

Style Sheet English Literature and British Cultural Studies

This style sheet serves as a general guide to academic writing in English literary and British cultural studies. Any further particularities (e.g., whether the paper should be written in German or English) should be discussed with the respective lecturer. Please note that the following guidelines are based on the *MLA Handbook* (9th edition). It is **highly recommended** as a reference regarding grammar/orthography as well as any further questions you might have.

1 Manuscript Formatting

Research papers (including BA, MA, and state exam theses) are to be handed in as computer printouts on A4 paper unless otherwise specified. They are to be printed **single-sided**, in **Times New Roman, 12 pt.**, with **1.5 line spacing**, and **full justification**. Set the **margins** of your paper to **2.5 cm** on the right, top and bottom, and **4 cm** on the left (margin for corrections!).

The first line of a new paragraph is usually indented by **1.25 cm** (see also "Quotations").

2 Title Page

The title page should contain the following information: university, institute and chair, course title, lecturer, semester number, module name of exam, examination number, title of the paper, your name, maiden name (if applicable), matriculation number, study programme, your study programme semester as well as the submission date. A title page template is attached at the end of this document.

Your research paper/thesis title may contain a quotation. Please make sure to adhere to the **capitalisation rules** set out in the handbook (cf. *MLA Handbook*, ch. 2.90).

Example: "Faint echo and dim picture of the world": Mythopoeia in J.R.R. Tolkien's *The Hobbit*

3 Table of Contents

The table of contents contains all chapter headings that are used in the text and refers to the page numbers of the chapter beginnings. It should also include the list of works cited. However, the table of contents itself should not be listed as an entry in the table of contents.

4 Chapters and Subchapters

Chapters should be structured logically. A subchapter should only be numbered separately if at least one additional subchapter follows in the same chapter (the works cited heading is an exception). Make sure that you uniformly either insert or do not insert a full stop after the numbers for chapters and subchapters.

E.g.:

- 2 *The Hobbit* as Mythopoeic Archetype
 - 2.1 A Genealogy of Myth
 - 2.2 Mythopoeia as Apologetics
 - 2.2.1 Religious Motifs/Motives
 - 2.2.2 Mythmaking Poetics
 - 2.3 Faint Echoes and Dim Pictures

Chapter headings in the main body should be flush with the left margin; not indented or centred. To improve readability, a space should be inserted above and below the chapter heading.

5 Page Numbers

The paper should contain page numbers starting from the main text. Note that the title page and table of contents are not numbered but can be counted (the main body will then either begin with page 1 or page 3). Include your **last name** and the **page number** in the upper right corner of each page.

6 Punctuation (cf. *MLA Handbook*, ch. 2.4)

Please note that different rules of punctuation apply in English and in German (especially regarding the correct use of commas). Double quotation marks (" ") indicate quotations, essay titles, and titles of short stories and poems. Single quotation marks (') are used for translations, definitions, or quotations within quotations.

E.g.:

Shelley considered poets "the unacknowledged legislators of the world" (794).

In her essay, "'Writing without Authority': J.M. Coetzee and His Fictions," Regina Janes discusses the sparse prose that typifies J.M. Coetzee's oeuvre.

Virginia Woolf's short story "Kew Gardens" was privately published in 1919.

Anne Bradstreet's "The Author to Her Book" consists of 22 verses.

The word *text* derives from the Latin verb *texere* 'to weave'.

"'Yes,' he said, 'I can imagine that.'"

Quotations are introduced either by colons or, if they are integrated into the sentence structure, by a comma or no punctuation mark at all.

E.g.:

Shelley held a bold view: "Poets are the unacknowledged legislators of the world" (794).

"Poets," according to Shelley, "are the unacknowledged legislators of the world" (794).

7 Italics

Italics are used for letters, words and phrases that support your argument, foreign language words and phrases used in the text, titles of books, magazines and films.

E.g.:

In Shakespeare's *A Midsummer Night's Dream*, the concept of *différance* applies primarily to the plot.

8 Quotations and Omissions (cf. *MLA Handbook*, ch. 6.31)

Not only verbatim quotations but also the mere adoption of ideas from a source, must be identified as such. Shorter quotations are enclosed within double quotation marks; if the quotation is longer than four typed lines, it is indented completely by 2.5 cm (1 inch) and, in

this case, is not introduced by quotation marks. These quotations are also written in Times New Roman, 12 pt., with 1.5 line spacing.

