**Guidelines and Style Sheet for Writing Research Papers
in Literary and Cultural Studies**

Seminar für Anglistik und Amerikanistik

(Stand: Wintersemester 2017/18)

Part I: Formatting

1. Term Papers: Page Design

o **Layout**: DIN A4, print on one side of the paper only, right margin: 3 cm, left margin: 4cm, top and bottom margins: 2,5 cm
o **Text**: use Times New Roman font, type size 12pt, 1.5 line spacing, justification, mark each paragraph – except those following immediately after a headline or sub-headline –by indentation of the first line (one tab stop)
o **Quotations**: Short quotations (up to three lines) are incorporated into the main text "between double quotes" (double quotes within the quotations become single 'inverted commas'). Longer quotations are set off in one block, without quotation marks, left indent by 1.25 cm, single-spaced, type size 12pt, blank line before and after
o **Footnotes**: same font type; 10pt, single spacing, justification, no indentations, end each footnote with a full stop
o **Bibliography**: use Times New Roman font, type size 12pt; single spacing; hanging indent by 1.25 cm
o **Headings**: use same font and same font size, no colours, Arabic numbers only; capitalize all words except function words (such as *and*, *or*, *the*, *a*, …)
o **Pagination**: same font; same font size; starts with the title page but is not made visible as a page number until the first page of the text
o **Do not use a folder or other wrapping materials.** Hand in your paper on time, **stapled** together in the top left hand corner and **hole-punched**

2. Term Papers: Structure

Cover Page

(university), (institute, department), (summer or winter semester, year), (course module, course type, course title), (type of paper: term paper/ portfolio/ Ausarbeitung etc.), (expected number of credit points), (name of instructor), (date of handing in), (title and subtitle of term paper), (your name), (matriculation number), (address, telephone number, e-mail), (subjects: majors and minors), (course of study, e.g. M.Ed.Gym), (semester)

Table of Contents

Always give page numbers; make sure page numbers are in one vertical line, right-aligned; capitalize titles and subtitles (exception: function words); do not give chapter numbers for bibliography, appendix etc.; make sure your table of contents shows the exact same headings as your paper.

Introduction, Main Part, Conclusion

Bibliography (and Appendices)

Same font, same font size; same margins; left aligned, single space; alphabetical order by the last name of the (first) author; each entry with hanging indent by 1.25 cm.

<u>Statement on Plagiarism</u>

Every paper, essay, or assignment you hand is expected to present your own work and not that of others. So when making use of other people's thoughts and ideas in your paper, you always have to name the particular source from which you got these pieces information – no matter whether they are from an article, a book, an interview, the internet or from any other source available.

If you do not properly document your sources and thus pass off other people's thoughts and ideas as your own, you plagiarize. It does not matter whether you copy the original text word for word, slightly modify it, 'skip-quote' it (i.e. take bits and pieces from the original text and arrange them in a new order), or just paraphrase the general line of argument of the original text – all these cases are considered plagiarism.

If you do plagiarize, you will not get any credit for your paper. All cases of plagiarism will be reported to the "Prüfungsamt". Please note that plagiarism may result in expulsion from university.

To acknowledge that you are familiar with the university's policies on plagiarism, please copy and paste the following paragraph, add date and signature, and include it on a separate sheet at the end of your paper:

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

<u>Bewertungskriterien für wissenschaftliche Arbeiten</u>

Also print out and fill in the feedback sheet (*Bewertungskriterien für literatur- und kulturwissenschaftliche Hausarbeiten und Abschlussarbeiten in der Anglistik/Amerikanistik*) and hand it in together with your paper. Do not include this sheet in your paper, but hand it in separately.

Part II: How to Plan and Write a Paper

1. Research, Writing, and Revising

The process of writing research papers can be divided in three phases:

1.1. Phase 1: Research – Finding Your Topic

o Start from an observation or a question that you found remarkable in some manner. (Try to grasp what it is that strikes you about this phenomenon.)
o Check the state of research: Has this been asked or observed before (long ago, only recently)? Do critics agree or are there controversies? For this purpose, you need to use bibliographic tools (such as the MLA bibliography), and to read and excerpt the materials that make reference to your topic.
o Return to the primary material you plan to analyse, picking out passages and aspects that are particularly relevant to your topic.

