

# Academic Writing

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## A Style Guide

Chair of Anglophone Cultural and Literary Studies

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# Introduction

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The Style Guide of the Chair of Anglophone Cultural and Literary Studies at the Otto-von-Guericke-University Magdeburg aims to provide guidelines to students who are faced with the often challenging task to produce academically acceptable presentations and papers. The Style Guide is not intended for public or external use and sets only the guidelines for presentations and papers submitted at our chair. If you are submitting at other chairs, please adhere to their guidelines. Moreover, lecturers at our chair may choose to depart from some principles in this guide; they are always the higher authority. Lastly, the Style Guide is based on the *MLA Handbook*, 9th edition. Whenever you find something not addressed in this guide, please consult the handbook at the university library. We will review and update this guide when necessary. Updates will be highlighted by changing the version number on the title page.

## How to Use this Guide

The guide is intended to be read as an interactive PDF, where it can be cross-referenced. Blue lines indicate hyperlinks, either within the document or to external sources. However, the PDF can be printed, if preferred. At the beginning of their studies, students should read this guide in its entirety at least once, afterwards it may be used as a work of reference.

## Name of the University

Please note that the Otto-von-Guericke-University is always spelled with three hyphens, whether in English or in German (Otto-von-Guericke-Universität). The correct abbreviation is OVGU, *not* OvGU. The name is to be written out in full at the first mention in the text, with the abbreviation following in parentheses. Afterwards, the abbreviation may suffice. These spelling principles are clarified in the university's Empfehlungen zum Wording. Logos and stylistic guidelines of the university can be found at [www.cd.ovgu.de](http://www.cd.ovgu.de).

## Queries

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# Communication

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## General Remarks on Formality

Not only in Term Papers and Oral Presentations, but in every other form of communication as well we expect a certain degree of formality from you. This includes, but is not limited to, e-mails, project reports, internship reports, and class assignments. Especially when you are communicating with external partners, your prowess or poverty of communication skills does not only reflect on you as a person but also on the study programme and the university. Formal requirements are not a means to torture innocent students but their standardising effects ensure efficiency. Moreover, adherence to or disregard of formal requirements is part of the communicative process, too, and indicates whether or not you are able to follow rules and conventions.

Contrary to popular belief, the German expression *formlos* (informal) does not invite just *any* form of communication but rather indicates that no standardised form (in the sense of the German *Formular*) exists for your query. A proper letter with letterhead, addressee, and signature is nonetheless expected.

## Letters and E-Mails

E-mails and letters both require a certain form. Customarily, letters start with a letterhead containing the addressee in the address array, the sender, and the date. The particular design depends on your preferences or, if applicable, on corporate designs. The letterhead is followed by a subject line printed in bold. Afterwards, the letter proper starts with the salutation, continues with the actual content, and ends with a valediction and your signature. Letters are typed in justified text and usually use a line spacing of 1 or 1.15 lines. It is advisable to set up a letter template for the word processor of your choice (such as *Microsoft Word*) to avoid having to set it up every time you want to write a letter.

E-mails have transformed the letterhead into the respective input fields for addressee and subject. Nonetheless, e-mails require a formal salutation and a valediction as well. The sender information has moved to the signature, which is placed at the end of e-mails. While signatures are commonplace in business contexts, private e-mails rarely contain them.

## Salutations, Valedictions, and Address

There are numerous guides to formal and informal salutations and valedictions both in German and in English on the internet and we encourage you to look for them if you are insecure which you should use. As a rule of thumb, you can switch to a more informal salutation and valediction when your communication partner uses one as well.

Please note that both in German and in English salutations are followed by a comma. In English correspondence, it is customary to capitalise the first word after the

salutation, in German it is not. Valedictions in English are followed by a comma, in German they are not.

Last but not least, keep in mind that in German communication pronouns of formal address (*Sie, Ihr, Ihre, Ihnen*) are capitalised invariably. Pay attention to the difference between formal address and the third person pronouns (*sie, ihr, ihre*) which are not capitalised.

## Documents and Files

Whenever you send or upload documents or files, please make sure that they adhere to the formal guidelines customary for their form. In an academic context, this style guide serves as a general directive. In addition, please pay attention to the naming of your document or file. All processing programmes have a default naming for their output files, which is usually something along the line of “document1” or a string of the first words that occur in the file. File or document naming should be consistent and descriptive to allow the addressee to understand what the document contains. Imagine, just for a moment, being a lecturer and receiving twenty documents at the end of the semester which are all named “TermPaper\_final.pdf”... As a general guideline, please include at least your name and either the type of file (such as “internship report”) or its title in the file name. You can use hyphens or underscores as separators (e.g. “Name\_Praktikumsbericht\_2021.pdf”).

## Inclusive Language

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Language can be, and sadly is, used to harm and to divide and it frequently reflects structures of power. However, words and language use can also reflect the diversity of our society. We encourage you to use inclusive language and to educate yourselves about language that reflects and upholds systems of oppression and indicates privilege. Therefore, please do not reproduce harmful or stereotypical language. We want to highlight briefly gender-sensitive and anti-racist language use which aims to be respectful to others by treating descriptions of others with sensitivity and by avoiding bias that could make others feel excluded. However, it must be noted that principles of inclusive language relate just as well to instances of discrimination by religion, ability, age, social status, or any other form of discrimination.

The first and foremost principle in this regard is that writers should consider carefully whether terms that specify someone's identity are meaningful to the context, because including such information may imply the existence of a norm and the placement of that individual outside of it. In terms of gender, for instance, if you identify someone as a 'female architect', do you (or would you) refer to someone else as a 'male architect'? And if you then note that the woman is an attractive blonde mother of two, do you also mention that the man is a well-build father of three? Unless gender and related matters—looks, clothes, parenthood—are relevant to your point, leave them unmentioned. The second principle is to choose terms of self-denomination over terminology dictated from the outside. Your choice should reflect the preferences of individuals or groups when those preferences are known.

## Gender-Sensitive Language

Gender-sensitive or gender-inclusive formulation means using language in such a way that all genders or identities are addressed equally visibly and appreciatively. English speakers and writers have traditionally used masculine nouns and pronouns in situations where the gender is unclear or variable, or when a group contains members with heterogeneous gender identities. In recent years, however, the use of discriminating language has been reconsidered in order to express gender identities and relationships inclusively. To date, there is not yet a definitive set of guidelines on which to base your decisions; and there may, in fact, never be one. Nonetheless, there are a number of strategies gender sensitive writers can use. Guidelines for gender-sensitive language in German can be found in the university's wording guidelines and on the website of the Equal Opportunities Office.

## Gender Pronouns

A pronoun is a word that substitutes for a noun. The default use of male pronouns for neutral third-person singular nouns, such as 'the author', is generally considered exclusive and unacceptable. One commonly used strategy is to substitute *they/their* in this context.

The author of article explained the challenges faced by women professionals in the male-dominated fields of medicine, business, and law. *They* argue that feminists must fight the limitations of the “glass ceiling” many professional women encounter.

Note that in these cases, you are using a plural pronoun with a singular noun. In writing, some will find these substitutions awkward or grammatically incorrect. Thus, you may choose to phrase your sentence entirely in the plural, if possible.

A student who loses too much sleep may have trouble focusing during their exams.

Students who lose too much sleep may have trouble focusing during their exams.

If plural is grammatically incorrect, you can use both male and female pronouns (‘s/he’, ‘him/her’), though you should note that this choice excludes people who do not identify with binary genders.

## Gendered Nouns

Gendered nouns are ubiquitous in the English language, but especially visible in occupational titles. You are advised to replace any noun ending in ‘-man’ (as in ‘policeman’ or ‘postman’) with a gender-inclusive alternative (‘police officer’, ‘postal worker’). In addition, ‘man’ has been the default for any individual and even for humankind. In this instance, choose discrimination-free alternatives such as ‘person’, ‘individual’, ‘humankind’, or ‘human beings’.

## Anti-Racist Language

Anti-racist language refers to language use that challenges and reflects critically the system of oppression that is tied to the category of ‘race’ and colonial structures. Any account of racist language must start with the acknowledgement that ‘races’ are cultural constructs and have no basis in scientific facts. However, the very real system of oppression that has been constructed and maintained by racisms and racist practices has produced language that reflects this oppression. We do not accept any reproduction of terms that reflect or indicate these racisms.

The often-preferred term for groups who identify as non-White is *People of Colour* (singular: *Person of Colour*), abbreviated to *PoC* (or sometimes *BIPoC*, *Black and Indigenous People of Colour*). The two denominators *Black* and *White* are capitalised to indicate that they do not refer to biological differences resulting of skin colour (as there are none), but to the different, oppressive political and social structures established by colonialism as well as to the identities tied to them. For more information, the Glossary of *Racial Equity Tools* is recommended.