Citations must match the original exactly in spelling (including capitalisation) and punctuation. Punctuation marks are placed inside the quotation marks, except when the sentence ends with the quotation, and you quote parenthetically. All changes to the original text, explanations, or additions by the author of the paper should be indicated using square brackets. Omissions are indicated by ellipsis points . . . (irrespective of the length of the omission). In poetry, the omission of a line in the middle of a poem is indicated by a whole line of dots with spaces. For a more fluid writing style, it is recommended to integrate verbatim quotations into your sentence structure. E.g.:

Original: Postmodern culture, then, has a contradictory relationship to what we usually label our dominant, liberal humanist culture. (from: Linda Hutcheon, *A Poetics of Postmodernism*, p. 6)

Quotation: In her influential study, Linda Hutcheon argues that "[p]ostmodern culture . . . has a contradictory relationship to . . . our dominant, liberal, humanist culture" (6).

Quotation of more than four lines (cf. *MLA Handbook*, ch. 6.35):
As Linda Hutcheon summarises:

What contemporary theory and fiction have both undergone . . . is what I earlier called the revenge of parole: speech-act theory, pragmatics, discourse analysis, and other formalizations on the level of theory are matched by historiographic metafiction's stress on the enunciation, on the subject's use of language and the multiple contexts in which that use situates itself. (168)

Images and excerpts from films, comics, or cartoons that are analysed in the research paper can either be inserted at the end of the paper in a list of illustrations (appendix) that precedes the works cited list and is also listed in the table of contents, or inserted directly into the text and provided with a brief description:



Fig. 1: Summer Reading, panels 1-5 (Lia).

Note on indirect citation:

Especially when paraphrasing ideas from other sources, make sure to identify them as such.

E.g.:

Original: Naming things ought to be the prerogative of us professional wordsmiths. (from: McKenzie Wark, *Molecular Red*, pp. 221-22)

Plagiarism: Naming things ought to be the prerogative of writers.

Correct: As McKenzie Wark argues, it should be the prerogative of writers to name things (221-22).

9 In-Text Referencing vs. (Bibliographic) Notes

Students are free to choose their preferred citation style (9.1 or 9.2) in consultation with their respective lecturers. The ninth edition of the *MLA Handbook* recommends in-text/parenthetical citation. Whatever you choose (parenthetical or footnotes), stay consistent throughout the paper.

9.1 In-Text Referencing (cf. *MLA Handbook*, ch. 6)

When using parenthetical citations, the author and page number are enclosed in round brackets after the citation (Gibaldi 204)—this applies both to direct and to indirect (paraphrased) quotations. This information serves as a direct reference to the works cited list at the end of the paper. If a source (e.g., an e-book) does not have page numbers, the in-text reference will not include page numbers either (Gibaldi). When quoting a text that spans more than one page in the original source, the page range must be given in parentheses (Coetzee 239-41). If more than one work by the same author is used, give an abbreviated title (Frye, *Anatomy* 237). If the author (or, in the case of multiple titles, the work in question) is already mentioned in the sentence, the page number (237) is sufficient in parentheses. For time-based media (audio/video), include the appropriate time or time range, as it appears in your media player (*Match Point* 31:45-32:34).

If there are two authors, cite as follows (Ashcroft and Ahluwalia 5); if there are three or more authors, cite as follows (Ashcroft et al. 23). If the author is unknown, the title is cited in abbreviated form with the page number ("Impact of Global Warming" 6). If the same source is cited several times in succession within a paragraph, without interruption by other citations, a reference after the last citation is sufficient (Gibaldi 204, 211). If you use a citation that is already cited in the present source, indicate as follows (qtd. in Gibaldi 259). For non-printed sources, e.g., online sources, adhere to the following guideline: The first bibliographic information (e.g., author's name, short form of the title, name of the website) as listed in the works cited list appears in parenthesis (Dawe).

9.2 Bibliographic Notes

When citing with footnotes, the bibliographic references are given at the foot of the respective page. Footnotes should be single-spaced and separated from the text by a footnote separator. For better readability, the first line should be indented (creating a hanging indent is also fine) and spacing (3 or 6 pt.) should be maintained between footnotes.

