

Handout

“Style Sheet – Term Paper”

Part I: Formatting

1. Page Design

- DIN A4
- print on one side of the paper only,
- choose a standard typeface (e.g. Times New Roman), use this font in your text AND in the footnotes (see below)
- type size 12pt; 10pt in footnotes/endnotes
- 1,5 line spacing
- margins: right margin: 3 cm, left margin: 4cm
- hyphenless justification
- mark each paragraph by indentation of the first line (0,5 cm)

2. Structure of a Term Paper

- cover page
- list of contents
- introduction (the aim of this paper is...)
- chapters (your analysis)
- conclusion (summary and outlook)
- bibliography (works cited/ list of illustrations)

Attention: pagination starts with the first page of the text (the “List of Contents” is NOT the first page)!!!

Sample Cover Page

Carl von Ossietzky Universität Seminar für Anglistik und Amerikanistik Summer or Winter Term, Year Course Type (module) Course Title Name of teacher
Title of Term Paper
Your name address, telephone number and e-mail subjects, major and minor semester

Sample Page of List of Contents

List of Contents	
1. Introduction	1
2. Title of Chapter 1	2
2.1 Subtitle of Ch. 1	p.n.
2.2 Subtitle of Ch. 1	p.n.
3. Title of next Ch.	p.n.
4. Title of next Ch	p.n.
4.1 Subtitle	p.n.
4.2 Subtitle	p.n.
4.3 Subtitle	p.n.
5. Works Cited	p.n.

Note:

- Capitalize titles and subtitles (exception: articles, etc. see *MLA*)
- indent subtitles by 0,5cm
- always give page numbers

3. Quotations

- Place short quotations (up to three lines) in the text “between double quotes”
- Quotations of more than 50 words are indented
 - indention (tab stop): 1cm left and 1cm right;
 - spacing: single
 - alignment: justified
 - spacing before and after the indented quotation: 6pt
 - font size: 11pt
 - NO quotation marks in indented block quotations – except for dialogue passages in the original
- a quotation within a quotation: use single ‘inverted commas’ in the double quotes; example: “‘Falling from the Sky’: The Falling Man in History”; xyz writes, “Hall’s ‘encoding’ and ‘decoding’ process is relevant for all communicative situations.” (the single inverted commas point to Stuart Hall’s usage of the terms)
- Mark [additions] and [...] ellipses in **squared** brackets. Do not change wording nor spelling of the quotation; any changes have to be marked by using the squared brackets (e.g. xyz claims that “[t]he formal matters of a term paper do not matter [...]”). Here you changed the capitalized T in the original to a small t and marked the changed by using the squared brackets. Emphasize already existing mistakes using the term *sic!* in squared brackets [sic!].

NOTE: If you do not use a text in its exact wording but rather its gist (i.e. paraphrased), you will still have to document the source like a verbatim quotation (add on: confer, or cf.)

4. Footnotes

- Include source documentation, additions to argumentation etc. example: For a similar observation see...
- Insert footnote numbers without leaving a space after the punctuation mark.
- **Always end a footnote with a period.**
- Mark the first mentioning of a source with a full bibliographic entry; bibliographic references in footnotes follow the rules of the *MLA Handbook*.

General rule: Author’s first name, followed the author’s last name, title, place and year of publication (in brackets), and then the page number you refer to. How to document references in a footnote – examples:

- Hayden White, “The Value of Narrativity in the Representation of Reality,” *Critical Inquiry* 7.1 (Autumn 1980): 5-27, here p. 8. (this is an article in a scholarly journal, and you quote from a specific page in this article)
- Hal Foster, ed., *Vision and Visuality* (New York: The New Press, 1988). (here you simply refer to a study edited by Hal Foster without giving further page references; this is meant as a general reference – you show how to use secondary literature)
- On these matters see also Martin Jay, “Scopic Regimes of Modernity,” *Vision and Visuality*, ed. Hal Foster (New York: The New Press, 1988) 3-23. (here you would refer to an article/book section within the study by Hal Foster)
- Frances Yates, *The Art of Memory* (1966; Chicago: U of Chicago P; London: Routledge, 1974) 32f. (here you refer to specific pages in this book so that the reader may take a look into the argument formulated on these pages)

- For a discussion of the gaze in psychoanalysis see Jacques Lacan's *The Seminar of Jacques Lacan*, Book XI, "The Four Fundamental Concepts of Psychoanalysis," trans. Alan Sheridan, ed. Jacques-Alain Miller (1981; New York & London: W.W.Norton & Company, 1998) esp. pp. 67-119. (here you refer to a particular section in a translated study)

If you use more than one text by a certain author, mark the respective source by adding an abbreviated title in italics after the author's name; example: Eagleton, *Literary Theory* 34.