## Academic Work

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### What is Academic Work?

You will have learned already to write essays on topics you were assigned. In those essays you probably had to state your informed but nonetheless personal opinion and follow little formal criteria. Proper academic work is different.

- It explores an idea, investigates a complex issue, and solves a problem.
- It generates knowledge and seeks to find out something new.
- It wants to go beyond the researcher's personal resources.
- It participates in academic discourse and thus relates its research interest to what others have written.
- It is a tool of communication among scholars and thus follows a set of conventions.
- It is based on a combination of research of primary sources (such as novels, films, advertisements, etc.) and secondary material (scientific articles, books, etc.).
- In cultural studies, academic work is predominantly argumentative.

### Finding a Research Topic

- Take notes of topics that you find particularly interesting during the seminar, referred to in secondary literature, or in everyday contexts.
- Try to find a topic that really interests you. Otherwise, you might lack motivation to start (or to go through with) working on your research project.
- Once you have found a topic, you can start reading secondary literature. Doing so will help you to develop your idea further.
- Narrow down your topic. You cannot present in-depth and problem-oriented research if your topic is too broad. Focus on a single aspect of your subject or a particular approach to the problem instead.
- You can use methods like brainstorming, mind-mapping, or clustering to collect and structure your ideas.
- Formulate questions to the object of analysis and tentative answers to these questions. These answers will build the foundation for your thesis statement.
- Aggregate your questions to the text to one overarching research question or single out one that interests you. Your analysis should yield an answer to your research question, which is your thesis statement.

### Conducting Research

For a thorough research you should try to read as deeply into the topic as possible, including academic literature such as books, collected volumes, and articles from academic journals. In addition, you should familiarise yourself with covering issues such as the

historical context of your topic, theory relevant for your research, and articles on your primary source. Apart from standard literature you should focus on recent publications, so that you know the latest movements, theories, and findings of the discourse in which you are participating. Although you will have read more during your research, the works cited list of your finished term paper includes only the sources which you have actually cited. It should encompass at least 7-10 titles.

Although you will not need every book that you have touched for your final paper, reading broadly gives you a sense of the scope of your topic and the possibilities to narrow it down to a manageable aspect. Be sure to organise your notes on the literature you have read in order to keep track of valuable information. You may want to use *Citavi*, a well-established programme for organising literature and research. OVGU students can use *Citavi* for free under the scope of a campus licencing contract after registering with the university computing centre.

## Finding Literature

### University Library

Search in the university library's UBfind catalogue or go to the library and have a look at what is on the shelves. The library's website also provides information on research and the library offers research courses. Here you can watch a video tutorial about how to use the catalogue. In addition to UBfind, you can use the Online Public Access Catalogue (OPAC), which comes with a comprehensive manual. Please note that the university library also offers tutorials and trainings on e-learning.

### *Schneeballverfahren*

Start reading one text and research further literature by looking at its works cited list. Thus, you will find new text and by looking at their respective works cited lists, you will accumulate more and more texts. This method is especially useful to identify the core texts for your research project, as they are likely to be cited very often.

### *Elektronische Zeitschriftenbibliothek (EZB)*

The *Elektronische Zeitschriftenbibliothek EZB* (Electronic Journals Library) offers an effective use of both scientific and academic journals publishing full-text articles in the internet. Please consult the EZB's FAQ page for instructions on how to use it. In general, the search option returns journal titles whose availability is signalled by a traffic light system. In order to access the journals the library has subscribed to, you have to log in from the university network (either by connecting to the university wifi or by VPN access).

### Database Information System (DBIS)

The Database Information System (DBIS) combines a range of databases sorted by academic fields. DBIS also offers a search option to find matching databases. Please note, however, that the DBIS search will only return databases themselves, not their actual contents. You will then have to access the particular database you have found and search it for entries. Please also inform yourselves about LinkingServices, as not all databases offer full text access.

## Bibliographies

Bibliographies collect and list publications in one or more academic fields. They are constantly updated by scholars and used by researchers to find articles, journals, books, and other publications on their topic.

Bibliographies in Cultural and Literary Studies include:

- MLA International Bibliography
- Literature Resource Center (LRC)
- British National Bibliography

There are a great number of very specific bibliographies, such as:

- Bibliography of Irish Linguistics and Literature
- Bonn Online Bibliography of Comics Research

Have a look at our university library's website to find bibliographies in the DBIS catalogue that help you to research literature on your topic. Please note that almost all bibliographies, including the ones listed above, have to be accessed from within the university network and through the university library. If you want to connect from home, you have to use VPN connection.

## Online Databases

Getting access to secondary material can be difficult. The first place to go to is the university library. But you should also check the GVK (Gemeinsamer Verbundkatalog) and its inter-library loan service (Fernleihe). The Karlsruhe virtual catalogue (Karlsruher Virtueller Katalog KVK) is less a database that helps you find online resources than a catalogue which helps you locate books in German libraries. This makes it easier to gain access to books via inter-library loans. While the OVGU's OPAC only lets you search within the GVK catalogue, the KVK covers all of Germany's many (university) libraries. For more information, see their help page. This is particularly helpful if you have a wide-ranging personal network and are able to request perhaps a favour or two from an old friend who happens to study at a university whose library has the book you need in stock...

JSTOR, Project MUSE, and Project Gutenberg are online databases, which also provide free access to a number of texts. Here you can also find good tutorials on how to use any of the aforementioned databases for academic research.

You also might find it helpful to use Google Books or Google Scholar. Keep in mind, however, that the Google services are not databases but search engines and thus use their own algorithms. When using Google Scholar, make sure to include the OVGU library in the library links to get library access where available.

## Selecting Academic Literature

Please use only literature that qualifies as academic. The following criteria can help you to identify academic texts:

- The text should contain information that makes the text identifiable, such as a title, the name of the author, the place and time of publication, and the publisher.
- The text should reference its sources and contain a works cited list.
- The text's argumentation is stringent and its analysis is methodologically correct.
- The text is published in academically verified sources, such as journals or anthologies.

## Structure of Academic Work

Works of academic research, such as oral presentations, handouts, essays, term papers, bachelor and master theses, generally contain an introduction, a body, and a conclusion. A red thread should be maintained throughout the whole paper. Keep your thesis statement in mind as you are engaging with secondary and primary material. Structure your work in a way that helps you to systematically explore your thesis statement and to develop a plausible line of arguments.

### Introduction

- introduces the topic with a teaser or lead-in
- identifies a problem and specifies the research interest
- outlines the paper's approach and briefly summarises the outcomes of the individual chapters
- discusses the state of research, if relevant

### Body

The main part develops ideas and arguments that help to support the thesis statement. It consists of a theoretical/methodological part (roughly 1/3) and an analysis (roughly 2/3).

#### Theoretical/Methodological Part

If you analyse a film, you can make a character analysis, analyse the film's structure (image, montage, sound, etc.) or you can analyse its production and distribution processes. Depending on your research interest and the focus of your topic, the theoretical and methodological premises provide a framework and categories for your analysis. Since any one topic can be approached from various perspectives, you have to choose one that befits your hypothesis and helps to analyse your primary source.

You can think of theory as a pair of glasses through which you look at your research object. Depending on the type of glasses you put on, you will see different things. Theory thus helps you to focus on one aspect of your research object in particular. The theoretical part of any academic work relies heavily on research

and the study of secondary literature in the field of interest. Methodology, roughly, describes your approach towards the text at hand. Literary sources, for instance, require a different methodology than audio-visual sources.

The theoretical/methodological part

- introduces and evaluates theories and theoretical concepts,
- is based on a critical reading and evaluation of secondary sources, and
- outlines the methodological approach

### **Analysis of Primary Sources**

Primary sources can be any cultural artefact that you wish to study. This includes, but is not limited to, literature, art, film, historical documents, but also cultural practices. In cultural studies, your analysis will almost invariably be argumentative, which means that you argue for the validity of your thesis statement. Overall, your analysis should concentrate on developing arguments rather than summarising the source's content. Use examples from the primary source to illustrate your arguments, but keep in mind that examples alone will never make your point for you. Depending on your theoretical approach, you will have to contextualise them. Thus, your analytical part should always start with description at the textual level, move to interpretation on the textual level, and lastly put it in the cultural context.