The first footnote reference to a source must entail all relevant bibliographic information.¹ Each subsequent reference to the same source includes only the author and page number.² Essays, reviews, journal articles, etc. are cited differently than monographs (cf. "Works Cited").³

If there are several citations from one or only a few primary texts (if there is a large accumulation of similar footnotes), the information on the primary text can be parenthetical even if footnotes are used for other citations. In this case, the following must be observed: The first reference to the source is made entirely in a footnote; in addition, the footnote mentions that all parenthetical page references are taken from this edition and/or (in the case of several works) the abbreviation of the work used in square brackets.

E.g.:

C.S. Lewis' *Out of the Silent Planet* (as the only primary text) is cited with numerous examples.⁴ After the first footnote, only the page number is mentioned:

"Like you, I can't help trying to fix their relation to the things that appear in terrestrial traditions - gods, angels, fairies" (184).

or: J.M. Coetzee's *Disgrace*⁵ and his *Waiting for the Barbarians*⁶ are frequently referenced and abbreviated parenthetically as *D* and *WB* in the remainder of the text. In the following, only the abbreviation is used:

David Lurie has transfigured into a "dog-man, a dog undertaker, a dog psychopomp, a harijan" (*D* 56).

9.3 Content Notes (s. *MLA Handbook*, ch. 7.2)

Regardless of whether parenthetical citations or footnotes are used, so-called content notes can also be used—sparingly. These serve to provide information and explanations that have no place in the actual body text of the seminar paper. If a source is referred to in such a content note, it must also be mentioned in the works cited list.

E.g.:

Lewis' space trilogy is, as Tolkien contends, an irresistible blend of *vera historia* and *mythos*.⁷

Examples of bibliographic footnotes and content notes:

¹ Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (MLA, 1999), 270-79.

² Gibaldi 284.

³ Daniel C. Hallin, "Sound Bite News: Television Coverage of Elections, 1968-1988," *Journal of Communication*, vol. 42, no. 2 (1992), 5.

⁴ C.S. Lewis, *Out of the Silent Planet* (Pan, 1952), 4. All parenthetical references follow this edition.

⁵ J.M. Coetzee, *Disgrace* (Penguin, 2000), 2. Parenthetical quotes are from this edition [*D*].

⁶ J.M. Coetzee, *Waiting for the Barbarians* (Penguin, 2002), 45. Parenthetical quotes are from this edition [*WB*].

⁷ Apart from the literal meaning of *vera historia*, Tolkien may also have been referring to Lucian's *A True History* and its probable likeness to the modern science fiction genre.

10 Abbreviations (cf. *MLA Handbook*, app. 1: "Abbreviations")

Abbreviations such as "ibid.", "op. cit.", or "ibid." are to be avoided.

Common abbreviations are:

app.	appendix
cf.	compare (<i>confer</i>)
ch., chs.	chapter, chapters
ed.	edition (<i>editor, edited by</i> are spelt out)
e.g.	for example (<i>exempli gratia</i>)
et al.	and others (<i>et alii, et aliae, et alia</i>)
i.e.	that is (<i>id est</i>)
p., pp.	page, pages
qtd.	quoted (e.g.: <i>qtd. in</i>)
UP	University Press
vol., vols.	volume/volumes

11 Works Cited

All referenced literature has to be listed at the end of your paper. This "works cited" section (not to be confused with a "bibliography") starts on a new page and is also listed in the table of contents. The entries are to be arranged alphabetically according to the last names of the authors. The basic entry of a monograph/book is always as follows:

Name, Surname. *Title of Work*. Publisher, Year.

Particularities: When page numbers have three or more digits, only the last two digits of the second number are used: 134-54; unless the first digit changes: 189-212. If more than one work by an author is mentioned, the same name is replaced with ---. in the following line.

Works Cited (cf. *MLA Handbook*, app. 2):

Primary Literature

Smith, Ali. *Autumn*. Penguin, 2017.

---. *The First Person and Other Stories*. Hamish Hamilton, 2009.

(If a newer edition of an older work is referenced, the year of first publication may be included after the title):

Kipling, Rudyard. *Kim*. 1901. Wordsworth Editions, 1994.

Poems, Short Stories, Works in Anthologies:

Marvell, Andrew. "To His Coy Mistress." *The Norton Anthology of English Literature*, M. H. Abrams, general editor, 4th ed., vol. 1., W. W. Norton, 1979, p. 1361.