1.2. Phase 2: Structure – Planning Your Paper and Formulating your Thesis

Once you have looked at the state of research and examined your materials, review the results: How do the various results of your research fit together? Are they sufficient to account for your initial question in a satisfactory way? If so, good. If not, even better. In either case, you can now go about presenting your evidence and your evaluation of it to an academic audience.

o *Define your goal (i.e. formulate your research problem and your thesis)*: Make up your mind about what precisely you want to demonstrate concerning the topic you have chosen. Try to state this as completely, precisely and concisely as possible. (This usually takes several attempts, and is done parallel to the two following steps.)
o *Choose a structure that leads to your goal*: Arrange the results of your research (both primary and secondary materials) in such a way that all the relevant materials, information and arguments are presented in such an order that they lead to the goal that you have set yourself. In order to reach a particular result, it is usually necessary to take several steps of analysis and reflection.
o *Make the structure of your argument explicit:* The structure of your outline (i.e. the headings in the table of contents) should match the line of argument you have chosen, and should provide the reader with a 'map' of the steps of analysis and reflection that he or she is invited to take.

1.3. Phase 3: Writing and Revising your Paper

Once you have arranged the results of your research in such a way that they lead towards demonstrating the proposition you have formulated, you are ready to start writing.
Term papers usually are written in this order:

o The **introduction**: state what you are going to examine and what you are hoping to show, how you are going to proceed (between which alternative methods did you choose) and give reasons for both (why is the topic relevant to an academic debate? why do you choose to treat the topic in the way you have chosen?).
NOTE: In your response to the questions what?, how? and why? take into account the current state of research (which you have established in phase 1 and 2). If an extensive

report on research should be necessary, you may give this an extra chapter heading after the introduction.

o The chapters that make up your **main part** (i.e. the headings in the table of contents) should match the line of argument you have chosen, and should provide the reader with a 'map' of the steps of analysis and reflection that he or she is invited to take.

o The **conclusion** does not introduce any new analytical steps. You should summarise at a higher level of abstraction the results of the analytical steps you have taken. Then address the question of what follows from your analysis. What questions remain unsolved? What new questions have become visible in the course of your analysis? What direction could the debate take at this juncture?

o **Revision**. Having written a first draft of your text, check your text and your argument for cohesion, and especially revise the introduction, if necessary. You may find it helpful to use the „feedback sheet" in order to check whether your paper addresses the major criteria that your supervisors or referees will apply in assessing your paper.

1.4. Final Steps

1.4.1. Settle for a Title

If you have not decided on your title before, this is the time to do it. Most titles consist of two parts. The main title usually indicates the material(s) and topic(s) dealt with. The subtitle then indicates the special perspective you wish to establish on the material(s) and topic(s). It is also possible to choose a main title that pointedly hints at your thesis and a subtitle that indicates the material(s) and topic(s) dealt with.

Examples
- main title: *America on Film,* subtitle: *Representing Race, Class, Gender, and Sexuality at the Movies*
- main title: *Child/Loving*, subtitle: *The Erotic Child and Victorian Culture*

1.4.2. Check for Formal Correctness

Reread for typing errors, spelling, grammar and syntax, incomplete sentences, style, formatting specifications.
Make sure the chapter headings in the table of contents and the headings used in the paper are the same.

Make sure that all the sources you are quoting are listed in the bibliography, and that the bibliography does not contain any entries that are not referred to in the paper.
Make sure that you have documented all sources for ideas or statements that you take over from other sources (avoid the appearance of plagiarism).

1.5. Further Questions?

Here are some further considerations about aspects of the research, structuring and writing process. If you feel you could do with further guidance, you may try thinking about these points.

1.5.1. Joining a Discussion / Joining a Conversation

Before you start and while you are writing you may find it helpful to think of your paper as a contribution to a conversation or a discussion. Before you make a contribution to a conversation, you will want to be aware of the issues that have been talked about and of the things that have been said before.

o You will not generally make statements simply 'because they are true' (even if they *are* true). If you refer to something that has been said before, you will tend to indicate somehow that you are aware of this.
o Neither will you just say once more what someone has just said before you. If you introduce information, you will tend to make clear why you are mentioning this.
o In any case, you will generally check that your contribution is relevant to this conversation. You will also make clear what your own position is in the conversation: Is your purpose to agree with previous speakers and support what they have said? Is it to contradict them? Is it to add a different angle or to start a new topic?