The analytical part

- studies the sources through first-hand investigation of primary material, and
- applies the theoretical concepts and methodological approach

### **Conclusion**

- summarises and discusses the findings and theses
- relates findings to the initial research question or thesis statement
- gives an outlook to further research

### **Outlining and Table of Contents**

Creating an outline will help you to develop the structure of your research. An outline visualises how the different parts of your paper are connected and reflects the logical progression of your main argument. Throughout your research you will have to revise and update your outline continuously. The final outline can develop into your paper's table of contents.

Your table of contents should adhere to the following criteria:

- Individual chapters need consistent numbering. Please note that the works cited list is not numbered but continues the pagination.
- Sub-chapters are indented. There are no sub-chapters without a concomitant main chapter.
- Use *speaking headlines*: your chapter headlines should tell the story of your paper.
- Titles are properly capitalised according to MLA criteria (see Titles of Works and Headlines).
- The pagination is flush right.

**Table of Contents**

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## Building Arguments

### The Hourglass Model

Academic papers and presentations can be tackled with different methodology while simultaneously heeding prescribed criteria. The so-called hourglass model is a trusted approach, which offers a reliable structure especially to those students at the beginning of their academic career. Finding a topic is the starting point of any kind of academic work. Once the topic is set on, it warrants narrowing it down and arriving at a thesis. The thesis is the narrowest point of any paper, visualised in the model by the tip of the upper triangle on the left. The process of narrowing down the topic is reflected in the introduction: It proceeds from the general topic to the precise thesis statement and thus provides readers with an entry point into the paper.

In the body of the paper, you have to argue for your thesis statement. The arguments should also follow a logical structure and be ordered accordingly. Every argument forms its own hourglass: Starting from the overall thesis statement, a sub-thesis is developed and supported with evidence. All arguments should be relevant to proving the overall thesis statement. This approach structures the paper by providing the the mysterious ‘golden thread’ and prevents you from losing yourself in the depths of your topic and writing a utterly incoherent paper. Individual arguments are developed in paragraphs (see Writing Paragraphs).

The conclusions form the ‘bottom’ of the hourglass. Starting from the thesis statement and the arguments and evidence in your paper’s body, you now have to return to the larger topic. Reflect on your thesis statement and the line of arguments from your body and summarise which results arise from your paper.

The hourglass model shows how the three main components of your paper should link to each other in order to support your line of arguments. The process of tracing the development of your thesis statement in the introduction is mirrored in the conclusions part, which links back to the overall topic. Thus, the introduction and the conclusion part frame your paper’s body, in which you develop your individual arguments in order to support your thesis statement with analytical evidence.

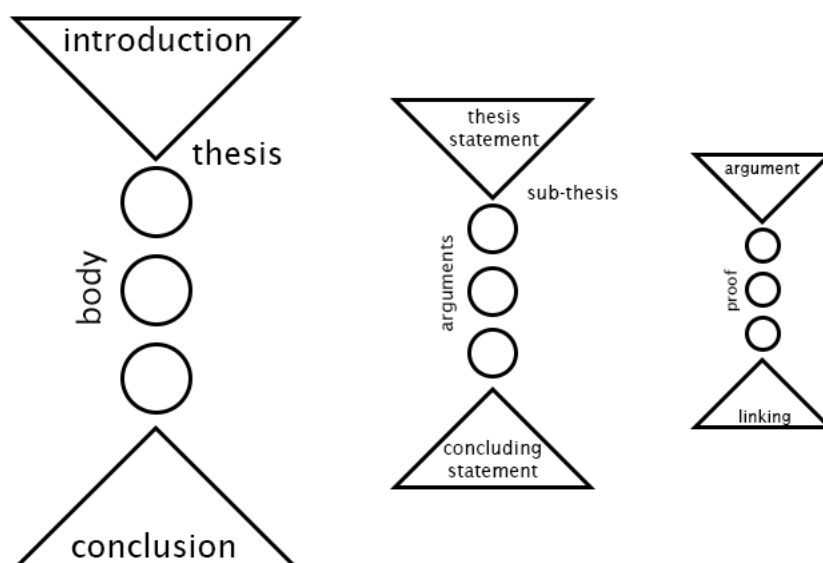


Fig. 1: Hourglass Model

## The Thesis Statement

The thesis statement is the heart and soul of your paper. Whereas the topic is what you are writing *about*, the thesis statement reflects the very *point* of your paper, that is, it makes a specific claim which your paper has to prove convincingly. The specificity and narrowness of your thesis does not mean that everything else about your topic is uninteresting, but some focus is needed to ensure your analysis does not stray. Maybe other aspects are less interesting to you or have already been covered so extensively that you find it hard to say something new about them. As Fig. 1 shows, the thesis statement is conventionally placed at the end of the introduction.

Your thesis statement is the *answer* to your research question, not a question itself. It should make an arguable claim, one that you will have to substantiate in your paper by presenting arguments and evidence from the text with the help of academic theory and methodology. The thesis statement is also a structuring element, because it should reflect the arrangement of your arguments in the work's body. In so doing, readers will be able to anticipate the line of arguments from your thesis statement. Ideally, it should also anticipate the theoretical field you used to frame your research.

One exemplary thesis statement could read like this: “In this paper I will argue that Jeff Orlowski’s environmental documentaries follow the narrative structure of the melodrama and employ the environmental hero as their key trope. In so doing these documentaries tend to re-affirm rather than destabilise anthropocentric worldviews and the notion of human exceptionalism.” As you can see, it is possible to split larger thesis statements into two sentences. In the example, the first sentence anticipates the theoretical premises and the arguments of the paper, while the second sentence provides the conclusion. Both sentences are phrased as arguable claims.

## Writing Paragraphs

Paragraphs are the smallest unit in academic writing. One paragraph explores one idea; if you transition to a new idea, start a new paragraph. Each paragraph consists of at least three sentences: the topic sentence, a developing sentence, and the concluding sentence. The topic sentence leads into your paragraph and contains the keywords that relate to the idea you want to address. By using keywords throughout, the topic sentence creates structure. It should also make clear how the following paragraph relates to your overall thesis or sub-thesis statement. Then you develop the idea further, for example by giving additional explanations that are required, by (slightly) modifying your statement in the topic sentence, by giving definitions, or by transitioning to analysis. The illustrative part of your paragraph contains the evidence to support your arguments. Most notably, evidence is created by factual statements, reference to your object of research, or reference to secondary literature. Finally, the concluding sentence links your paragraph to the next one. Keep in mind that the transition between individual paragraphs is important for their overall coherence. Investing time thinking about logical transitions helps you avoid such formulaic expressions as “This brings me to my next point...”. This may entail that you will have to re-organise your arguments, but re-structuring is part of the process. To express logical connections, you should take advantage of the broad spectrum of conjunctions the English language has to offer.

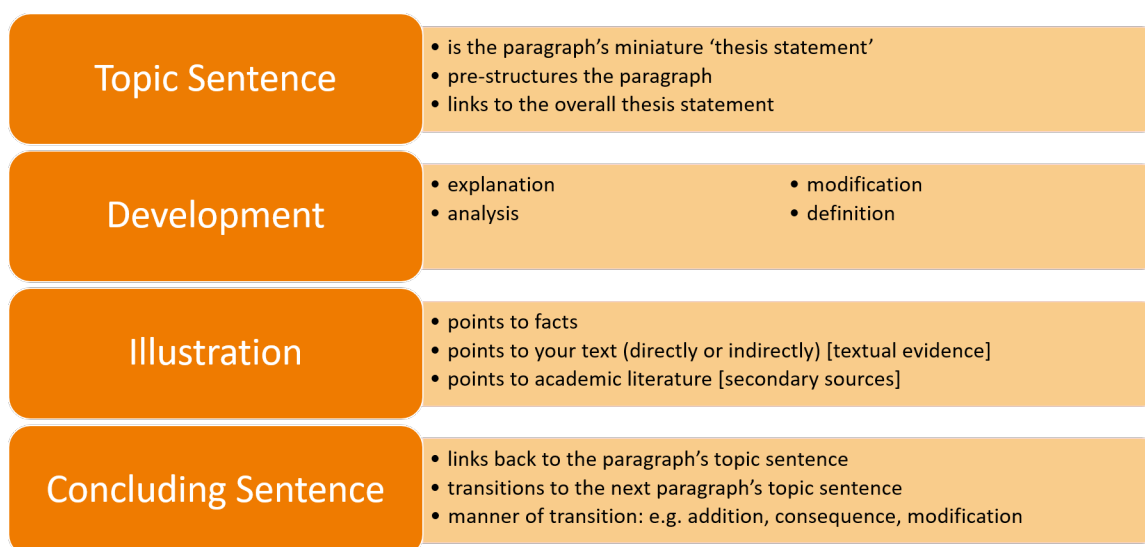


Fig. 2: Paragraphs

## Time Management and Motivation Strategies

In most cases, you will have to work with a deadline. Additionally, you might have to submit different works around the same time. Good time management and motivation strategies can help to meet your deadlines and to avoid writer's block due to time pressure.