Text Editions:

Chaucer, Geoffrey. *The Complete Poetry and Prose*. Edited by John H. Fisher, 2nd ed., Holt, Rinehart and Winston, 1989.

Illustrated Works, Graphic Novels and Cartoons (in the case of collaborations, specify the participants with their respective functions!)

Spiegelman, Art. *Maus: A Survivor's Tale*. Pantheon-Random, 1986-91. 2 vols.

Smith, Ali. *The Story of Antigone*. Illustrated by Laura Paoletti, Pushkin Children's, 2011.

Secondary Literature

Monographs (By One Author):

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton UP, 1957.

---. *The Double Vision: Language and Meaning in Religion*. U of Toronto P, 1991.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.

By Two Authors:

Names in the same order as on the title page!

Ashcroft, Bill, and Pal Ahluwalia. *Edward Said*. 2nd ed., Routledge, 2009.

By More Than Two Authors:

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd ed., Routledge, 2002.

Book in a Series:

Schaefer, Ursula. *Vokalität: Altenglische Dichtung zwischen Mündlichkeit und Schriftlichkeit*. Narr, 1992. *Scriptoralia* 39.

Essay in an Edited Volume:

Derrida, Jacques. "Globalization, Peace, Cosmopolitanism." *Literature and Globalization: A Reader*, edited by Liam Connell and Nicky Marsh, Routledge, 2011, pp. 121-32.

Journal Articles:

Banerjee, Sandeep. "Beyond the Intimations of Mortality: Chakrabarty, Anthropocene, and the Politics of the (Im)Possible." *Mediations*, vol. 30, no. 2, summer 2017, pp. 1-14.

Harris, John. "Hiding the Bodies: The Myth of the Humane Colonisation of Aboriginal Australia." *Aboriginal History*, vol. 27, 2003, pp. 79-104.

Magazine and Newspaper Articles

Campbell, Colin. "Hannah Arendt: The Animus Fades." *The New York Times*, 5 Oct. 1981, p. B1.

"The Brexit Negotiations: Over to EU." *The Economist*, 2-8 Feb. 2019, pp. 13-14.

Reviews:

With author and title:

Harry, Strawson. "Familiar Tales, Fresh Tapestries: The Uses and Abuses of Ancient Myths Today." *The Times Literary Supplement*, 24 July 2020, p. 10.

Without author and title:

Review of *Beautiful World, Where Are You*, by Sally Rooney. *Kirkus Reviews*, 7 Sept. 2021, <https://www.kirkusreviews.com/book-reviews/sally-rooney/beautiful-world-where-are-you/>.

Dissertations and Theses:

Feather, Jennifer. *The Pen and the Sword: Violence in Late Fifteenth- and Sixteenth-Century Texts*. 2006. Brown U, PhD dissertation.

Feather, Jennifer. *The Pen and the Sword: Violence in Late Fifteenth- and Sixteenth-century Texts*. 2006. Brown U, PhD dissertation. ProQuest, <https://www.proquest.com/docview/305358757/5A7DEB4287724579PQ/3?accountid=15156>.

Online Sources:

It is essential to provide comprehensive information (e.g., author, title of the paper/book, name of the website or online journal, publisher, publication date, and URL). Only the URL is insufficient! Online sources should not be listed separately in the works cited list but should be listed alphabetically under the author's name.

E-books/Online Books

Meyer, Michael. "Narrative." *English and American Literatures*, 4th ed., Francke, 2011, pp. 73-120, <https://elibrary.utb.de/doi/10.36198/9783838535500-73-120>.
Smith, Ali. *Autumn*. E-book ed., Penguin, 2017.

Journal Articles:

Kloß, Sinah Theres. "The Global South as Subversive Practice: Challenges and Potentials of a Heuristic Concept." *The Global South*, vol. 12, no. 2, fall 2017, pp. 1-17. JSTOR, www.jstor.org/stable/10.2979/globalsouth.11.2.01
Yu, Daniel. "Sociality and Good-Faith Economy in Daniel Defoe's Robinson Crusoe." *Eighteenth-Century Fiction*, vol. 30, no. 2, 2017, pp. 153-73. Project Muse, <https://muse.jhu.edu/article/683197>.