There are differences, of course: In everyday conversations you will check the relevance of your contribution more or less intuitively. In written academic work, this process must be made explicit as part of your contribution and it usually takes a good deal longer.
As you are doing your research and finding your topic, structuring your ideas and your argument, and finally writing and revising your paper, it may help you to bear this in mind.

1.5.2. Providing a Map and Putting up Signposts

As you are writing, make sure you signpost your paper: Where will you be taking the reader, by what means and by what route are you going to do this, and why should a reader want to go there with you? Make sure that you have addressed these questions in your introduction. Give your readers a map, and set up signposts at appropriate places (e.g. at the beginning and / or end of chapters) in order to prevent them from getting lost, and make sure that at the end they know where you have taken them and why they should want to be there.

1.5.3. Relating to the Work of other Critics and Scholars

o If other scholars have already dealt with this topic, ask: Do they agree with each other? Is there a current controversy? Were there controversies in the past? What were the points that were debated, what arguments were used (what kind of references were made to the primary materials you have analysed)? Was there a shift in opinion?
o If few or no other scholars have dealt with this topic (made this observation, raised this question): why have they overlooked it? Is it simply too obvious, too easy to answer? Have they focused on something else instead (on what, and why)? What has prevented them from making this observation (or raising this question)? What would be gained by raising this question? Were they right or wrong to ignore this question (Perhaps it is too obvious or trivial? Perhaps they were prevented from perceiving its relevance by some kind of unjustified bias?)

1.5.4. Defining Your Own Position

Your line of argument will depend on where you stand in relation to this state of research. Is your goal to compare and evaluate critically the (different) existing research positions and measure them by the degree of insight and relevance they have for the question that you have chosen? Is your goal to add new perspective to the research?

Once you have looked at the state of research and the primary material as it relates to the topic that interests you, you can formulate a proposition that you will seek to substantiate. Here are a few typical lines of argument that may help you decide which argument should guide your structure:

o *One typical line of argument:* Scholars have always agreed that this phenomenon should be described as [x], but I disagree. The reasons [if any] they have given, are the following… The reasons why I disagree are the following.

o *Another typical line of argument:* Scholars have never been able to agree about whether we should describe this phenomenon as [a] or as [b]. Those who favour [a] argue that …, those who favour [b] argue that …, a critical evaluation of their arguments shows that … [a is right / b is right / both are partly right and partly wrong / both are wrong and c is right]…

o *A third typical line of argument:* Scholars have never noticed [a]. They have been talking about [b] and [c], however. In my judgment, the following reason(s) may be responsible for the fact that they have done so. I will now try to show why they were right [wrong] to ignore [a], for the following reasons…

2. Quotations, References, and the Works Cited List

2.1. Quotations and References

When working with primary and secondary sources, you can either quote directly from the respective material or summarize / paraphrase important aspects in your own words.

If you quote directly, you have to give the title (primary text) or the author (secondary text) of the text you refer to and the page(s) – or in case you quote from a play, the act, the scene, and the lines – on which your quote can be found. If you have two or more works by the same author, also give an abbreviated form of the title to indicate which work you are referring to. This information is given in round brackets immediately after the respective quotation.

NOTE: When omitting parts of the original text in your quotation, use "[…]" to indicate where something has been left out.

Examples:
"…[…]…" (Fenton 45); "…" (Hall, "Deconstructing" 230-1); "…" (*Portnoy* 25); "…" (*Hamlet* 4.1.6-7)

If you summarize or paraphrase other people's works, you also have to give the author, a short title (if necessary) and the page number(s). To indicate that you are paraphrasing and not quoting directly, add the abbreviation "cf." (i.e. "confer").

Examples:
… (cf. Fenton 45); … (cf. Hall, "Deconstructing" 230-1); … (cf. *Portnoy* 25); … (cf. *Hamlet* 4.1.6-7)

When quoting and paraphrasing, you can also give the author (as well as the title) in your continous text. The page number(s) are then added in round brackets after the quotation or paraphrase.

Examples:
As Fenton argues, (cf. 45); According to Hall, "…" ("Deconstructing" 230-1); As Roth's protagonist in *Portnoy* states: "…" (25); In *Hamlet*, Claudius asks "…" (4.1.6-7)

If you do not quote from the original source, but from a passage that has been quoted elsewhere, give the name of the original author, followed by "qtd. in", the author of your source and the page(s) where this quote can be found.