5. How to Quote Primary and Secondary Literature

- Use a full bibliographic entry at the first mentioning of the primary literature – "Primärliteratur" (in the accompanying footnote); document the rest of the quotations from this particular source within your text in brackets following the quotation. In brief: page numbers are given parenthetically in the text. See also the *MLA Handbook*.
- Your secondary literature – "Sekundärliteratur"/ "Forschungsliteratur" – is documented in footnotes
- In term papers in *American Studies* you may also use the "American style" (references from secondary literature are given in brackets at the end of a quotation; see *MLA Handbook*).

6. Italics

- Book titles are italicized; journal and newspaper titles are italicized (see below, bibliography).
- Italics are also used for letters, words and phrases, which serve as linguistic documents (i.e. Shaw spelled *Shakespeare* without the last e), foreign words and phrases (*laissez-faire*).
- Italics in quotations: copy the original text as it appears!
- Italicization as a means of emphasis: if you want to use a quotation, and you want to point out one particular aspect in this quotation, you may put this word or phrase in italics; in the accompanying footnote you would then state: emphasis added, or emphasis mine.

NOTE: Put titles of periodical articles, book chapters, short stories, poems in "double quotes", definitions and translations in 'inverted commas' (i.e. Petrarca uses the term *favola* meaning 'tattle').

Finally:

Statement on Plagiarism

All your written academic work (Term Papers, BA-Abschlussarbeiten etc.) needs to be accompanied by a [Statement on 'Plagiarism'](#). Please print it out or copy it, read it carefully, sign it and include it with the written work you submit for credit-points.

Part II: Bibliography

Documenting Your Sources in the List of Works Cited

General: Compose a bibliography in alphabetical order, beginning with the author's last name first, followed by the first name. Here is a list of some examples. You should additionally refer to the *MLA Handbook*!

1. Primary Literature

Mason, Bobbie Ann. *In Country*. New York: Perennial Library, 1985.

Sterne, Lawrence. *Tristram Shandy* [1759-67]. Ed. Howard Andersen. New York: W. W. Norton, 1980.

Wilde, Oscar. *The Complete Works of Oscar Wilde*. New York: Harper Collins, 1989.

TO REPEAT:

In a footnote:

- first name of the author followed by last name of author comma *Title of the Work in Italics* (followed by brackets holding the publishing place colon publisher, followed by the date of publication). This bracket is followed by a final full stop.
- example: Oscar Wilde, *The Complete Works of Oscar Wilde* (New York: Harper Collins, 1989).
- **Every footnote ends with a period!!!!!!!!!!**

In the bibliography:

- Last name of the author, comma, first name of the author full stop *Title of the Work in Italics* full stop Followed by the publishing place colon publisher comma publishing date full stop.
- Example: Wilde, Oscar. *The Complete Works of Oscar Wilde*. New York: Harper Collins, 1989.

2. Secondary Literature – Books

2.1 Single Author

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative and History*. Baltimore & London: The Johns Hopkins UP, 1996.

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

Said, Edward E. *Culture and Imperialism*. New York: Vintage, 1993.

Again:

In a footnote: Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (London: Routledge, 1988).

In the bibliography: Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge, 1988.

2.2 Several Authors

Karlin, Wayne, Minh Khuê Lê, and Vu Truong. *The Other Side of Heaven: Postwar Fiction by Vietnamese and American Writers*. Willimantic, CT: Curbstone Press, 1995.

2.3 Edited Book

Belau, Linda M., and Petar Ramadanovic, eds. *Topologies of Trauma: Essays on the Limit of Knowledge and Memory*. New York: Other Press, 2002.

Engler, Bernd and Kurt Müller, eds. *Historiographic Metafiction in Modern American and Canadian Literature*. Paderborn et al.: Ferdinand Schöningh, 1994.

2.4 Book in a Series

Twelbeck, Kirsten. *No Korean is Whole – Wherever He or She May Be: Erfindungen von Korean America seit 1965*. Angelsächsische Sprache und Literatur 393. Frankfurt/M. et al.: Lang, 2002.

Note: Angelsächsische Sprache und Literatur is the title of the series, followed by the number.

2.5 Book Sections (Essays/Chapters)

Foucault, Michel. "What is an author?" *Textual Strategies: Perspectives in Post-Structuralist Criticism*. Ed. Josué V. Harari. London: Methuen, 1980. 141-160.

Pease, Donald E. "New Perspectives on U.S. Culture and Imperialism." *Cultures of United States Imperialism*. Eds. Amy Kaplan & Donald E. Pease. Durham, NC & London: Duke UP, 1993. 22-39.

Again:

In a footnote: Donald E. Pease, "New Perspectives on U.S. Culture and Imperialism," *Cultures of United States Imperialism*, eds. Amy Kaplan & Donald E. Pease (Durham, NC & London: Duke UP, 1993) 22-39.