Magazine/Newspaper Articles:

Sherwood, Harriet. "Unseen JRR Tolkien Paintings, Photographs and Video Clips Released." *The Guardian*, 26 Feb. 2022, <https://www.theguardian.com/books/2022/feb/26/unseen-jrr-tolkien-paintings-photographs-and-video-clips-released>.

Dictionary Entries:

"Harrow, V. (1) and N. (2)." *Oxford English Dictionary*, Oxford UP, 2022.
<https://www.oed.com/view/Entry/84374?rskey=vuMpIx&result=1&isAdvanced=false#eid2093446>.

"Kafkaesque, Adj." *Merriam-Webster*, 2022, <https://www.merriam-webster.com/dictionary/Kafkaesque>.

Social Media/Blog Entries (cf. <https://style.mla.org/citing-social-media/>):

Chaucer Doth Tweet [[@LeVostreGC](#)]. "Everye booke ys a booke of magique." *Twitter*, 17 Feb. 2022, <https://twitter.com/LeVostreGC/status/1494193943713517570>.

Kurnick, David. "Games of Taste." *The Paris Review*, 2 Nov. 2021, <https://www.theparisreview.org/blog/2021/11/02/games-of-taste/#more-155627>.

Modern Language Association. "University administrators, external stakeholders, and some faculty members believe that Ph.D. training needs fresh thinking. . . ." *LinkedIn*, 2022, <https://www.linkedin.com/posts/modern-language-association-universities-should-assess-experiential-learnings-activity-6904106888443891712-3kFw>.

Films and Series (cf. *MLA Handbook*, ch. 5.58):

"Fifteen Million Merits." *Black Mirror*, created by Charlie Brooker, season 1, episode 2, Zeppatron, 2011. *Netflix*, www.netflix.com.

Match Point. Directed by Woody Allen, Paramount, 2006. DVD.

"The Caretaker." *Doctor Who: The Complete Eighth Season*, directed by Paul Murphey, season 8, episode 6, BBC, 2014, disc 2. DVD.

Please consult the interactive exercise template provided by *MLA*, should you need further assistance: <https://style.mla.org/interactive-practice-template/>

Note on Plagiarism:

Both direct (i.e., verbatim) and indirect quotations from a source have to be clearly referenced. You commit plagiarism if you fail to do so. Plagiarism is generally defined as the appropriation of another's intellectual property. A plagiarist is one who passes off another's work or parts of another's work as his/her own and thus commits "intellectual theft." An attempt at plagiarism automatically leads to failing the respective examination. All students are obliged to read the info sheet on plagiarism:

GER:

https://www.neuphil.uni-wuerzburg.de/fileadmin/99050601/Downloads_fuer_Studierende/Merkblatt_Plagiate_FB_Anglistik_Amerikanistik.pdf

ENG:

https://www.neuphil.uni-wuerzburg.de/fileadmin/99050601/Downloads_fuer_Studierende/Info_Sheet_Plagiarsm.pdf

DECLARATION OF ORIGINALITY

I hereby declare that:

1. I have written this paper on my own and have not used any aids other than those specified.
2. This paper is not substantially the same as anything I have submitted in the past or is currently being submitted to any other examining body. It has not been published.
3. All direct as well as indirect quotations that have been taken from a different text (verbatim or otherwise), have been marked as such clearly and in every single instance under a precise specification of the source.
4. I have read and understood the plagiarism fact sheet "Merkblatt Plagiat" (https://www.neuphil.uni-wuerzburg.de/fileadmin/99050601/Downloads_fuer_Studierende/Declaration_of_Originality_2021.pdf) and have taken note of its contents.
5. I have adhered to all aspects of the style sheet guidelines to the best of my knowledge.

I am aware that any false claims will result in failure of the examination.

Name (block letters)

Matriculation number

Date

Signature

Title page template, fill in red parts accordingly:

Julius-Maximilians-Universität Würzburg
Neophilologisches Institut
Lehrstuhl für Englische Literatur- und Kulturwissenschaft

Course Title as Specified in Course Catalogue

Lecturer

Semester Number

Module Name of Exam

Examination Number

Title of Paper

Subtitle if Present

Name SURNAME, if applicable MAIDEN NAME

Matriculation Number

Study Programme

Study Programme Semester

Submission Date