## Plan in Advance

Unlike timetables in school, university study programmes leave you with a certain freedom. Use that freedom as you plan your semester timetable. Think about how many courses you want to take, how many credit points you want to achieve and how much work you have to invest to do so. Ask yourself if your plans are realistic. The Study and Examination Regulations provide orientation regarding how many credits you should do per semester.

Presentations, reading tasks, and deadlines for written homework or term papers are usually announced at the semester start. Make a list which work you have to submit and when. Do not start preparing your work only two weeks before it is due. Look into your different tasks at the beginning of the semester to get an impression of how much you will have to invest and when you will have to start to properly work on your project.

## Getting Started

Sometimes the most difficult part can be getting started. This can have different causes:

- **Are you unmotivated?** Sometimes you might get assigned to a topic which does not interest you, resulting in a lack of motivation. Give the topic a chance. You might find something interesting in it after all. Keep in mind that you chose your study program.
- **Are you indecisive?** If you cannot settle on a topic talk to your fellow students or your lecturer, who might help you to choose an appropriate topic.
- **Are you distracted?** If Facebook is open, your friend is texting you, or your flat mates bump into your room every five minutes, you need to find a working environment with less distractions. The university's library offers working carrels, which you can rent for free. Smartphone apps such as Forest or Habitica can help you to get work done and stop checking social media every five minutes. Task batching can help you grouping similar tasks together to prevent jumping from task to task.
- **Do you not know where to start?** The outline of your work can provide you with an overview of which individual parts you have to work on. Prioritise: which part of your research do you have to do to provide you with the material and the knowledge you need for the subsequent parts?
- **Do you have self-doubts?** If you think you lack the abilities and competencies to do the assigned work keep in mind that you do not have to be perfect from the start. You are allowed to make mistakes and learn from them. If you still feel too insecure talk to your lecturer, who might help you with your work.
- **Do you feel lonely?** Sometimes it can be hard to work all by yourself for longer periods of time. Your fellow students might go through the same. Get together in groups or find a sparring partner. You can motivate each other, talk about difficulties you are facing, proofread each other's work, and take coffee breaks together.

## **Breaks, Leisure Time, and Time Buffers**

A work schedule should allow for breaks and leisure time, so that you can regain your concentration and maintain your motivation. It should also contain time buffers in case of unforeseen delays (e.g. illness, other urgent homework, difficulties in purchasing or accessing the necessary literature, a broken computer etc.).

## **Reward Yourself**

Reward yourself when you have achieved intermediate goals in your work. For example, take a day off after you have finished a chapter or even take a few days off after having submitted one paper before you start on the next one to clear your head and recharge your batteries. Be proud of having worked with commitment on something for a longer period of time, having faced and overcome difficulties, and having improved a number of skills during the process. Keep in mind, however, that such work-reward practice requires thorough time management from the start. If you have started late, there will be little time for rewards.

## **Difficulties You Might Have to Face**

- starting your work late
- distraction by social media, television, etc.
- unrealistic work schedules
- lack of concentration or motivation
- lack of confidence or overconfidence in your own abilities

If you are able to recognise or even anticipate difficulties, it will be easier to overcome them. If you have severe time management and motivational issues, suffer from exam nerves, extraordinary self-doubts or you feel put under too much pressure, the student services offer Psycho-social Counselling, which will help you.

## **Handling Feedback**

After having graded your work, your lecturer will usually give you some form of feedback. If not, we strongly recommend asking for it. If the feedback is provided electronically, do not shy from making an appointment with your lecturer and talk to them about your paper. Taking in criticism can be very difficult after you have invested a lot of time and work. Please note that an assessment is not just a means to provide you with a grade, it is also part of learning how to work academically. You are allowed to make mistakes so that you can learn from them and hone your skills. Here is some advice on how to deal with feedback:

- Be open. Your lecturer does not criticise you for the sake of criticism, but to help you improve.
- Learn from feedback. Ask yourself what you will do differently next time.
- Look for positive criticism. It can be reassuring to know not only where to improve but also what was already very good.

# Oral Presentations

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## Structure

During your time at university, you will be asked to do presentations of varying length. Once you have settled on a topic and a research hypothesis and finished your research, you need to structure your presentation. It is important to stick to the required time frame and to plan how much time to spend on the different parts of the presentation. Your entire presentation must adhere to MLA Referencing Style.

### Introduction

approx. 15% of the presentation

- attracts your audience's attention (teaser)
- introduces the topic of the presentation
- presents your research hypothesis
- explains the outline

### Body

approx. 75% of the presentation

- outlines theoretical concepts
- provides an analysis of the primary material
- focuses on your main theses and
- uses few but poignant examples to illustrate the arguments

### Conclusion

approx. 10% of the presentation

- briefly summarises your thesis and arguments
- offers your audience points and questions for discussion
- refers to the teaser you used at the beginning
- can be creative: maybe use a picture or a quote that summarises and rounds up your presentation

## Delivering the Presentation

### Speech Manuscript

In order to maintain contact to your audience it is helpful to speak freely for most part of your presentation. Sometimes, however, it might be necessary to read off your paper. This might be the case, if your presentation contains a number of terms that are particularly important. Moreover, a speech manuscript helps you to prepare and to practice your presentation.

A good speech manuscript should:

- be formulated in simpler sentence structures to facilitate listening
- be readable (larger font size, typeface)
- not exceed A5 paper size
- have pagination
- contain a reminder of how much time you planned for each part
- give instructions, such as when to use media, click to the next slide, make rhetorical breaks, allow for questions, etc.

One particular type of speech manuscripts are so-called ‘minute papers’. Calculate your presentation length with 110 to 120 words per minute. This will allow you to speak slowly, which in turn will help your audience to follow your presentation. Format your manuscript in a way that your word count per minute fits to one page (A5 paper size, 2.8 cm margins, 14pt font size, and 1.2 line spacing are good parameters to start with). Having each page of your manuscript accounting for one minute of your presentation allows you to keep track of time when you are presenting.

## Practice

Speaking in front of an audience has to be practiced. Few people are naturally talented speakers. The following advice can help you to give a good and confident oral presentation:

- **Be prepared:** You will be less nervous, if you check the room, the media available, and come with a back-up in case something does not work.
- **Body language:** Find a position fit for a presentation that is comfortable to you, make calm movements, and keep your hands close to your body centre.
- **Voice:** Speak loudly, slowly, and clearly, make breaks which you can use to drink or just to take a breath.
- **Stay in contact:** Maintain eye contact to your audience, as this is the way to check whether your audience is still following you.
- **Mistakes:** Do not apologise for having made mistakes, your English or your accent. If you do make a mistake try to dub it, your audience will likely not even notice.

## Media

There are a number of media available for oral presentations. Media support your presentation by making it more vivid and helping the audience to follow and comprehend your arguments. From the sheer number of possibilities presenters run the risk of a media-overkill. Do not use too many different media in your presentation. While there is nothing wrong with a classic, there are alternatives to Power Point, such as Prezi, Sozi or KeyNote, which can be a welcome change for your audience. You should, however, stick to the usual formal requirements.