In the bibliography: Pease, Donald E. "New Perspectives on U.S. Culture and Imperialism." *Cultures of United States Imperialism*. Eds. Amy Kaplan & Donald E. Pease. Durham, NC & London: Duke UP, 1993. 22-39.

2.6 Re-Editions (indicate the date of orig. publication)

Aaron, Daniel. *The Unwritten War: American Writers and the Civil War*. 1973. Tuscaloosa & London: U of Alabama P, 2003.

Wellek, René and Austin Warren. *Theory of Literature*. 1959. Harmondsworth: Penguin, 1973.

What about re-editions of primary literature? Take a look at this example:

Greene, Graham. *The Quiet American*. 1955. New York, London et al.: Penguin, 1973.

If you use the re-edition of 1973 (and by now there are more re-editions and new editions of *The Quiet American*) you have to give the original date of publication!

2.7 Poems and Short Stories in Anthologies

Pukui, Mary Kawena. "The Marchers of the Night." *A Hawaii Anthology*. Ed. Joseph Stanton. Honolulu: State Foundation on Culture and the Arts, 1997. 82-84.

Eliot, T.S. "Journey of the Magi." *The Norton Anthology of English Literature*. Ed. M.H. Abrams, et. al. Vol. 2. New York / London: Norton, 2000. 2386-2387.

2.8 Books with more than one volume

Bercovitch, Sacvan, gen. ed. *Prose Writing 1940—1990*. Cambridge, UK, et al.: Cambridge UP, 1999. Vol. 7 of *The Cambridge History of American Literature*. 8 vols. to date. 1994- .

Lucas, Robert E., Jr. and Thomas J. Sargent, eds. *Rational Expectations and Econometric Practice*. 2 vols. Minneapolis: U of Minnesota P, 1981. [both volumes used]

Lucas, Robert E., Jr. and Thomas J. Sargent, eds. *Rational Expectations and Econometric Practice*. Vol. 1. Minneapolis: U of Minnesota P, 1981. [only one volume used]

2.9 Translations

Baudrillard, Jean. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. 1994; Ann Arbor: U of Michigan P, 2006.

Zola, Emile. *The Ladies' Delight* [*Au Bonheur des Dames*, 1883]. Trans. Robin Buss. London & New York: Penguin, 2001.

3. Secondary Literature – Articles

3.1 Articles in Periodicals

[Continuous pagination of a volume:]

Wimsatt, W. K. and Monroe C. Beardsley. "The Concept of Meter: An Exercise in Abstraction." *PMLA* 74 (1959): 585-598.

[Uncontinuous pagination of a volume:]

Schulz, David. "Redressing Oscar: Performance and the Trials of Oscar Wilde." *The Drama Review: A Journal of Performance Studies* 40.2 (1996): 37-59.

3.2 Newspaper Articles

Jones, Mick. "My Life with the Stones." *Time* 14 Nov. 1989: 1-20.

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

4. Secondary Literature – Electronic References

4.1 Films and videos

Bram Stoker's Dracula. Dir. Francis Ford Coppola. With Gary Oldman, Sir Anthony Hopkins and Winona Ryder. Columbia Tristar Home Video, DVD, 1992.

4.2 Online Speech

The White House, Office of the Press Secretary. "President Honors America's Veterans." Speech by the President at the Veterans Day at Arlington National Cemetery, Arlington, Virginia, 11 November 2003 <<http://www.whitehouse.gov/news/releases/2003/11/20031111-8.html>>.

4.3 Online Article (from a Newspaper)

Riding, Alan. "A Discourse Shaped By the Vietnam War." *IHT.com*. 2005. International Herald Tribune. 11 July 2005 <<http://www.iht.com/articles/2005/07/14/features/writer.php>>.

4.4 Article form a Website:

Emerson, Ralph Waldo. "Concord Hymn." *American Transcendentalism Web*. 1999. Virginia Commonwealth University. 10 January 2007 <<http://www.vcu.edu/engweb/transcendentalism/authors/emerson/poems/concordhymn.html>>.

Longer link references should be abbreviated: give three elliptic points to indicate that there is more to come...

4.5 Online Dictionaries (title, website in italics, copyright year, access year, link)

Oxford English Dictionary. *OED.com* 2007. 23 January 2007 <<http://www.oed.com/>>.

5. Other (e.g. Institution)

American Psychiatric Association. *DSM-III-R: Diagnostic and Statistical Manual of Mental Disorders*. 3rd rev. Ed. (DSM-III-R) Washington, D.C.: American Psychiatric Association Press, 1987.

For further rules and explanations refer to the *MLA Handbook for Writers of Research Papers* (sixth edition).