Example:
"…" (Conversi qtd. in Fenton 21)

2.2. Works Cited List (MLA Style)

Please include all the primary and secondary sources you refer to in your paper in the Works Cited list or Bibliography. List all the entries alphabetically according to the last name of the (first) author. If you have a source without a known author, alphabetize according to the title.

2.2 Basic Guidelines for the Works Cited list

Print

A book by a single author

Basic Scheme:
Last Name, First Name. *Title: Subtitle*. Edition [if not the first]. Place: Publisher, Year. Print.

NOTE: If a work has been republished without changing its content (i.e. not as a new edition), add the original publication date after its title. If the republished book has been prepared by an editor, give the editor's name after the original publication date.
If there is no known author, start your entry directly with the work's title.

Examples:
Fenton, Steve. *Ethnicity*. 2nd ed. Cambridge: Polity, 2010. Print.
Roth, Philip. *Portnoy's Complaint*. 1969. New York: Vintage, 1994. Print.
Shelley, Mary. *Frankenstein*. 1818. Ed. Maurice Hindle. London: Penguin, 2003. Print.
A True Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced. London: Stepneth, 1610. Print.

A book by more than one author

Basic Scheme:
Last Name, First Name, First Name Last Name, and First Name Last Name. *Title: Subtitle*. Edition [if not the first]. Place: Publisher, Year. Print.

NOTE: If there are more than three authors, you can either list all the authors in the order in which they appear on the book's title page, or you can name only the first author and add "et al." ("and others").

Examples:
Benshoff, Harry M., and Sean Griffin. *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*. 2nd ed. Malden: Wiley-Blackwell, 2009. Print.
Greenblatt, Stephen, et al. *Cultural Mobility: A Manifesto*. Cambridge: Cambridge UP, 2009. Print.

An edited volume

Basic Scheme:
Last Name, First Name, ed. *Title: Subtitle*. Edition [if not the first]. Place: Publisher, Year.
    Print.

Examples:
O'Neill, Michael, and Charles Mahoney, eds. *Romantic Poetry: An Annotated Anthology*.
    Malden: Blackwell, 2008. Print.
Rodríguez, Clara E., ed. *Latin Looks: Images of Latinas and Latinos in the U.S. Media*.
    Boulder: Westview, 1997. Print.

An article, a short story, a play, or a poem in a collected volume

Basic Scheme:
Last Name, First Name. "Title: Subtitle." *Title* [of the collection]. Ed. First Name Last Name.
    Edition [if not the first]. Place: Publisher, Year. Page Numbers. Print.

Examples:
Coleridge, Samuel Taylor. "The Rime of the Ancient Mariner." 1798. *Romantic Poetry: An
    Annotated Anthology*. Ed. Michael O'Neill and Charles Mahoney. Malden: Blackwell,
    2008. 187-204. Print.
Hall, Stuart. "Notes on Deconstructing 'The Popular'." *People's History and Socialist Theory*.
    Ed. Raphael Samuel. London: Routledge & Kegan Paul, 1981. 227-40. Print.
Poe, Edgar Allan. "The Masque of the Red Death." *50 Great Short Stories*. Ed. Milton Crane.
    New York: Bentam Dell, 2005. 168-74. Print.

An article in a scholarly journal

Basic Scheme:
Last Name, First Name. "Title: Subtitle." *Journal* Volume.Issue (Year): Page Numbers.
    Print.

Example:
Beltrán, Mary C. "The New Hollywood Racelessness: Only the Fast, Furious, (And
    Multiracial) Will Survive." *Cinema Journal* 44.2 (2005): 50-67. Print.

An article in a magazine or newspaper

Basic Scheme:
Last Name, First Name. "Title." *Magazine or Newspaper* Date: Page Number(s). Print.

Example:
Risen, James, and Judy L. Thomas. "Pro-life Turns Deadly." *Newsweek* 26 Jan. 1998: 68-69.
    Print.

Web and other sources

A scholarly article in an electronic journal

Basic Scheme:
Last Name, First Name. "Title: Subtitle." *Journal*. Volume.Issue (Year): Page Numbers
    [if not available use "n. pag." ("no page numbers")]. Web. Last Access.

Example:
Hollis, Erin. "On Getting Lost in a Good Book: Bibliomania and the *Harry Potter* and
    Twilight Series." *Reconstruction* 11.3 (2011): n. pag. Web. 26 Oct. 2011.