## Presentation





A good presentation

- contains significant or longer quotes
- contains key words or key phrases
- contains pictures, film or audio sequences
- contains your works cited
- does not give a word-for-word repetition of what you say
- differs from your handout, otherwise one of the two becomes redundant

## Layout

DOs	DON'Ts
neutral layout and background	lots of colours, symbols, and pictures, overly clichéd 'themed backgrounds' (such as a parchment background for a presentation about Shakespeare)
font colour contrasts well with the background	text in pale colours, or colours similar to the background
big font size and readable, neutral typeface	unreadable or mixed typefaces
limited number of lines per slide	slides packed with texts
a number of slides that you can easily get through during your presentation	using more slides than you need to fill up the presentation
all necessary information (title, name of presenter(s), lecturer, seminar title, date) on a title slide	leaving out necessary information (sources, references, head titles, etc.)
reference all sources	
supporting the speaker, increasing comprehensibility	mere entertainment for the audience

## Exemplary Presentation Slides

<p>          Bereich Fremdsprachliche Philologien          Institut III       </p> <p style="text-align: center;"> <b>The Pastoral and the Sublime in          Peter Jackson's <i>The Lord of the Rings</i></b> </p> <p style="text-align: center;">         Race, Place and Gender in Tolkien's <i>The Lord of the Rings</i>          Seminar leader: Prof. Dr. Susanne Peters          Speaker: Madeline Becker          WS 2016/17  <small>The Pastoral and the Sublime in The Lord of the Rings            Madeline Becker</small> </p>	<p>          FACHDISZIPLIN          FREMSPRACHLICHE PHILOGIEN   FFH       </p> <p><b>1 Introducing the Term <i>Culture</i></b></p> <ul style="list-style-type: none"> <li>• Agriculture</li> <li>• Kulturbeutel (Engl. toilet bag)</li> <li>• Laboratory Cultures</li> <li>• American Culture, German Culture, etc.</li> </ul> <p style="text-align: center;"><small>Navigation icons</small></p>
<p>          Bereich Fremdsprachliche Philologien          Institut III       </p> <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> <p><small>Fig. 2 Romantic Pastoral Scene          David Johnson, Untitled, 1867.</small></p> </div> </div> <p style="text-align: center;"><small>The Pastoral and the Sublime in The Lord of the Rings            Madeline Becker</small></p> <p style="text-align: center;"><small>Navigation icons</small></p>	<p>          Bereich Fremdsprachliche Philologien          Institut III       </p> <p><b>Mount Caradhras</b></p> <p>         "By midnight they had climbed to the knees of the wall of cliffs to the left, above which the grim flanks of Caradhras towered up invisible in the gloom; on the right as a gulf of darkness where the land fell suddenly into a deep ravine."       </p> <p>         Tolkien, J.R.R. <i>The Lord of the Rings. The Fellowship of the Ring</i>. London: Harper Collins, 2007. Print. 375.       </p> <p style="text-align: center;"><small>The Pastoral and the Sublime in The Lord of the Rings            Madeline Becker</small></p> <p style="text-align: center;"><small>Navigation icons</small></p>

## Illustration Captions and Sources

Like any other source, illustrations or screenshots on presentation slides need to be styled according to MLA Referencing Style. All illustrations on slides should be complemented by a caption underneath or next to them. Enumerate all illustrations and precede the number with the label "Fig." ("Figure"). If you discuss the work from which the illustration or screenshot is taken, the caption should act like an in-text reference and provide the information needed to identify an entry on the works cited list as well as the page number or time stamp where the illustration or screenshot appears in the work:

Fig. 1: Still from Berrow, *See the Quiet Beauty* (2:23).

Entry on the works cited list:

Berrow, Joya, director. *See the Quiet Beauty of Farm Life on the Scottish Isles: Short Film Showcase*. YouTube, uploaded by National Geographic, 6 Feb. 2018, [www.youtube.com/watch?v=qUPbJq9TRiQ](http://www.youtube.com/watch?v=qUPbJq9TRiQ).

If you do not discuss the work from which it is taken and the illustration or screenshot is mostly illustrative, provide full publication information in the caption. If the caption of an illustration provides complete information about the source and the source is not cited in the text, no entry for the source in the works cited list is necessary.

## Handout

In general, you are expected to bring a handout to every presentation in class unless stated otherwise. Consider whether you want to hand it out at the beginning or after the presentation. A good handout

- summarises the main points of your presentation
- follows the structure of and uses the same headlines as your presentation

- is not identical to your presentation slides, otherwise one of the two is redundant
- is about 1-2 pages long
- contains all necessary information (title of presentation, name of presenter, seminar title, name lecturer, date)
- follows academic standards (typeface, font size, references)
- includes a list of works cited

## Academic Poster

An academic poster is a visual and creative presentation of a research project. Posters are usually displayed at poster presentations where the speakers stand next to their poster and are available for explanations and questions. Academic posters

- are structured into an introduction, a body, and a conclusion
- present the audience with an overview of a thesis, significant facts, theoretical concepts, etc.
- contain several visual elements (text, graphics, statistics, pictures, quotes, etc.)
- are usually A1 or A0 paper size

## Questions and Discussion

After finishing your presentation you are expected to moderate a discussion with your fellow students and answer further questions.

- During discussions you should demonstrate your expertise on the topic and try to lead the debate.
- You can try to direct the discussion by offering points and issues during the presentation.
- Do not be nervous. In most cases your fellow students will ask out of sincere interest.
- You can prepare for questions by identifying the gaps in your presentation: What did you have to leave out because of the limited time frame? Where would your fellow students want additional information? What might interest them?
- If you have researched your topic thoroughly, you will be able to answer most questions. If not, do not worry, no one expects you to know everything. You can always pass questions back to the seminar group and try to answer them together.

# Term Papers

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## Before Starting to Write

- Consult your lecturer. Your lecturer might have further advice on your topic, where to find relevant literature, or how to outline your paper.
- Prepare a first draft of an outline. Make sure that the parts of your paper are related to one another.
- Write down your thesis statement. Keep in mind that your thesis statement should be the answer to the research question you have raised, not the question itself.
- Before you start writing the individual chapters, make notes and draft the structure and line of arguments.

## Formatting

### Length

- Bachelor: 10 to 12 pages or 4,000 to 5,000 words (cover page, table of contents and works cited list do not count)
- Master: 15 to 20 pages or 6,000 to 8,000 words (cover page, table of contents and works cited list do not count)

### Layout

- margins: 2.54 cm at the top and on both sides, 2 cm at the bottom (*MS Word* standard)
- line spacing: 1.5 lines
- justified text
- printed on one side
- font: use fonts with serifs (Garamond, Georgia, Times New Roman), font size 12pt
- page numbers: in upper right-hand corner, 1.25 cm from the top and flush with the right margin; page numbers begin on the *first page of the text with number 1*
- When starting a new paragraph, indent the first line by 1.25 cm (*MS Word* standard), but there is no indentation for the first paragraph after a (chapter) headline. There are no additional blank lines between paragraphs and no blank space other than caused by the line spacing (i.e. *MS Word* paragraph spacing set to 0).
- New chapters do not start on a new page, unless there is a page break anyway.
- Headlines should be flush with the left margin, capitalised according to MLA criteria for titles (see Titles of Works and Headlines), and numbered consecutively (1, 1.1, 1.2, . . . , 2, . . .). Refrain from using single sub-headlines (i.e. no 1.1 without 1.2). If you use alphanumeric enumeration, letters and numbers alternate. However, we strongly recommend the use of numerical enumeration.
- Have a look at the samples in the appendix to check how the layout should look like.

## Mechanics of Writing

### Emphasis

Always use italics for emphasis instead of underlining or bold type. However, this is a device that rapidly becomes ineffective, especially as italics are also used in the MLA style for other purposes, such as marking titles (see Titles of Works and Headlines), designating words and letters that are referred to as words and letters, or marking words from languages other than English:

She spelled *Shakespeare* without the final *e*.

The word *albatross* probably derives from the Spanish and Portuguese word *alcatraz*. If emphasis occurs within a quotation, it is necessary to identify in the parenthetical reference whether the emphasis results from the original or whether you added it. Any explanation of how the source is altered is separated from the citation by a semicolon.

Williams proposes that “there can be a choice—we *can* be in a position to choose—if we see . . . what is happening to people in this time of unprecedented change” (161; original emphasis).

A superhero is “first and foremost a *man*” (Stabile 87; emphasis added).

### Omissions and Other Alterations of Source Material

Whenever you wish to omit a word, a phrase, a sentence, or more from a quoted passage, or need to make changes, you should be guided by two principles: fairness to the author quoted and the grammatical integrity of your writing. A quotation should never be presented in a way that could cause a reader to misunderstand the sentence structure of the original source. If you quote only a word or a phrase, it is obvious that you left out some of the original sentence. Therefore, you do not need to mark omissions at the beginning or end of a quote, provided the omission does not alter the meaning of the source.

A superhero is “first and foremost a man” (Stabile 87).

All omissions within a quotation are indicated by three spaced periods preceded and followed by a space.

Williams proposes that “there can be a choice . . . if we see . . . what is happening to people in this time of unprecedented change” (161).

Alterations in the source text are placed in square brackets. For example, you may need to insert information missing from the original for clarification or to alter the grammar of the original slightly to fit your sentence structure. Should you find a grammatical or orthographic error in the source material, it is common to add [sic] to avoid the assumption that the error is yours. However, this does not apply to archaic spelling or deliberate representations of linguistic varieties. In general, while such contributions to a quotation are permissible, they should be used with parsimony and clearly distinguished from the original.

“None of them [Mr and Mrs Dursley] noticed a large tawny owl flutter past the window” (Rowling, *Stone* 2).

