History of English Literature.* Oxford: Clarendon.

Schabert, Ina (1997). *Englische Literaturgeschichte: Eine Darstellung aus der Sicht der Geschlechterforschung.* Stuttgart: Kröner.

---. (2006). *Englische Literaturgeschichte des 20. Jahrhunderts: Eine neue Darstellung aus der Sicht der Geschlechterforschung.* Stuttgart: Kröner.

Seeber, Hans Ulrich et al. ([4]2004). *Englische Literaturgeschichte.* Stuttgart: Metzler.

Wagner, Hans-Peter (2003). *A History of British, Irish and American Literature.* Trier: Wissenschaftlicher Verlag Trier.

8.4. Grundlegende Texte im Bereich Media Studies

Branston, Gill and Roy Stafford ([4]2006). The *Media Student's Book.* London: Routledge.

Hickethier, Knut (2003). *Einführung in die Medienwissenschaft.* Stuttgart: Metzler.

Holt, Jennifer and Alisa Perren (2009). *Media Industries: History, Theory, Method.* West Sussex: Wiley.

Mirzoeff, Nicholas, ed. (2004). *Introduction to Visual Culture.* London and New York: Routledge.

Voigts-Virchow, Eckart (2005). *Introduction to Media Studies.* Stuttgart etc.: Klett.

8.5. Grundlegende Texte im Bereich Film Studies

Bordwell, David and Kristin Thompson (2004). *Film Art: An Introduction.* New York: Graw-Hill.

Cook, Pam (2005). *The Cinema Book.* London: BFI.

Hayward, Susan ([2]2005). *Key Concepts in Cinema Studies.* London and New York: Routledge.

Stam, Robert (2006). *A Companion to Literature and Film.* Oxford: Blackwell.

Monaco, James (2000). *How to Read a Film: Multimedia Edition.* CD-ROM. New York, HEP.

8.6. Grundlegende Texte im Bereich Cultural Studies

Assmann, Aleida (2012). *Introduction to Cultural Studies: Topics, Concepts, Issues.* Berlin: Schmidt.

Barry, Peter. (2009). *Beginning Theory: An Introduction to Literary and Cultural Theory.* Manchester: Manchester University Press.

Bassnett, Susan, ed. (²2003). *Studying British Cultures.* London: Routledge.

Nünning, Vera, ed. (2005). *Kulturgeschichte der englischen Literatur.* Tübingen: Francke.

Sommer, Roy (2003). *Grundkurs Cultural Studies / Kulturwissenschaft Grossbritannien.* Stuttgart: Klett.

Stierstorfer, Klaus und Laurenz Volkmann, eds. (2005). *Kulturwissenschaft interdisziplinär.* Heidelberg: Winter.

Storey, John, ed. (⁴2006). *Cultural Theory and Popular Culture: A Reader.* Harlow: Pearson and Prentice Hall.

Tönnies, Merle and Claus-Ulrich Viol. (2007). *Introduction to the Study of British Culture.* Tübingen. [Focus Oxford]

Turner, Graeme (³2003). *British Cultural Studies: An Introduction.* London: Routledge.

8.7. Grundlegende Texte im Bereich Gender Studies

Bußmann, Hadumond/Elisabeth Bronfen, Hrsg. (2004). *Genus: Zur Geschlechterdifferenz in den Kulturwissenschaften.* Stuttgart: Kröner.

Butler, Judith (1990). "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory": 270-282. In: Case, Sue-Ellen, Hrsg. *Performing Feminisms.* Baltimore: Johns Hopkins.

Connell, Raewyn (2009). *Gender in World Perspective.* Cambridge: Polity.

Degele, Nina (2008). *Gender, Queer Studies. Eine Einführung.* Paderborn: Fink/UTB.

Ellmeier, Andrea, Hrsg. (2011). *Gender Performances. Wissen und Geschlecht in Musik, Theater, Film.* Wien: Böhlau.

Glover, David/Cora Kaplan (²2009). *Genders.* London etc.: Routledge.

Schößler, Franziska (2008). *Einführung in die Gender Studies.* Berlin: Akademie Verlag.

8.8. Grundlegende Texte im Bereich Postcolonial Studies

Ashcroft, Bill/Gareth Griffiths/Helen Tiffin, eds. (²2005). *The Empire Writes Back. Theory and Practice in Post-Colonial Literature.* repr. London: Routledge.

---, eds. (2005). *Post-Colonial Studies: The Key Concepts.* repr. London: Routledge.

---, eds. (2006). *The Postcolonial Studies Reader.* 2ⁿᵈ ed. London: Routledge.

Castle, Gregory, ed. (2001). *Postcolonial Discourses. An Anthology.* Malden, Mass: Blackwell.

Döring, Tobias (2008). *Postcolonial Literatures in English.* Stuttgart: Klett.

Lazarus, Neil, ed. (2004). *The Cambridge Companion to Post(-)Colonial Literary Studies.* Cambridge: CUP.

Loomba, Ania (²2005). *Colonialism, Postcolonialism.* London: Routledge.

8.9. Grundlegende Texte im Bereich Literaturtheorie

Bachmann-Medick, Doris, ed. (1996). *Kultur als Text. Die anthropologische Wende in der Literaturwissenschaft.* Frankfurt am Main: Fischer.

Biti, Vladimir (2001). *Literatur- und Kulturtheorie. Ein Handbuch gegenwärtiger Begriffe.* Reinbek: Rowohlt.

Culler, Jonathan (1997). *Literary Theory: A Very Short Introduction.* Oxford: Oxford University Press.

During, Simon, ed. (³2007). *The Cultural Studies Reader.* London: Routledge.

Eagleton, Terry (1996). *Literary Theory.* Minneapolis, MN: University of Minnesota Press.

Nünning, Vera & Ansgar, ed. (2010). *Methoden der literatur- und kulturwissenschaftlichen Textanalyse.* Stuttgart: Metzler.

Rivkin, Julie and Ryan, Michael, eds. (1998). *Literary Theory: An Anthology.* Malden, Massachusetts: Blackwell.

Waugh, Patricia, ed. (2006). *Literary Theory and Criticism: An Oxford Guide.* Oxford: Oxford University Press.

Wolfreys, Julian et al. (²2011). *Key Concepts in Literary Theory.* London: Routledge.