An article in an electronic magazine or newspaper

Basic Scheme:
Last Name, First Name. "Title: Subtitle." *Magazine or Newspaper*. Publisher [if not available
    use "n.p." ("no publisher")], Publication Date [if not available use "n.d." ("no date")].
    Web. Last Access.

Example:
La Ganga, Maria L., and Carla Rivera. "Students Protest at Several California Universities."
    Los Angeles Times. Los Angeles Times, 15 Nov. 2011. Web. 16 Nov. 2011.

An entry on a web site

Basic Scheme:
"Title." *Name of Site*. Sponsor or Publisher [if not available use "n.p."], Publication Date [if
    not available use "n.d."]. Web. Last Access.

Example:
"10 Things You Didn't Know About William Shakespeare." *History.com*. A&E Television
    Networks, 24 Oct. 2011. Web. 26 Oct. 2011.

An article in an online encyclopedia

Basic Scheme:
"Title." *Name* [of the encyclopedia]. Sponsor or Publisher [if not available use "n.p."],
    Publication Date [if not available use "n.d."]. Web. Last Access.

Example:
"Theodor Adorno (1903-1969)." *Internet Encyclopedia of Philosophy*. N.p., 9 Mar. 2003.
    Web. 26 Oct. 2011.

An entry in an electronic reference book

Basic Scheme:
"Title." *Title* [of the reference book]. Edition [if not the first]. Place: Publisher, Year. CD-
    ROM.

Example:
"Culture." *Cambridge Advanced Learner's Dictionary*. 2nd ed. Cambridge: Cambridge UP, 2005. CD-ROM.

Films

Basic Scheme:
Title. Dir. First Name Last Name. Original Release Date [if available]. Perf. Names of Leading Performers [if important]. Distributor, Year. Medium.

Examples:
Blade Runner: Final Cut. Dir. Ridley Scott. 1982. Perf. Harrison Ford, Sean Young, Rutger Hauer, and Daryl Hannah. Warner, 2010. Blu-Ray.
The King's Speech. Dir. Tom Hooper. Universum, 2011. DVD.

Episodes from TV series

Basic Scheme:
"Episode Title." *Title of the Series*. Distributor, Year. Medium.

NOTE: If important, you can also give information about directors, writers, performers, and producers. Insert these information between the title of the series and the distributor and use the abbreviations *Dir.*, *Writ.*, *Perf.*, *Prod.* respectively.

Example:
"Stockholm Syndrome." *Bored to Death: The Complete First Season*. HBO, 2010. DVD.

Music

Basic Scheme:
Name of Band or Artist. "Song Title." *Album Title*. Label, Year. Medium.

Examples:
Rise Against. *Siren Songs of Counter Culture*. Geffen, 2005. CD.
Stevens, Cat. "Lady D'Arbanville." *Mona Bone Jakon.* Island Records, 1970. LP.
Run DMC. "Hit 'Em Hard." *Down With The King*. Arista, 1999. MP3.

For further information on quotations, references and the Works Cited list, please consult a recent reference book, for example:

Kirszner, Laurie G., and Stephen R. Mandell. *The Wadsworth Handbook*. 9th ed. Boston: Wadsworth, 2011. Print.
MLA Style Manual and Guide to Scholarly Publishing. 3rd ed. New York: The Modern Language Association of America, 2008. Print.

You can also consult the constantly updated MLA Style-Guide provided online by *The Purdue OWL*:

http://owl.english.purdue.edu/owl/resource/747/01/

Part IV: Frequently Asked Questions

1. How long should my paper be?

The number of text pages you are expected to write generally depends on the number of credit points you can obtain.

- o *Term papers in seminars* are usually ca. 15-20 pages for 6 KP. (Please also check the information you got in the respective seminar.)
- o *BA theses* are usually 30-40 pages.
- o *Master theses* in the M.Ed. are usually 60-70 pages (M.Ed. Gym) or around 50 pages (M.Ed. WiPaed); Master theses in the M.A. are 60-80 pages.

Page numbers may vary according to the type of material you are working on. In general, and especially if you feel you need more space, it is a good idea to check with your supervisor.

2. Who will supervise my paper / thesis?

If you are writing a term paper in a seminar, your instructor will supervise your paper.

A list of possible supervisors for BA and MA theses can be accessed via the following link:

http://www.fk3.uni-oldenburg.de/40464.html