As she “attempt[s] such a study”, Rosemary Jackson thinks “it is best, perhaps, to try to clarify at the outset some of the theoretical and critical assumptions” (2).

She wrote that “they made there [sic] beds” (Miller 5).

## Punctuation

The primary purpose of punctuation is to ensure the clarity and readability of writing. Punctuation clarifies sentence structure, separating some words and grouping others. It adds meaning to written words and guides the understanding of readers as they move through sentences. Consequently, false punctuation may feel irritating to readers or alter the meaning of sentences altogether.

Be aware that English comma rules differ from comma placement conventions in German. We encourage you to acquaint yourself with the most important rules. This is equally the case for the use of apostrophes to indicate, primarily, possession. In this regard, please note the distinction between an apostrophe (’), which is a punctuation mark, and the acute accent (´), which is a diacritic, that is, a sign added to a letter. Other punctuation marks, such as colons, semicolons, dashes, hyphens, slashes, and parentheses should be used sparingly, as they inevitably rupture the continuity of the sentence.

## Finishing

### Layout

Your paper should follow the formal requirements as specified above. Otherwise, you should focus on consistency to create coherence. The longer your paper is, the more difficult it can be to keep an overview. Using style templates in *Microsoft Word* or alternative text setting programmes such as  $\text{\LaTeX}$  might help. The contents of your paper are of course more important than its layout. Nonetheless, the look of the printed version should leave a good impression on its reader.

- Use clean paper when you submit a print version.
- Do not spill food or drink over your work.
- Have your paper proofread. A paper with abundant orthographical and grammatical errors is unacceptable.
- Use a clean spring binder. Please do not staple or punch your work, this makes it very difficult to read.
- You can print and have your papers bound at the university’s copy shop on the main campus (next to the student club Baracke).
- Submit your work electronically in PDF format as well. Your lecturer will provide you with the details in this regard.

## Checklist for Term Papers

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### Formal Requirements

- Is your paper in a spring binder and not stapled or punched?
- Do you have a title page?
- Is there a table of contents, a list of abbreviations (if necessary), a list of illustrations (if necessary), and your signed declaration of originality?
- Are all chapters numbered consecutively?
- Are all pages numbered consecutively, beginning with number 1 on the first page of text?
- Do you meet all stylistic and formal requirements (margins, line spacing, font type and size, justified text)?
- Did you eliminate needless spacing between your paragraphs?
- Did you use italics exclusively for emphasis? Did you use it sparingly?

### Content

- Do your paper have an introduction, a body, and a conclusion?
- Does the body encompass a theoretical/methodological and an analytical part?
- Do you have a thesis statement?
- Do you maintain a golden thread, that is, a clear line of arguments?
- Is your line of arguments comprehensible?
- Are your arguments verifiable?

### Referencing

- Do you have attributed all quotations to their respective source?
- Are all your references and quotes formally correct?
- Is your works cited list complete, that is, does it include all primary and secondary material that you have quoted?
- Is your works cited list formally correct?
- Is your works cited list sorted alphabetically (A to Z)?

### Style

- Did you proofread your paper?
- Did someone else proofread your paper?
- Did you eliminate all typing and auto-correct errors?
- Did you strive to avoid colloquial expressions?
- Did you eliminate unnecessary expletives?

You can also use our criteria for the evaluation of term papers as a checklist. They will give you an overview of the issues which will influence your final grade.

## MLA Referencing Style

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### Titles of Works and Headlines

- Capitalise the first word, the last word, and all principal words (nouns, pronouns, verbs, adjectives, adverbs, subordinate conjunctions).
- Do not capitalise articles, prepositions, coordinating conjunctions, and the ‘to’ in to-infinitives.
- Names of individual or self-contained works, such as books, plays, poems, pamphlets, periodicals, websites, online databases, films, television and radio broadcasts, audios, operas and musical compositions, are italicised.

*The Teaching of Spanish in English-Speaking Countries*

*Storytelling and Mythmaking: Images from Film and Literature*

*Life As I Find It*

- Titles of parts of a larger whole, such as articles, essays, stories, chapters of books, poems in larger works, pages on a website, and individual episodes of television and radio broadcasts, are put in quotation marks.

“Italian Literature before Dante”

“What Americans Stand For”

### Abbreviations of Titles

If you are citing extensively from one or several primary sources, it is advisable to introduce abbreviations to avoid the unnecessary repetition of longer titles. In general, such abbreviations can either be obvious keywords from the full title (e.g. shortening John Keats’ *Ode to a Nightingale* to *Nightingale*) or acronyms (e.g. *PS* for *Harry Potter and the Philosopher’s Stone*). Introduce these abbreviations either in a footnote at the first use of the title in the text or provide a list of abbreviations after your table of contents. Which option you choose should depend on the extent of abbreviated works and the preference of your lecturer. Please note that often-cited works, such as the books of the Bible or Shakespeare’s plays, have well-established abbreviations, which can be found in the appendix of the *MLA Handbook*.

### Citation and Plagiarism

In your term papers, you have to cite other sources, such as textual evidence from your primary sources or points from secondary literature to emphasise your own argument. It is important to reference *everything* that you quote or paraphrase from other texts. This also includes thoughts and ideas that are not your own. The Chair for Anglophone Literary and Cultural Studies follows the guidelines by the Modern Language Association (MLA) in this regard. In general, MLA distinguishes between direct quotations and paraphrases (or indirect quote).

## Direct Quote

A direct quote is a word-for-word copy of a text. The quote is indicated by quotation marks (“ ”). Please note that English quotation marks differ from their German counterparts.

Edward Said writes that “the Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences” (1).

Quotes that are longer than three full lines are fully indented (1.27 cm) from the left margin, but flush with the right margin, and are not set in quotation marks. Contrary to usual in-text references, the parenthetical reference follows the closing punctuation.

## Paraphrase

A paraphrase is the re-phrasing of a text in your own words.

According to Edward Said, the Orient was constructed by and in contrast to the Occident (1). In doing so, the Occident not only defined the Orient but also Europe as different from and superior to the Eastern world (1).

## Plagiarism

Plagiarism is a form of intellectual theft, meaning that you quote or paraphrase someone else’s ideas, information, expressions, or structure without acknowledging the source. If your submitted work contains plagiarism, you will automatically fail the assignment. Plagiarism violates basic principles of academic conduct and in extreme cases may result in expulsion (cf. §28 Study and Examination Regulations).

## In-Text Citation

For in-text citation, MLA uses the author-page style which is briefly described below. The use of extensive footnotes or endnotes is not encouraged. However, they may be used sparingly for either bibliographic notes which refer to other works or for explanatory purposes that are too digressive for the main text.

### Basic Format

MLA uses parenthetical citation for sources. Parenthetical references are placed either behind direct quotations from a source or at the end of the sentence but always preceding the closing punctuation. References must clearly and unambiguously point to specific sources in the list of works cited. Start the parenthetical reference with the author's last name. If there is more than one author by the same last name on the list of works cited, add the initials of the respective authors' first names. If there is more than one work by the same author, place a comma after the author's name and add a distinctive keyword from the cited title in the correct title format. Follow this information with the page number(s) of the quote. If a quote refers to more than one page in the source, give the first and the last page of the quote, separated with a hyphen. For the last page, the hundreds digit may be omitted, if it is the same as for the first page. This practice also applies to time frames when citing time-based material such as films or television shows.

“quote” (Name Page).

“quote” (Name, *Keyword* / “Keyword” Page).

If any of this information already appears in the text, it may be omitted from the parentheses. This is usually the case when including the author's name or the title in the sentence. Please note that page numbers are never included in the sentence directly, but always placed in parentheses. Several attributions within a single parenthetical reference are separated by a semicolon.

### Source without Page Numbers

If a source does not use page numbers, no page numbers can be given. If the numbering system varies from one reading device to another as is common with e-readers, use a label that is appropriate to any kind of numbered part in the source instead of pages, such as paragraphs (par. or pars.), sections (sec. or secs.), chapters (ch. or chs.), or lines (not abbreviated in parenthetical references). If the author's name begins such a citation, place a comma after the name. However, part numbers in any source should be cited only if they are explicit (i.e. visible in the document) and fixed (i.e. the same for all users of the document). Do not count unnumbered parts manually.

There is little evidence here for the claim that “Eagleton has belittled the gains of postmodernism” (Chan, par. 41).

A source without page numbers or any other form of explicit, fixed part numbering must be cited as a whole.

### Work in Verse

If you quote from a work in verse, such as poetry or drama, put it in quotation marks within your text just as you would a line in prose. If you incorporate more than one line of verse, use a forward slash with a space on each side ( / ) to indicate where the line break falls. Verse quotations of more than three lines should be set off from your text as a block, just as you would do with more than three lines of prose. Works in verse usually provide line numbers in the margins. In this case, omit page numbers altogether and cite only line numbers. Use *line* or *lines* in your first citation and then, having established that the numbers designate lines, give the numbers alone in subsequent quotations.

Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner* opens: "It is an ancient Mariner / And he stoppeth one of three" (lines 1-2).

If you quote a dialogue from drama, set it off from the main text, indent it by 1.27 cm from the left margin, and make sure to include the respective character's name in capital letters. Follow the name with a period and start the quotation. Indent all subsequent lines in that character's speech by additional 0.63 cm. When the dialogue shifts to a new character, start a new line. Maintain this pattern throughout the entire quotation. The quotation does not require quotation marks, as it is set off from the text and thereby marked sufficiently. Cite the source by giving the title and the division (act, scene, canto, book, part) and line(s), separating the numbers with periods. The following example is taken from William Shakespeare's well-known play *Macbeth*, act 1, scene 1, lines 1 to 5.

FIRST WITCH. When shall we three meet again  
    In thunder, lightning, or in rain?  
SECOND WITCH. When the hurlyburly's done,  
    When the battle's lost and won.  
THIRD WITCH. That will be ere the set of sun. (*Mac.* 1.1.1-5)

### One Author

The page number must appear in parenthetical citation whereas the author's name may either appear in parentheses or in the sentence itself.

A superhero is "first and foremost a man" (Stabile 87).

As Stabile has stated, a superhero is "first and foremost a man" (87).

### Multiple Authors

List the author's names in the text or in the parenthetical citation. The last author's last name is always preceded by "and". If there are more than three authors, use the first author's last name followed by "et al."

Others hold the opposite point of view (Jakobsen and Waugh 210-15).

Others, like Miller et al., hold the opposite point of view (180-94).

### Unknown Author

If the author cannot be determined, use a shortened title for the in-text citation.

International espionage was as prevalent as ever in the 1990s ("Decade").

## Multivolume Work

If you use a volume number and a page reference, have both appear in the parenthetical citation; separate them by a colon and a space. However, if you refer to an entire volume, use the abbreviation “vol.” followed by the number in your parenthetical citation.

... as Quintilian wrote in *Institutio Oratoria* (1: 14-17).

Between 1945 and 1972, the political-party system in the United States underwent profound changes (Schlesinger, vol. 4).

## Definition

Provide a parenthetical citation that includes the corresponding term of the entry on the works cited list.

Here, *heavy* does not mean overweight, as we might think, but probably “ponderous and slow in intellectual processes; wanting in facility, vivacity, or lightness” (“Heavy”).

## Page on a Website

Include the name of the author. Add a title keyword if necessary for clarification to which entry in the works cited list the citation corresponds. If the author is unknown, treat the source as any other with unknown authorship.

One online film critic stated that Fitzcarraldo is a scary “critique of obsession” (Garcia).

## Film

Include the title of the film and the time frame of the scene referred to in in hours, minutes, and seconds.

The scene shows Treadwell in his tent (*Grizzly Man* 01:00:04-39).

## Television Shows

Include the episode of the series and the time frame of the scene referred to in hours, minutes, and seconds.

Joey and Chandler’s TV guide comes to “Miss Chanandler Bong” (“The One with the Embryos” 00:35:02-10).

If you make a comment about an entire episode, you may drop the time frame.

When Joey states in an interview that he writes his own lines, his character Dr. Drake Ramoray is killed off by the writers of *Days of our Lives* (“The One Where Dr. Ramoray Dies”).

## Works Cited List

The works cited list is a bibliography which contains exclusively those works you have paraphrased or cited in the text and attributed via parenthetical reference. It is therefore not a list of all the sources you may have read. Use *Works Cited* as heading, centred, no italics, and bold print.

The list appears at the end of the paper and fully identifies the sources, while the previous text made brief references (see In-Text Citation). It is in alphabetical order (A to Z). The list begins on a new page and continues the pagination, but not the numeration of chapter headings. Each entry begins flush with the left margin; if an entry runs over more than one line, indent all subsequent lines (i.e. 2nd, 3rd, 4th, . . . line) by 1.25 cm (*hanging indention*). As the hanging indention already provides order, do not use bullet points and do not number the entries.

Please divide the works cited list into a list of primary sources and a list of secondary sources.

## Core Elements



Fig. 3: Core Elements

## Work with One Author

Surname, Prenom. *Title*. Publisher, Year.

Bousfield, Derek. *Impoliteness in Interaction*. John Benjamins, 2008.

If you cite a document published by a corporation, the corporation counts as author. When a nongovernment organisation is both author and publisher, you may skip the author element and begin with the work's title.

*Report of the Secretary-General on the Work of the Organization*. United Nations, 2020.

To document two or more works by the same author, give the author's name in the first entry only. Thereafter, in place of the name, type three hyphens.

Borroff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens, and Moore*. University of Chicago Press, 1979.

---, editor. *Wallace Stevens: A Collections of Critical Essays*. Prentice-Hall, 1963.

### Work with More than One Author

List the author's names in the same sequence as specified by the book's title page. Only the first author's name is inverted, all other names are given with the first name preceding the last name. The last author's last name is always preceded by "and". If there are more than three authors, use the first author's last name followed by "et al."

Calasanti, Toni M., and Kathleen F. Slevin. *Gender, Social Inequalities, and Aging*. AltaMira, 2001.

### Work by an Original Author Published by an Editor

Begin the entry with the author and follow it with the work's title. For older sources, it is customary to follow the work's title with the original publication date, which can provide readers with insight into the work's creation or relation to other works. Since the original publication date relates to the actual work and not the container in which you found it, it is placed directly after the title. Next, specify the editor(s), the edition type, the publisher, and the publication date of the source in front of you in the slot for the container information.

Stoker, Bram. *Dracula*. 1897. Edited by David J. Skal and John Edgar Browning, Norton Critical Edition, 2nd ed., W. W. Norton, 2021.

### Work with Unknown Author

List works by unknown authors by their title. Ignore initial determiners such as "the" or "a" when determining the work's placement in the list of works cited.

*New York Public Library American History Desk Reference*. Macmillan, 1997.

### E-Book

Cite e-books like print books, but include the denominator "e-book" as version element behind the title.

*MLA Handbook*. 9th ed, e-book, Modern Language Association of America, 2021.

If you know the type of e-book you consulted (e.g., Kindle, EPUB), specify it at the end of the entry.

Jemisin, N. K. *The City We Became*. e-book, AltaMira, 2001. Kindle.

## Work in an Anthology

When the source being documented forms part of a larger whole, the larger whole can be thought of as a container that holds the source. Thus, the title of the container is normally italicised, whereas the title of the source is placed in quotation marks. The title of the container is followed by a comma, since the information that comes next describes the container. If the container uses page numbers, give the range of page numbers for your source at the end of the container information preceded by “pp.”.

Bazin, Patrick. “Toward Metareading.” *The Future of the Book*, edited by Geoffrey Nunberg, University of California Press, 1996, pp. 153-68.

## Article in Periodicals

Articles in periodicals follow the same basic format as works in an anthology, but require different container information. For articles in academic journals, follow the name of the journal with its volume and issue number, before giving the month (abbreviated) or season and the year of publication and the range of page numbers for the cited article. If you have accessed the journal online, follow with the database in which you found the journal and the DOI, if available, and conclude the entry with the date of access.

Bartosch, Roman. “The Climate of Literature: English Studies in the Anthropocene.” *Anglistik*, vol. 26, no. 2., Sep. 2015, pp. 59-70.

Daye, Tyree. “Anything Left.” *Ploughshares*, vol. 43, no. 4, Winter 2017-2018, p. 48. *JSTOR*, doi: 10.1353/plo.2017.0074. Accessed 13 Aug. 2020.

For an article in a newspaper, give the full date of publication after the newspaper’s name. Add the city of publication in parentheses behind the name, if it is not already included in the newspaper’s name.

Fischer, Saskia. “Stille Zeitzeugen an der Uni.” *Volksstimme* (Magdeburg), 17 Dec. 2018, p. 25.

## Specific Definition in a Reference Book or Dictionary

Generally, articles in a reference book follow the format of works in an anthology. If you cite a definition from a dictionary, however, the entry should be altered accordingly. Specify which type of definition you have cited.

“Entry, *Word Class* (Number of Definition).” *Title of Dictionary*, edition, volume, Publisher, Year, Location.

“Heavy, *Adj.* (1).” *Oxford English Dictionary*, 2nd ed., vol. 7, Clarendon, 1989, p. 84.

## Film

List films by their title. Include the name of the director, the film studio or distributor, and the release year.

*Star Wars Episode IV: A New Hope*. Directed by George Lucas, Twentieth Century Fox, 1977.

If you have accessed the source through an online streaming service, add the service's name in italics at the end of the entry and include the service URL.

*Star Wars Episode IV: A New Hope*. Directed by George Lucas, Twentieth Century Fox, 1977. *Disney+*, [www.disneyplus.com/watch/12fVeZxD2fWJ](http://www.disneyplus.com/watch/12fVeZxD2fWJ).

## Television Show

If you are citing the show in its entirety, start the entry with the show's title. If you wish to emphasize the creator's or the director's role, alter the entry accordingly. If you have accessed the source through a streaming service, add the service's name and the URL.

*Buffy the Vampire Slayer*. Created by Joss Whedon, Mutant Enemy, 1997-2003.

Whedon, Joss, creator. *Buffy the Vampire Slayer*. Mutant Enemy, 1997-2003.

When citing a specific episode of a television show, begin your entry with the episode title in quotation marks followed by the show as container.

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, season 4, episode 10, Mutant Enemy, 1999.

If you are exploring features of that episode found on the DVD set, your entry will be about the discs and thus will include the date of their release.

"Hush." *Buffy the Vampire Slayer: The Complete Fourth Season*, created by Joss Whedon, episode 10, Twentieth Century Fox, 2003, disc 3.

## An Entire Website

Follow the basic format for entries and start with the author or corporate author. Follow with the name of the website and give container information, especially the publisher and date of publication or last alteration. Conclude the entry with the date of access. If you are citing an academic online publication, these works are usually identifiable by a digital object identifier (DOI). If your cited work has a DOI, place it before the date of access preceded by "doi:" (see Article in Periodicals for an example).

Except for DOIs, please note that you are not obligated to give the URL of your source since the rest of the information should identify the source unambiguously. However, some of your lecturers may prefer otherwise. It is advisable to talk to your lecturer about their preference regarding URLs prior to writing a paper in their class. If you are required to give a URL, it follows all other information on the container but precedes the date of access.

Chair of Anglophone Cultural and Literary Studies. *Studiengang Cultural Engineering*. Otto-von-Guericke-University, 27 May 2020, [www.cult-eng.ovgu.de](http://www.cult-eng.ovgu.de). Accessed 13 Aug. 2020.

## Page/Section on a Website

For an individual page on a website, list the author or alias if known, followed by an indication of the specific page or article being referenced. Usually, the title of the page or article appears in a header at the top of the page. Follow this with the information covered above for entire websites. If the publisher is the same as the website name, only list it once.

Jackel, Jonas, co-author. “How to Replace Road Bike Brakes.” *wikiHow*, 31 July 2020. Accessed 13 Aug. 2020.

## Posts on the Internet

Most articles, videos, or other posts on the Internet follow the same basic rules that have been covered above. As content on the Internet changes quickly, it is necessary to specify both the original date of publication and the date of access as precisely as possible. If no date of publication is given, you will nevertheless always find a specification of the last update.

“Authoritarianism.” *Youtube*, uploaded by Last Week Tonight, 19 Nov. 2018. Accessed 13 Aug. 2020.

@jkrowling (Joanne K. Rowling). “As many of you have now realised, the @pottermore Patronus Test is finally live!” *Twitter*, 22. Sep. 2016, 2:56 p.m. Accessed 20 Aug. 2019.

Jeane. Comment on “The Reading Brain: Differences between Digital and Print.” *So Many Books*, 25 Apr. 2013, 10:30 p.m. Accessed 13 Aug. 2020.

## Further Reading

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- Aczel, Richard. *How to Write an Essay*. 13th ed, Klett, 2014.
- Bänsch, Axel, and Dorothea Alewell. *Wissenschaftliches Arbeiten*. 10th ed, Oldenbourg, 2009.
- Boeglin, Martha. *Wissenschaftlich arbeiten Schritt für Schritt: Gelassen und effektiv studieren*. Wilhelm Fink, 2007.
- Broders, Simone. *Wissenschaftliches Arbeiten in Anglistik und Amerikanistik*. Wilhelm Fink, 2015.
- Echterhoff, Gerald, and Birgit Neumann. *Projekt- und Zeitmanagement: Strategien für ein erfolgreiches Studium*. Klett Lernen und Wissen, 2006.
- Franck, Norbert, and Joachim Stary. *Die Technik wissenschaftlichen Arbeitens: Eine praktische Anleitung*. Schöningh, 2011.
- Karmasin, Matthias, and Rainer Ribing. *Die Gestaltung wissenschaftlicher Arbeiten: Ein Leitfaden für Seminararbeiten, Bachelor-, Master- und Magisterarbeiten sowie Dissertationen*. facultas.wuv, 2014
- Kruse, Otto. *Keine Angst vor dem leeren Blatt: Ohne Schreibblockaden durchs Studium*. 12th ed, Campus, 2007.
- Macgilchrist, Felicitas. *Academic Writing* Schöningh, 2014.
- MLA Handbook*. 9th ed, Modern Language Association of America, 2021.
- . *The MLA Style Center*. Modern Language Association of America, 2020. <https://style.mla.org/>.
- Purdue University. *Purdue Online Writing Lab (POWL)*. Purdue University, 2020. [https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html).
- Reiter, Markus. *Studieren mit Erfolg: Perfekt präsentieren*. Schäffer-Poeschel, 2012.
- Stickel-Wolf, Christine, and Joachim Wolf. *Wissenschaftliches Arbeiten und Lerntechniken: Erfolgreich studieren - gewusst wie!* 9th ed, Gabler, 2019.
- University of York. *Skills Guides*. University of York, 2021, <https://subjectguides.york.ac.uk/skills>.

[This is a sample title page. Replace placeholders in square brackets by the corresponding information without the brackets.]



FACULTY OF  
HUMANITIES

Otto-von-Guericke-University Magdeburg  
Faculty of Humanities  
Department III - Philology, Philosophy, Sport Science  
Anglophone Cultural and Literary Studies  
[Winter/Summer Semester YYYY]

# [Title]

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[Subtitle]

Course:

Lecturer:

Submitted by:

[Name]

[BA/MA Study Programme]

[Module (CP)]

E-Mail:

Student ID:

[Date]

# Declaration of Originality

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I hereby certify that the submitted work is wholly my own, and that all quotations and lines of reasoning from primary and secondary sources have been acknowledged. Plagiarism and other unacknowledged debts will be penalised and may lead to failure in the whole examination and degree.

I hereby also declare that I have handed in an identical electronic version of my work as required. I am aware that this digital version can be subjected to a software-supported, anonymized check for plagiarism.

Furthermore, I declare that if I have used text- or otherwise content-generating artificial intelligence (AI) software (e.g. ChatGPT), I have documented its use (see below). I also declare that I have answered the questions below on the use of AI software truthfully. I am prepared to provide detailed documentation of my use of AI software (e.g. chat transcripts) if clarification is required.

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Place, Date | Ort, Datum

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Signature | Unterschrift

# Report on the Use of Artificial Intelligence Tools

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I have used AI tools in the composition of this submission.

Yes

No

If yes, please answer the following three questions in bullet point style.

1. Which AI software have you used for which purpose? Please list the purpose as specifically as possible.
2. In which ways has the use of AI influenced your workflow?
3. Which strengths and weaknesses of AI output have you encountered? Where lie dangers in using them for your own work?

# 1 Introduction: A Creative Subtitle

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Ut purus elit, vestibulum ut, placerat ac, adipiscing vitae, felis. Curabitur dictum gravida mauris. Nam arcu libero, nonummy eget, consectetur id, vulputate a, magna. Donec vehicula augue eu neque. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Mauris ut leo. Cras viverra metus rhoncus sem. Nulla et lectus vestibulum urna fringilla ultrices. Phasellus eu tellus sit amet tortor gravida placerat. Integer sapien est, iaculis in, pretium quis, viverra ac, nunc. Praesent eget sem vel leo ultrices bibendum. Aenean faucibus. Morbi dolor nulla, malesuada eu, pulvinar at, mollis ac, nulla. Curabitur auctor semper nulla. Donec varius orci eget risus. Duis nibh mi, congue eu, accumsan eleifend, sagittis quis, diam. Duis eget orci sit amet orci dignissim rutrum.

## 1.1 A Meaningful Sub-Chapter-Headline

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